

**Participation-based Public Art & Design Project Model  
For Culture-led Urban Regeneration**

**A thesis for Doctor of Philosophy**

**by**

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# Abstract

In recent years, public art has evolved to take a central role in urban regeneration in public places and, more recently, has been integrated into city branding. Published research and selected reports revealed that public art frequently opens up sensitive issues like social acceptance, ownership and cultural relevance, and showed that a participation-based approach can be used to address these issues. The literature review confirmed the main issues and the need for a theoretical platform to support future practice.

The researcher has been a professional practitioner in the field for many years and was aware of the gap between contemporary practice and academic underpinning, resulting in divergent practices with unpredictable outcomes. Key elements found in the secondary research and overlaid with the fieldwork experience of the researcher were combined to create an analytical tool to analyse 46 practical cases of public art and design. This revealed five invitation elements [triggers to induce participation] which were found to be connected to four participation elements [patterns of participation]. A first conceptual model was formulated to investigate the interactions and transformation processes between these invitation and participation elements. The model was further developed and its validity was tested through two distinctive action-based research projects in which the researcher played a leading role. The projects confirmed the validity of the transformation process in the model and emergent pragmatic value. Expert interviews confirmed the validity of the model and understanding of how it may become sustainable, resulting in a toolkit for implementation to engender debate in the academic and practitioner community. The final theoretical model offers new thinking for leading public art and design practitioners and related stakeholders, to achieve consistent add-value.

# Acknowledgement

Even though my intuition and experiences guided the research to the creative direction, it had no choice but to encounter many difficulties in terms of logical validation of the proposed theme. As Dr. Stefan L. Smith, one of my supervisors, mentioned, my research was like a beautiful unarmed wooden sailing boat which is not strong enough to fight against the giant storm or armed warships. Nevertheless, the boats finally have arrived to the port across the ocean thanks to invaluable help and support from great humans.

First of all, my prime gratitude should be given to Dr. Ray Holland. As my first supervisor, he advised me to build the overall architecture of the thesis, and took the role of fair, sometimes very strong, winds driving the boat to the right direction whenever it strayed from the destined track. The other supervisors, Dr. Sarah Silve and Dr. Stefan Smiths gave me indispensable advices, and helped to cheer me up to face and surmount long period of depression.

I send my special thanks to many of collaborators and participators in my research process, two test projects and experts interviews. In Spitalfields project, above all, I would like to send my great thanks to Kaye Newman, a course leader of Interior Design at London Met.University who was a key of the Project, and Mr. Ray Dervin, the manager of Spitalfields as well as local volunteer ladies from minority communities. In Gasiri Project, firstly I thank Mr. Ahn, BongSu and Mr. Jung, KyungUn, the village committee leaders and officers including SunHee Lee. Without their effective and powerful support, Gasiri Project couldn't have been so successful. I owe huge debt to Mr. Ji, GeumJong, the director of Jeju Horse Museum and Park. His advice as an expert in community revitalization was crucial for planning and executing each sub-project. I also thank Expert interview guaranteed validity of the thesis. My heartfelt thanks go to all the interviewees and internal and external examiners about their intense critics. Lastly, I send my best regards to my family and JooYeon Ha, JiHyun Park, YooHyun Lee and many other friends for their patient sincere support.

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# 1 INTRODUCTION

## 1.1 Sequence of the first chapter

The first chapter of this research presents an overview of whole contents. It introduces the nature of the research, the formulation of the research framework and its conceptual and spatial scope and methodology. This chapter consists of nine sections.

Section 1.2 provides the background to this research establishing the rationale and the motivation to conduct it. The section describes why and how the author chose the ‘participation-based projects’ approach to public art and design, especially working in the field of culture-led urban regeneration.

Section 1.3 explains the research domain. Section 1.4 defines the aim and objectives, and Section 1.5 addresses the benefits and contributions of this research.

Section 1.6 introduces the key questions connected to this research which need to be addressed in order to achieve the aims and objectives. Next section 1.7 explains the interdisciplinary nature of the research and its conceptual and spatial scope. Research scope provides the boundary for the outline of the research methodology which is explained and justified in detail in Chapter 3.

Section 1.8 shows the structure and process overview of this research using diagrams. The rationale for both the structure and the relationship between and integration of the stages is also presented in detail in Chapter 3.

The last section 1.9 establishes the context and the definition of terms used in this research.

## 1.2 Research Background

In its World City Reports in 2003 and 2008, The UN presented the evidence that most humans now live in urban environments and the number is increasing. Most of these urban populations are living in metropolitan cities and satellite towns in suburban areas that have a population of at least ten million. This kind of rapid urbanisation and the growth of urban population have been mentioned by many researchers. As Rifkin(2011)stated, Homo Uranus, the urban human being's century is arrived. The background of this research is born from a self-reflective perspective, asking whether the urban human being is leading a happy life, and what may be missing from the various information and technology-driven systems that claim to make human life-style more convenient.

According to Knox (2011), the interest in 'culture-led urban regeneration' in urban design was caused by rapid changes in political and economic paradigms in the late 20<sup>th</sup> century. In response to this phenomenon, urban regeneration has been given increased public attention within the UK policy agenda since the late 1990s, and it has become the source of considerable contemporary public interest and debate (Tallon, 2010). Monumental buildings like the Guggenheim Museum in Spain or landmark art projects like 'the Angel of the North' in Gateshead, UK have become typical examples of successful urban regeneration. However, the success of these urban design projects casts an equally big shadow. The common theme in the above examples is that they are seen as having a high technology base and a giant budget and scale which small local governments or communities can only dream of. As Knox (2011) pointed out, the impact of grand urban regeneration represented by flagship buildings, which Evans (2003) called 'hard-branding,' has the reproduction of danger serial in a global sense.

Along with the paradigm shift in the 20<sup>th</sup> century presented above, there are needs that the researcher of this thesis has identified from 10 years' experience as a practitioner. In the Gwangju Biennale (2004)in Korea and London Architecture Festival (2010), the author carried out participation-based public art projects and developed a deep sense of concern about criteria for selection, the depth of 'participation' in particular of the residents in these cities, and the conduct of the projects.

5years' experience as a chief researcher at the Public Design Innovation Centre, which was founded in 2004 under the South Korean government's ambitious plan to form ten research and development centres to support governance design in public sectors, led to the thinking that a strategy is needed to contribute to the future of South Korea's public art and design status.

The top-down process of public art and design projects in urban design area missed some crucial points of urban life such as existing residents' culture and natural environmental issues. One of the big urban regeneration projects in Korea was the ChungGyeChon('Chon' means 'small river' in Korean) Project in the capital city, Seoul, the revival of a brook which was buried under cement roads, and the project showed the typical top-down style of governance design process. As Jung, Seock, a member of Seoul city development committee, pointed out in his interview for this research (Chapter 7), it is time to consider human-centred public art and design projects for urban regeneration in Korea. However, there is a lack of academic research which supports the quality of these projects. Thus, the research is strongly driven by personal experiences and desire to find a better way to evaluate the performance of public art and design projects.

Participation-based public art and design projects towards urban regeneration also reflect rapid changes particularly in South Korean communications technologies and their impacts on off-line communities in the city. Mobile communication tools and social networking services are dramatically changing society, culture and people's lives. Thus, this research focuses on the relationships and links via an off-line basis rather than on-line, which are created between humans, sites, and narratives through the experience of participating in public art and design projects.

The impacts of those communications technologies are apparent in countries such as South Korea, which has a 104% wireless broadband distribution, higher even than Sweden or Australia, where the impact related to telecommunications technology distribution is changing similarly rapidly. According to Strategy Analytics (2011), South Korea has a home wireless Wi-Fi connection rate of 80%.



The report of OECD(Organization for Economic Cooperation and Development) Broadband Portal (2012) indicated that the internet broadband speed in South Korea was 3.14 times the average of OECD countries in 2007 and 1.7 times in 2012.

The gap has been reduced as the countries like Switzerland, Denmark, and Holland have rapidly developed national internet distribution, but still South Korea has higher broadband speed compared to other OECD countries. Rapid changes in urban culture also came from the influence of mobile technologies developed by world-leading mobile phone companies including Samsung, South Korea's biggest company. The changing speed and the mode of communication technology are delivering profound impacts on human beings' perceptual senses and perception of the surrounding environment space.

In 2002, the South Korean government introduced the Balanced Country Development Strategy, which includes new town development, communication infrastructure development, and regional regeneration including regeneration of traditional market areas. As part of this government project, the author of this research carried out several public art and design projects for Pangyo new town, which is located in the south of Seoul, the capital of Korea. Further, the researcher conducted two traditional market regeneration projects, in Spitalfields Market in London, UK and Motgol and Sangdaewon markets in Gyunggido province, Korea.

Based on the changes in real world, the growing need for discovery and development of new practices in public art and design fields emerges so strongly as to investigate social and cultural aspects and human-centred elements in public art and design process.

This research embraces the perspective of urban regeneration, regarding itself as a process of revitalisation and maintenance of urban communities. It explores the new development of participation-based art and design practices by evolutionary prototyping and action research methods. The guideline for this research to combine several selected methodologies in the research process is attributed to the researcher's background and recognition of the gap identified between academic research and the real world practice.

As Clifford and French (2010) pointed out, participatory research, or participatory action research, involves the study of a particular issue or phenomenon with the full engagement of those affected by the issue or phenomenon. Its most distinguishing features are the commitment to the democratisation and demystification of research, and the utilisation of results to improve the lives of community collaborators. Therefore, the background of this research incorporating the researcher's experiences in practice becomes an essential component of the practice-based methodology.

This thesis covers social and cultural aspects of urban design, such as community issues, everyday life, quality of place, the private cultures of residents, human scale, and emotional attachments such as a sense of belonging and ownership toward the public places in the city.

This thesis, informed by author's experience as a practitioner of art and design based on the context above, addresses the growing need for a new 'culture-led urban regeneration' strategy by investigating soft elements which were revealed as key issues in the creation of urban design strategy, and suggests a participation-based public art and design project model as the platform for the 21<sup>st</sup> century culture-led urban design strategy making.

### 1.3 Research Area

This thesis deals with the art and design practice area within urban regeneration. It covers the relationship between public art and design projects and participants within a social and cultural context. The aim of the exploration of this area is to create a platform to develop new culture-led urban regeneration strategy making.

For the research area to be understood, this research needs to be innovative and interdisciplinary at its roots. This kind of interdisciplinary research focusing on non-traditional points of view based on practical or practice side of the research is often regarded as shallow research by the conventional academics and as idealistic research by the practitioners. Despite such opinions, the urban everyday life does not belong to only one single academic subject area. Urban design strategy that creates a better quality of life in real life space needs to involve as many subjects and theories from different disciplines as possible. Breadth of thinking, including creative thinking, becomes a vital ingredient of such research.

The diagram below, the Figure 1-1, derived from a government report shows the interdisciplinary research area of this research, especially the location of public art in South Korea. When the two circles fully overlap, the public art project may be deemed successful.

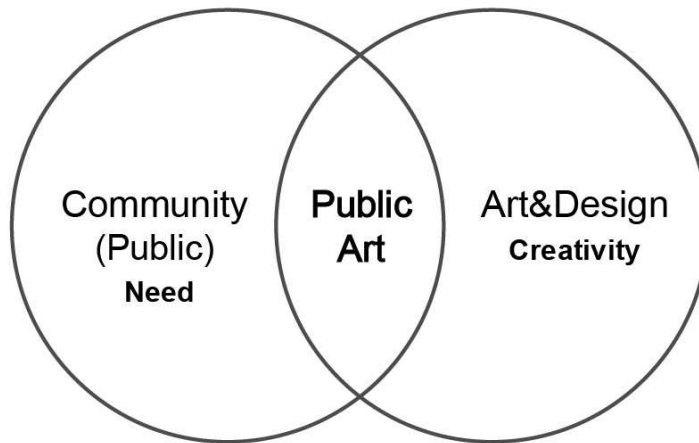


Figure1-1 Concept of Public Art, Korea Cultural Policy Institute

(Revised from; Concept of Public Art, Korea Cultural Policy Institute, 1999: 29)

## **1.4 Aim and Objectives**

### **Research Aim**

The aim of this thesis is to develop a new practice in public art and design process for urban regeneration by proposing a new model for participation- based projects.

### **Research Objectives**

- To discover the key elements that drive participation in Participation-based Public Art and Design Project.
- To present the Participation-based Public Art and Design Project model for urban regeneration.
- To develop and execute the Test Model Project to test the reliability and validity of the model of this research.
- To investigate the social and cultural value of Participation-based Public Art and Design Projects and their sustainability.

## **1.5 Contribution**

The contribution of this research to new thinking may be summarised as being able to:

- Support the development of urban regeneration strategy by addressing the multitude of social and cultural elements in urban regeneration.
- Offer a new strategic tool to encourage public art and design participation by all stakeholders.
- Enhance the knowledge of social sustainability in the context of Public Art and Design Projects.

## 1.6 Research Questions

- What are the shortcomings in result- oriented urban regeneration?
- What is the relationship between public art and design projects and culture-led urban regeneration?
- What are the ‘soft elements’ in urban design and which of these ‘soft elements’ are needed in innovative design for culture-led urban regeneration?
- What kind of model can be suggested for Participation-based Public Art and Design Projects?
- What are the elements working in the participation process and how do these work?
- What kind of elements help to keep the model sustainable?

## 1.7 Research Scope

Gaver and Boucher (2004) use the following quote in their design research methodology book.

*“In searching out the truth, be ready for unexpected, for it is difficult to find and puzzling when you find it.”–Heraclitus*

Working on a hypothesis based on research aim and objectives, the conceptual scope of this research is basically human-centred urban regeneration, and, therefore, it is natural that this research depends upon qualitative research methodology. From the statement of Heraclitus, as Gaver and Boucher (2004) pointed out, researches on real life-related issues are difficult to measure as the boundaries overlap, are complicated and changing continually.

However, there is a strong need and responsibility to develop academic research thereby to contribute to the creation of a link between real life practices and theories in the field of art and design. The researcher shares this viewpoint above and accepts the consequent challenge to innovative research in this regard.

By focussing on the social and cultural viewpoints, the findings of this research suggest that Participation-based Public Art and Design can be used as an effective tool for developing a human-centred strategy of urban regeneration. This research is conducted in the area of participatory public art and design projects within the broad boundaries of art and design in the urban environment, depending on community engagement and inter-contextual interaction in the process. Urban regeneration may be classified in a number of ways consisting of complex elements and aspects. This research focuses on the culture-led regeneration of urban design and suggests a new methodology of Participation-based Public Art and Design Projects which can support the revitalisation of space and community. It impacts upon the area of urban design strategy and art and design while providing examples from a social and cultural perspective. Therefore, to investigate the necessity of participation in Public Art and Design Project, the research scope of the theoretical area must also be interdisciplinary.

Introducing the interdisciplinary features and supporting the multi-context of this research, the Literature Review(Chapter 2) reviews the contemporary trends of culture-led urban regeneration within an urban design strategy. It also shows how participation-based art and design projects arise from the development of the general public art and design projects for culture-led urban regeneration. Chapter 2 also presents the theoretical scope of this research, and presents the existing researches relevant to participation-based public art and design and culture-led urban regeneration.

As explained in Section1.2, one of key elements of this research background is the gap between practice and academic research. Thus, a number of practice-oriented reports from councils or governments are regarded as valuable text materials adding value and interpreting the interdisciplinary theoretical research scope in Chapter 2 and beyond.

To achieve the purpose of this research as presented in this introduction, the researcher chose the social and cultural approach rather than philosophical and aesthetic approach to build the research arguments based on the formulated research methodology. Therefore, case studies were analysed by a combination of methodologies from cultural probes, evolutionary prototyping and action research as the tools of design research techniques, so that this research investigates the practice and characteristics of public art and design projects. As Davison and Friem(2007) describe, probes are collections of materials, which are classified by target/objective, from people's responses over a period of time.

This research encompasses the 'probology', which is the approach using probes to encourage subjective engagement, empathetic interpretation, and a pervasive sense of uncertainty as positive value for design research (Gaver and Boucher, 2004).

The case study and analysis in Chapter 4 contributes to two objectives. The first stage is identifying and presenting the examples related to the secondary research findings in Chapter 2 by showing many visual examples of 'participation-based public art and design projects.' This supports the link between conceptual and theoretical research boundaries and real life boundaries in this research. The second stage is transforming the chapter itself as a tool becoming a filter in order to find the 'participation elements' which are the key elements in the model which is presented in Chapter 5.

The concept 'participation' in this research is more a social interpretation than the viewpoint expressed in Relational Aesthetics by Ranciere(2004) which views the innovative or anti-art as a part of art within aesthetics. Thus, Chapter 5 and 6 of this research is led by a practice-based live-action research.

The model developed from Chapter5 is then interrogated by two test projects (Chapter 6) which are designed to check the validity and practical value of the model. To avoid logical fallacies and to drive effective process, the test projects of this research were based firmly on the model which was developed in Chapter 5. The model follows the cycle of participation identified in the research.

The two test projects check the participation elements' role and effectiveness and reliability in real situation. Chapter 6 contains narrative text descriptions and images of each test project stage by stage, using the methodology of cultural probes to evaluate and interpret the findings. The last part of Chapter 6 reviews feedback from the two test projects in former sections.

Chapter 7 records targeted expert interviews to check the validity of this research as a whole including the model and to suggest the final platform for future development on sustainability of participation based public art and design, based on the experts' experience in practice and academic fields. This chapter examines the social and cultural value of sustainability related to the hypothesis of this research.

The Conclusion (Chapter 8) contains the revised final strategic model and toolkit of participation-based public art and design projects, and conclusion of the research which offers an innovative platform to make the strategy for culture-led urban regeneration. Finally, limitations of the research are explained and directions for future research are shown, in particular the challenges for the changes required to gain acceptance of the new model.



## 1.8 Research Structure

The diagram below shows the structure and process map of this research. Whilst the diagram shows a linear process, it must be emphasised that the complexity of the research generated many iterations.

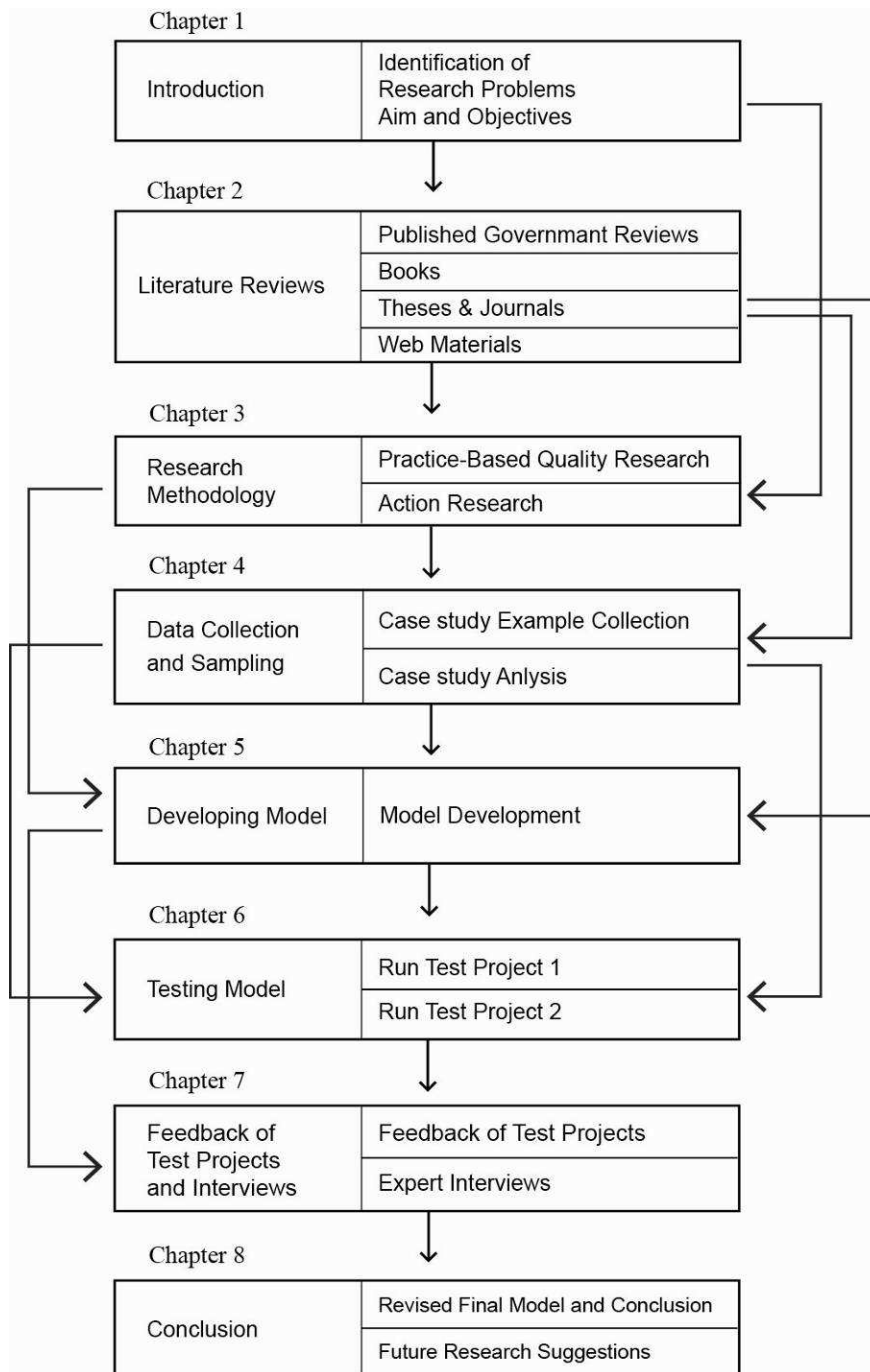


Figure 1-2 Thesis Structure and Process Map

## 1.9 Definition of Terms

In this research, various new terms appear. Some are new terms developed in this research, and some exist already but are used for different purposes or refer to different domains. Therefore, this section explains such terms.

The terms listed below are explained and defined for major use in this research, and are not intended to be taken as general meanings.

- **Site-Specificity**

As Lacy (1995) commented, the site works as a medium in realising the artwork as well as being a real part of everyday life's physical space. Since the late 1990's, examples were found in the Munster Project in which sites started to contain traces of history, social and political issues, and critics of systems. (Munster Catalogue, 2007)

Corresponding to the idea above, in this research, the term 'site-specificity' means the conceptualization of the place to participation-based public art and design project. It is a collaborator in the project and it is not just part of the background.

- **New Genre Public Art**

In this research, New Genre Public Art does not follow the meaning of the specific term used by Lacy (2004).

It is a term used to describe the expanded concept of a public art and design project as one that raises social debates and presents the process as a result. It is a conceptual step forward from site-specific public art.

- **Participation-based Public Art and Design Project**

It is a term developed in this research. It refers to a project which has been designed and processed by the collaboration of participants.

‘Public art and design’ contains fine art projects, design projects and architectural projects with a broad concept of genre. By using ‘project’ instead of ‘work’ in this research, the research focuses on the whole process of model building through project making.

- **Invitation Elements and Participation Elements**

‘Invitation elements’ and ‘Participation elements’ make the participatory experience interactive. Invitation elements work to support public art projects in relation to the intentions of the artists and designers. Thus, ‘Participation elements’ relate to the spectator’s or participant’s physical and emotional reaction toward the project.

## **2 LITERATURE REVIEW**

### **2.1 Introduction**

This chapter presents the literature review on the subject area of this research as theoretical background. The literature review looks at the work that previous academic researchers have developed and accumulated until now, and focuses on relationship of the knowledge base with the aims and objectives of this research.

Section 2.2 shows the background of why trends in urban design went through substantial changes in the late 20<sup>th</sup> century. Sub-section 2.2.1 presents the background theory of culture-led urban regeneration in the historical context of urban design development. Sub-section 2.2.2 presents collected text references on culture-led, as well as economically driven, urban regeneration and criticisms on those efforts from the human centred viewpoint. This critique leads to a review of the ‘soft’ elements which are often missing in the traditional concept of systemic urban design. Sub-section 2.2.3 will take charge of identifying those soft elements.

Next, Section 2.3 searches and critically discusses the development of public art and design in the context of interaction with urban regeneration. Sub-section 2.3.1 presents the relationship between public art and design and culture-led urban regeneration to see how the former has been involved in the latter. Sub-section 2.3.2 shows the interaction between the two areas, focusing on how contemporary development of culture-led urban design since late 20<sup>th</sup> century has acted as a driving force for the new evolution of public art and design.

Section 2.4 (The Rise of Community and New Genre Community Art) is composed of two sub-sections. As a main argument, sub-section 2.4.1 examines how ‘community’ and ‘participation’ issues have arisen in the area of public art and design development. It also contains historical reviews on the New Genre Public Art movement and relevant social engagement. With regard to the main findings of the literature review, Section 2.5 collects and integrates the results from the investigation in Chapter 2. It also presents a preview of the next stage of the research plans to be developed in and after Chapter 3.

## 2.2 Culture-led Urban Regeneration in the 20<sup>th</sup> Century

### 2.2.1 The Development of Culture-led Urban Regeneration

The history of urban regeneration predates the advent of culture-led urban regeneration in the 20<sup>th</sup> century. Paris is a representative case in the history of urban regeneration. It is often regarded as the most innovative urban regeneration project of the modern era. It happened just when democratic industrialism started to bloom and as the modern government developed its ideological framework. Miles (2000) presented an interesting viewpoint on the project related to Paris' redevelopment in the late 19<sup>th</sup> century.

According to Miles (ibid), the reason project of the urban regeneration in Paris came to be regarded as an innovative case is because grand and authoritative monuments were built and located in many public spaces, such as squares and streets, to promulgate the government's cultural identity. These monuments were a stark contrast to the museums which were built in the same period as representative spaces occupied by the bourgeoisie and upper classes, and this urban regeneration project of Paris actively brought art to the public stage with the focus on creating the city's identity.

Miles (ibid) also stated that the hidden purpose of the project was to conceal social conflict by providing artistic experience, and therefore public benefit, not only to the underclass, but, in the broad sense, to all Parisians. The building of urban parks for civic life in New York and London happened in the same period (Miles, 2000). These projects display recognition of the importance of public leisure space for citizens living in increasingly urbanised areas.

Urbanisation continued rapidly throughout the 20<sup>th</sup> century, particularly after the Second World War when whole cities had to be rebuilt, and the 19<sup>th</sup> century examples of urban regeneration had some influence on these projects, with their models of public parks and public art.

According to the report of UNCHS(United Nations Center for Human Settlements)in 2004 titled *The State of the World Cities*, urban regeneration, in that year, was already considered to be a global phenomenon and many world cities announced that urban regeneration should be prioritised. This growing awareness of the wide-scale need for urban regeneration evolved into the realisation that, if urban areas were to thrive, it was vital for such regeneration to be ‘culture-led.’

Culture-led urban regeneration has seen many new thinkers, including Florida (2002), and he presents public arts as an integral component in planning for culture-led urban design. Florida developed a socio-economic theory which considers creativity to be the core driving force for the economies concerned. His hypothesis that there will be an advent of a creative class and this class will lead the advance of the world economy, contributed to establishing a theoretical background for culture-led urban regeneration. With his own expression that culture is an ‘engine’, Evans (2005) recognised this force also and pointed out that culture-led regeneration uses culture as a catalyst and that culture becomes a vital energy of regeneration. Meanwhile, Evans and Shaw (2004) presented three different concepts of culture related regeneration: (1) culture-led regeneration, (2) culture and regeneration, and (3) cultural regeneration. The standpoint of this research is closest to the term ‘cultural regeneration’, by which culture is fully integrated into an area strategy, which isa strategy for a specific local area.In cultural regeneration, art, design, architecture, and other cultural activities are all related, based on our everyday living environment.

In order to understand the key characteristics of ‘cultural regeneration’, this research starts with studies on the development of ‘culture-led regeneration’. This is because there are a number of published research papers on various aspects of urban design which is related to ‘culture-led regeneration’ (Hall and Robertson, 2001; Bell and Jayne, 2003; Bailey et al, 2004), while ‘cultural regeneration’ is a newly proposed concept.

However, a simple link between these academic research project sand practices does not fully address or incorporate the broad spectrum of theoretical agendas related to urban regeneration. As described in Chapter 1, this interdisciplinary research will contribute to building a bridge between the two sides - theory and practice. Nevertheless, the importance of regeneration is supported by many reports by international bodies including the report of UNCH Sin 2004, *The State of the World Cities*, showing that regeneration is a global phenomenon and many world cities use this as an explicit urban policy.

The 'Bilbao Miracle' or 'Bilbao Effect', as it became known, was an impetus in the regeneration trend (Vegara, 2001; Crawford, 2001). In 1997, the American architect Frank Gehry completed a commission for the Solomon R. Guggenheim Foundation which was a museum in the unlikely location of the depressed northern Spanish port town of Bilbao. This single isolated architectural structure provided the local economy with a brand-icon and a cultural tourist magnet, leading to phenomenal external investment and socio-cultural growth.

As Vickery (2007) pointed out in his paper, the most important issue raised in the Bilbao case is that the Guggenheim Foundation demonstrated that cultural facilities could play a major commercial role. The success of Bilbao contributed to a culture-led regeneration boom in other cities. According to Evans (2001), a number of cultural plans in urban design were carried out with regeneration imperatives. From a historical research point of view, such cultural planning was not systematic but the initial development of culture-led regeneration introduced a conceptual framework within social and urban policy questions and issues. According to Florida (2005), this means that the cultural facilities in a city become capital assets, and they thus emerge as the main issues in policymaking and investment. In this way, culture took centre stage and became the subject of a credible argument.

Culture-led regeneration then headed in the direction of a second stage to take the role of becoming an instrument for social-engagement programmes. As Vickery (2007) asserts, a regenerated cultural site like Bilbao, as a museum, is expected to embrace this social role, which includes its non-commercial function as an institution. In this paper on culture-led urban regeneration policy, Vickery also describes how there had been no academic discipline covering the regeneration-related theories and practices as a separate and independent field and how, at last, a new interdisciplinary field titled 'urban policy' came into being. He presents a wide range of interdisciplinary fields, which contribute to the literature on urban regeneration, namely: (1) cultural policy, (2) urban design studies and architecture theory, (3) urban policy studies and, (4) art and cultural criticism and interpretation (Vickery, 2007).

In this research, the focus and area of interest lie in fields (1) and (3) among the broad range of research, while fields (2) and (4) are to be dealt with in strictly limited coverage. In addition to wide range of coverage, this research looks into a variety of information sources, including published books and commissioned reports which are produced by non-profit organizations, governmental departments, non-departmental public bodies and academic researchers. Consequently, the boundaries among the four fields are often blurred by interdisciplinary collaboration between urban design policies and strategies. This allows some flexibility and a broader perspective when examining the regeneration objectives.

As for the questions with regard to the development of culture-led regeneration in the 20<sup>th</sup> century, Sklair (2009) is one of the experts who questioned what might be done in terms of architecture, urban design and planning in order to move beyond 'artful fragments' toward more progressive and 'emancipatory' cities. Such questions help to evaluate the changes in culture-led urban regeneration strategies which included four new major emerging approaches: (1) social-based strategy, (2) participation-based strategy, (3) time-based strategy, and (4) space-based strategy. All of the above came from the model created by Evans (2005) which reflects multi-dimensional approaches in culture-led regeneration planning.



### 2.2.2 Critics on Urban Regeneration Design Process

As Vickery (2007) debates, the change and development in regeneration policy since the post-war period has been a competitive field in the UK, and the main issues in the 1960s and 1970s were aspects of 'renewal', It was also critically influenced by 'reconstruction' in the post-war period, In the 1970s, as Lees (2003) pointed out, it advanced to address the quality of life and, as a result, the period covered by advanced regeneration policy was called the 'renaissance.' The initiatives moved faster in the age of 'regeneration' in the 1980s (Lees,2003),heading towards 'environmental sustainability' in the 21<sup>st</sup> century. Another aspect of urban life to be considered is raised in a report from the Arts Council of England, *A Creative Future* (1993) which describes the multiplicity of cultures living in the UK expressed as a constantly moving 'kaleidoscope'. Such ethnic diversity also moves the discussion about regeneration to include the great variety of intangible qualities of human life in its discourse.

As ideas about urban regeneration developed into the 21<sup>th</sup> century, a broader vision evolved, encompassing all aspects of urban living. Lennard(2009)of the International Making Cities Liveable Organization (IMCL), for example, described good urban design as not only enhancing the well-being of inhabitants of towns, but also strengthening the community by improving social health and civic engagement. Knox(2011) built on these points within the 'Making Cities Liveable' movement by promoting the idea of 'True Urbanism,' with a perspective that draws heavily on the ideas of Geddes, Lynch, Alexander and Krier. Thus, 'True Urbanism', for IMCL, is based on 'time-tested principles' that emphasize the importance of:(1) the quality of public spaces (especially squares and marketplaces);(2) human-scale architecture with mixed-use structures that accommodate both retail and residential functions; (3) a compact urban fabric of blocks, streets and squares; and of (4) outdoor cafes and restaurants, farmers' markets and community festivals.

This 'True Urbanism' seeks to create 'places of short distances' where balanced transportation planning makes possible commuting via pedestrian networks, bicycle networks, traffic-quietened streets and public transportation. The 'Making Cities Liveable' movement also places great emphasis on the inherited identity of towns – their 'DNA' – and seeks to promote public art and the idea of the built environment itself as a work of art (Knox, 2011).

As a part of the response to the first Urban Task Force report, in 1999, the UK government established the Commission for Architecture and Built Environment (CABE). Since its formation, the CABE has carried out many projects and developed a report which has maintained the design-led regeneration policy discourse. Design Guidance Report (Coventry City Council, 2004) shows the CABE's statement about regeneration strategy shown above. The principles of urban design regard urban space as a 'place' which extracts the identity from memory, historicity, and tradition. As Vickery (2004) points out, this place-making, which is effectively mediated by innovative design, is achieved only by extending and not simply returning to local, regional or national design traditions.

The changes discussed above are found in many reports and commissioned plans, which are based on detailed statistics, in late 1990s and beginning of 21st century in the UK. As an example, 'Quality of Life Indicators' (Audit Commission, 2002 and 2005) calls upon the local authorities become more actively concerned with the quality of community. Similarly the UK government's new strategy, 'Toward an Urban Renaissance' (Urban Task Force, 2005), is emphatic in its demand for (1) public involvement and (2) dismantling of social and cultural sectarianism by social network-oriented urban planning.

Meanwhile the Urban Task Force's report in 2005, 'Towards an Urban Renaissance,' reinforced all of the above points. It presented in detail a design-led urban regeneration which includes components of the aesthetic and social wellbeing with a rigorous study of the social and economic functionality of a given urban area (Vickery, 2007). According to the Vickery in *The Emergence of Culture-led Regeneration: A policy concept and its discontents* (2007), the quality of building and open space are defined by the human motivations and quality of life, which is based on genuine socio-economic renewal. Thus, the aforementioned innovative development in the field of practice shows the clear evidence of trend change in culture-led regeneration.

The aims and achievements of True Urbanism and of design-led urban regeneration are clearly positive. However and inevitably, there are negative knock-on effects. As Julier (2005) notes, hard branding has provoked 'me too' strategies, resulting in the serial reproduction of would-be signature buildings by 'name' architects, ultimately homogenizing the identities of cities and attenuating any advantage accruing to their competitiveness in attracting and retaining businesses and residents (Knox, 2011).

With the debates on the issue above, Miles (2000) also notes that the principle of urban design planning creates the fantasy of non-existent cities and justifies the power of rulers. For these reasons, Miles (2000) and Julier (2005) arrive at the point of view that the process of urban planning is often developed without considering the life of residents. Considering the emphasis which is placed on the importance of community and quality of life, this is a major irony.

In the earlier period of development, which is called the 'first stage' in this research, most urban regeneration projects by city planners are focused on re-furbishing or re-modelling the outside features of existing urban structures including buildings and street infrastructures. This can be successful in terms of city promotion and renewing outward features of the city. However, as pointed out by many researchers including Miles and Kirkham (2003), residents' welfare and life remains in the gap between ideal urban spaces and their physical conditions.

As Fiske (2005) asserts, urban regeneration has been a valuable method of developing a better environment among existing methodologies in the late 20<sup>th</sup> century. The change of civic mind-set in the 21<sup>st</sup> century requires an alternative way of urban regeneration for fulfilment of cultural and social needs which are based on residents' own lives. This change in mind-set has emerged as the background to cultural regeneration and it has resulted in the understanding of cultural space as an everyday life space, with the ultimate aim of making an urban space free from the system and power. (Fiske, 2005; EditeGuins, 2005)

This ideal may be the starting point for cultural regeneration but the reality can be quite different. Although all cities should indeed have public spaces where people can meet and congregate on their own terms, many local governments and councils, tempted by promises of increased value and income from land sales, allow the development of privately owned and controlled indoor shopping malls in the town or city centre. Immediately, therefore, such space cannot be defined as 'free from the system and power'. Directly concerned with this phenomenon, Robins (1996:88) criticises the first stage of urban design. He claims: 'Urban regeneration reflects a more acceptable face of rationalism, and fails to come to terms with the emotional dimensions of urban culture' (Evans, 2001). He also debates about the homogeneity in space when the national or city culture is no longer tenable. However, the evidence over the past twenty years in cultural cities and major sites and their emulators is that urban space still retains its homogeneous state, with the compensatory design effectively marginalized in both spatial and symbolic terms (Evans, 2001). Thus, the aims and impacts of both design-led and culture-led regeneration are weakened by this rationalism. Examples of this can be found in Asian cities like Seoul or Shanghai where recent development was speeded up by big scale oriented planning. The project led by the celebrity architect or artist often neglects careful consideration of the site or community in favour of the artistic inspiration, sometimes ignores the local cultures, and even fails to visit the actual site prior to concept development.

### **2.2.3 Soft Elements in Urban Regeneration**

As explained in previous sections, 2.2.1 and 2.2.2, the development of culture-led regeneration rapidly moved in the social and cultural direction by caring about communities and by recommending participation. Within this context, this sub-section will present the elements closest to the basic concept of this research.

The literature review will now address human activity-based soft elements which are central to the urban regeneration process and which provide the necessary background reasoning for this research. It begins by seeking the missing elements from the first stage of culture-led urban design that the critics and researchers pointed out and as Grasskamp (1997) observed, then reflects the change in Europe in the 21st century. The platform for this research is based on finding the key 'soft elements' in urban regeneration planning in the 21st century. These 'soft elements' are principally the intangible and emotional characteristics of people and their relationship with space, in the transition from occupying space to place-making. They are termed 'soft' in contrast to the term 'hard' used by Evans (2004; 2005).

If the criticisms of the first stage culture-led urban design, which were suggested by urban design and regeneration researchers and strategists such as Evans, Hall, and Miles, reflect a European point of view, this research has the intention of producing an alternative model as a next stage of critical development. Therefore, this literature review is not simply for theoretical debate or for producing another level of critique, but rather a way of identifying the factors which will help develop a new model as a tool that can be used as a methodology in real practice.

In this research, the soft elements are categorized into four groups: (1) engaging with emotional elements; (2) re-evaluating experience; (3) navigating a small group and a small budget; (4) developing community ownership.

These four categories were derived from many years' experiences of the artists, including the researcher who specializes in public art and design, as well as from the criticism on the trials and errors of first stage urban regeneration as pointed out above. For convenience of understanding, this research divides soft elements into four categories, as shown above. However, these elements all engage with each other collectively, giving interactive influence and feedback.

Firstly, 'engaging with emotional elements' covers every intangible element which is related to the residents' mental and emotional engagement with the communities and everyday living space. Grasskamp (1997) shared the view that the 'space' became the 'place' which is integrated with these emotional elements. Therefore, the relationship between the perception of people who use the place as an everyday space and art and design that intrigued the perceptions began to take a more significant role.

Secondly, 're-evaluating experience' means the rediscovery of values existing in the processes which have become neglected as a result of using mainly economic value oriented evaluation systems. It also concerns the experience of residents and visitors in the process of the project development, who empathise with the human-centred viewpoint.

Culture-led city regeneration advocates prioritizing the 'experience' of place as the driver for successful place-making (Garcia, 2004). Here, the 'experience' suggests a rather subjective, intangible and individualistic impression of place as described by Norman (2003) who proposed the 'experience design theory.' In a broader sense, it can be linked to McCarthy's (2002) notion of 'entertainment-led regeneration' which also gives attention to the human experience.

In the case of public art in the city, it also shows that the trend moves to 'experience' from monumental sculpture. Some interesting examples are offered by Grasskamp (1997) who notes that, in order to attract the attention of people, public art needs to have no political demonstration, no unsightly high-rise, no increase in street crime and no ubiquitous dogmess.

Grasskamp (1997) mentioned that nothing scandalises people in the city more than public art in a public space which does not have any evening rush-hour jam. And, nothing could enrage citizens and weld them into mutual solidarity more than a sculpture by Henry Moore in a small town in post-war Germany, or a monumental house of steel cards by Richard Serra on the station square of an industrial town like Bochum. He gives attention to the need of intervention to shake and rock the everyday banality of life and describes the process of how place identity is created and makes a certain public space unique.

Grasskamp(1997) also narrates that when art scandalises people in the city by transforming public space so radically, it also makes many people become conscious of that space for the first time. Those are the people who otherwise would use it unquestioningly and appear neither to perceive nor to want to consider the changes occurring so rapidly and comprehensively within it. Then, caught up in this mass-mobilisation of emotional responses, the residents discover the city as their common property and wish to defend it against ‘infiltrators.’ But, he argues, the process of public space becoming a territory to identify with is an archaic reflex, which is a step to exclusion that strives to play down the degree of complexity of modern life.

Thirdly, ‘navigating small group and project’ is related to the project designed for small group participation in relation to the study of human scale. Some comparison may be made with cybernetics which is the science of using a small model to replicate a larger more complex model by extricating the key elements from large complex real world problems. It is also working with a small budget compared to the 20<sup>th</sup> century versions of regeneration projects which were criticised in previous sections in this chapter. A cultural environment that is more dynamic than a giant exhibition can be developed where creative events of small groups are activated. A creative city needs more time for investigation to search for ‘small groups and projects’.

Marshall McLuhan, one of the media's earliest and most important pioneers and thinkers in the 20<sup>th</sup> century, described how the contexts of information technology heavily affect how we perceive the content presented to us (1964). He predicted that as the media environment took over more and more of our lives, the artists that could best plot a course for that multi-contextual area because of their ability to interpret the effects of context. Now, with the spread of the internet, it is apparent that McLuhan's predictions are becoming a reality.

As McLuhan (1964) asserts in the consideration of senses and scale in urban design, the automobile has an outstandingly bad impact on perceptual sense where as the fast moving car makes the driver incapable of seeing the faces of people in the street. It is not just the case in America, but also the case in Asia, and especially in China and South Korea both of which are developing their cities using 20<sup>th</sup> century town planning.

By warning about the violence created by cars, he also criticises this method of urban planning whereby the town planners are seeking ways and means to buy back the cities for the pedestrian from the big transportation interests. As a result, he states that the residents of the city become imperceptible because the cars have become the real population of the cities, with a resulting loss of human scale, both in power and in distance (McLuhan, 1964).

'Developing Community Ownership' is the element related to the strengthening of community ownership through participation. Florida (2000) named the post industrialism era as the 'creative economy period.' He foretold that the wealth of the city depends on educating the creative class. The creative class can be raised in an environment where creativity is regarded as a priority for a community to be sustainable, and a social system that can support the creative group is prepared. The activities of making a better city are often found to be working under a strategy that focuses on re-discovery and on renovating the usage of historical architectural buildings. Those activities are also driven by the visual refurbishing of the physical environment. Florida (2000) also asserts that the most important value of the creative society comes from the social environment which embraces various cultures.



The creative living environment also comes from the development of residents' creativity, not just from the development of artist and designer groups' creativity. Therefore, Florida's creative city involves the collaborative networking of creativity among artists, designers, architects, and the residents. A continuing influence on the motivation for art creation, and, in particular, the creation of public art to be installed in public spaces has come from the *secularisation* of the European world. This secularisation of the public space maintains its influence and will continue to do so. It is now the norm and allows the citizens' voice to be heard, an essential element of any public art.

## **2.3 The Development of Public Art in Urban Regeneration**

### **2.3.1 The Relationship between Public Art & Design and Culture-led Urban Regeneration**

Changes in the political economy of urbanization since the mid-1970s caused significant adjustment in the content and direction of urban design and planning. As Knox (2011) shows, the new trend in the late 20<sup>th</sup> century was to make art and design take one of the key roles in urban design and for it to become one of the main contributors in economic competitiveness for many cities. In particular, ever since the 1950s, artists in Europe and North America have sought a new relationship with the city and the urban area, and have tried to interact with the environment, abandoning purely decorative or ceremonial purposes (Miles, 1997; Mile, Hall, 2003; Sacco, 2006).

Many authors provide evidence that, as a city grows public planners and city administrators are no longer able to keep up with the pace of change, since they rely on outdated models of interpretation and governance (Bovone, Mazzette, Rovati, 2007; Bovone, Ruggerone, 2009). In such a context, the technical language and the technological tools which traditionally characterised urban planners' background and expertise, essentially based on validation by logical rationality as the only measure likely to bring understanding to urban change, clashed with the need to engage with inhabitants' everyday life. The most remarkable change occurred in the design culture which fostered the birth of a heterogeneous panorama of artistic interventions in the public space, which we commonly refer to as public art (Miles, 1997; Cartiere, Willis, 2008; Knight, 2008).

The relationship between public art and urban design used to be somewhat one-sided. Being subservient to urban design, public art has always been a part of city development or city re-generation planning, regardless of whether the role given to public art is important or not. (Hall and Robertson, 2001)

Hall and Robertson(2001) observes that the Public art became increasingly justified, not in aesthetic terms, but rather on the basis of its supposed contribution to what might broadly be termed urban re-generation since the 1980s.

As the French sociologist Pierre Bourdieu notes, city development strategies aim at transforming cultural capital into economic capital, increasing the urban surplus in the face of an ever intensifying competition. Thus, increasing intermingling of economy and culture, including urban design, has been one of the conceptual symbols of the economy of the entrepreneurial city.

In the paper of *The Emergence of culture-led Regeneration: A policy concept and its discontents*, Vickery(2007)shared the statement with Hughes(1989), that the instrumental economic benefit case for the arts was to characterize culture-led regeneration advocacy, though with the caveat that the arts subsequently became subject to the same instrumental performance indicators as other non-cultural contributions to the regeneration process.

An appropriate cultural candidate for involvement in urban regeneration was, of course, public art. As a historic addition to any and every city or even village, in the form of monuments or fountains, public art tended to side-step the more rigorous of the arguments on the economic benefit of the arts. In the 1980s, there were significant developments in the area of public art. The most notable development was the UK's Department for Environment's sponsored research project, resulting in the publication *Art for Architecture – A handbook for commissioning*(Petherbridge, 1987).

Many more recent projects are documented in the Arts Council England's major three-part report, *The Power of Art: Visual Arts: Evidence of Impact* (ACE,2006). In this report, 'regeneration' is one of the three major 'social policy' areas they engage with (health and education being the other two).The successful integration of art into regeneration projects often helps as a catalyst for successful regeneration, creating interesting and enjoyable open spaces.

Robinson(2009) mentioned in his paper, *Public Art and Regeneration*, addressing the strategy adopted by the Arts Council England (Public Arts South West), the public art should enhance the people's awareness and enjoyment of the environment, help to understand the world and offer opportunities for artists to interact creatively with people and places. In the report of Hastings Borough Council (2005), *A strategy for developing Public Arts in Hastings*, the Arts Council of England states that excellent architecture and urban design, distinguished examples of public art, as well as high-quality and well-maintained public space, are contribute to creating local distinctiveness and a sense of place and, by bringing people together, they help develop a sense of shared pride and identify which is vital to thriving and integrated communities.

Hastings local government council also identified three key aspects underpinning their guidelines for developing public art in the policy and strategy report, *Pride of Place: Public Art in Hastings*(2005). The key findings reported were: public art is an important tool for creating successful communities and places; it has a role to play in public business and residential areas; the past decade has seen a renaissance of activity and interest in public art that has been driven by a new urban regeneration agenda. The message is clear 'public art aids urban regeneration and has the unique ability to bring together social, economic, and physical aspects of urban improvement' (Hastings Borough Council, 2005).

As discussed above, there has to be some economic or social benefit in the development and installation of public art. Research has been carried out to demonstrate how effective this has been in other destinations, due to the need to measure the impact and value of publicly commissioned works. Three examples are highlighted here from the Art and Architecture Journal (2005).The first is Newcastle where 'research into arts tourism has shown that it can play a major part in economic regeneration and in helping to promote a positive image of an area.' The projects in Newcastle Gateshead have 'helped improve the environment for local residents and visitors' (Art and Architecture Journal, 2005).

The second example identifies the impact of new arts projects in Morecambe that were measured by Lancaster City Council Tourism Department and, although the data is some years old, the trend of it demonstrates its importance in illustrating the increase in tourist enquiries (Art and Architecture Journal,2005).

The factors evaluated were firstly, the developmental activities-commission, installation, investment, collaboration, participation, exhibition, performance, intervention, dialogue or theoretical indication and secondly the role of public art - architectural collaboration, urban design, social responsibility, cultural regeneration and sustainability. Thirdly, the regeneration - public art has a 'cultural function' through architectural branding and signature buildings, gateways, landmark features and art interventions are now an indispensable part of any city's cultural and architectural identity.

This is exemplified by the Lottery-funded Art of Regeneration programme in Northern Ireland that supports local authorities in the delivery of arts-based projects that tackle issues of concern to local communities, such as good relations between members, the environment and anti-social behaviour. The projects have included the functional public art in children's play areas made out of recycled materials and drawing on the positive experiences of local community groups and building on a shared community interest in traditional music to enhance cross-community activity (Art and Architecture Journal, 2005).

Another example of related practice is the inclusion of modern architecture in the redevelopment of Cardiff Bay. This major regeneration project which, in many ways, apes that of the Docklands in the 1970sand 1980s sought to revitalise the derelict and unwelcoming Tiger Bay into a major waterfront destination within Wales' capital city.

### 2.3.2 New Development of Public Art in Urban Regeneration

Miles (2000) defines 'public art' as the art that is installed or exhibited in a space open to the public, stating that 'as commemorative statues and sculptures were a boom in the 19<sup>th</sup> century, cases of various art coming into urban spaces are increasing.

Correspondingly, the concept of public art was articulated by the English art administrator John Willett in the 1960s, who commented on the modernist objet-arts that were occupying public space in the U.S.A.

Willett raises the issue of the art's public value in his book, *Art in the City*(1967),that people could not dismiss the charges that only a selected few were able to enjoy visual arts and "art is becoming something that only the people who can buy it can enjoy."He also states that public art should become more common, so that more people could benefit from art (Willett, 1967). At the time, Willett's idea of 'public art' was understood as large pieces of sculpture installed outdoors.

However, moving into the 21<sup>st</sup> century, the trend of privatising culture, the basis of the symbolic economy of the entrepreneurial city, has spread from America and Western Europe to the entire world. The core of privatising culture is corporate art intervention (Wu, 2002). Hence, in the emerging market countries, artists have been asked to carry out more functional roles. In many cases of urban design or city regeneration projects, however, the public art domain is not clearly identified and this has led to some criticisms of the development of public art, particularly by Patricia Phillips.

Phillips (1988) addressed the failure of public art to critically intervene in the process of urban design and re-generation and she identified two reasons for this. The first reason for the failure is that the bureaucratic process of public art creation caused avoidance of demanding intervention in the public space. The procedure for public art creation includes: (1) a complicated bureaucracy of negotiating and arranging budgets; (2) multi-stage competition and selection process; (3) health, safety and insurance constraints; (4) selection committees composed of commissioners, curators, other artists, agencies, administrators, and community representatives (Phillips, 1988).

The result of this 'machinery' is 'the production of largely bland, un-provocative art that offers neither critical disruption nor artistic risk or challenge' (Hall and Robertson, 2001). It is ironic that an enterprise aimed, at least, at enlivening public life, is now seen to be running on gears designed to evade controversy.

The second reasoning of Phillips is that the relationship of public art to corporate patronage, through mechanisms such as 'Percent for Art,' is further fettering its critical possibilities (Goodey, 1994; Hall, 1995; Miles, 1997, 1998). 'Percent for Art' schemes have generated most of public art's major budgets and involved its most famous artists. The Percent for Art scheme states by the law that an architectural development larger than a certain scale must include artwork, and is used in many European countries as well as the United States and Korea to support art and design environment. However, its reliance on public and corporate sponsorship and its location in the 'colonized' spaces of the post-modern city centre have precluded any disruptive intervention in the urban scene.

Rather, public art became one of the mechanisms by which corporate finance inscribes difference and exclusion within the urban landscape. Corporations lend these spaces auras of distinction and exclusivity appropriate to their corporate contexts. Whilst not suggesting that such meanings are entirely closed, public art in such circumstances derives its 'publicness' from 'the narrow and questionable publicness of these spaces'. Rather than seeking acceptance through bland inoffensiveness, Phillips (1988) also argues, that public art should seek to enliven public space through the encouragement of controversy, debate, disagreement and discourse. There is little evidence that this agenda has been seriously pursued, however, except through some limited temporary interventions (Hall and Robertson, 2001). Phillips' criticism on the situation facing public art covered not only a much narrower relationship between public art and urban regeneration, but also a much extended area of the relationship between art and the city. This broader coverage of Phillips' argument (1988) leads to looking into which kind of situation public art faced in the American cities in the latter half of the 20<sup>th</sup> century, and how public artists tackled the problems they faced. In the 1980s, a new art movement that concentrated more on space than objet-arts was born and this is also called to as 'Art as Public Space' (Kwon, 1997).

NEA's Visual Art and Design programmes in the U.S.A worked with visual artists and professional designers to develop a new collaborative model. Also, local governments adopted a pooling system to support public art as a part of urban development and regeneration. During this time, with the emphasis on practicality, sculptors, architects, and environmental architects began to collaborate (Kwon, 1997).

Although authoritative art was taking up the space, citizens seemed to think that it was a wise investment of taxes. Yet art policies, like the '1 percent policy' of architecture, showed their limits, stuck between the responsibility of public spaces and developers' profit-seeking behaviours.

Public art also went through many changes from the late 1960s, up until the present 2010s. Had the public art been approached in a formalist way like modernism, problems arising could be easily exposed because the space where public art is executed is the territory of the 'public,' which is never neutral.

Later in the 1970s, through discussion of the sense of space and the concept of site specificity, various forms of public art were practised, focusing on the works and the environment surrounding them. In the 1980s, public art consisted mostly of works that collaborated with city planning, urban design, and architecture. Throughout the 1990s, the concept of art changed and audience participation was extended, and New Genre Public Art, the public art that focused on the community, developed. The driving force for such change in public art was the movement to overcome the limits of modernism.

Public art projects that are combined with city space can be classified into two kinds. One is for creating the identity of the city or the place, making the city unique. The other is to connect with the local community, achieving the social roles of artists and participants through collaboration in real-life space and everyday life.

As Hunt and Vickery (2010) note in their paper, the first decade of the 21<sup>st</sup> century demonstrated the vast opportunities for creative and critical 'engagement,' activism, social dialogue, cultural co-creation and collective participation.



Public interventions by public art were epitomized in the 1960s by the Fluxus movement; in the 1970s by the site-specific deconstructive architectural 'building cuts' of Gordon Matta-Clark; and in the humanist reaction to excessive urban development, which in turn sought to reintroduce art and artists into the public sphere as a catalyst for human interaction. Subsequently, public art has attracted disapprobation in the international art world as its initial frameworks of creative conception are conditioned by social, political or financial factors (Hunt and Vickery, 2010).

Public art in the 21<sup>st</sup> century continues to include commemorative civic sculpture, decorative abstract murals, modernist welded-metal or pop art icons, city landmark monuments and art-architecture or art-civil engineering collaborations. Public art is often devised as a 'scheme' for a multitude of locations (Hunt and Vickery, 2010).

According to 'The Interventionists' co-curator, Thompson (2001), art from the 1960s and 70's such as Joseph Beuys' Social Sculptures and Alan Kaprow's Happenings, transcended the art project by including their environment and audience into the art making process. This is because they envisioned and developed participatory spaces that embraced the project, artists, and the performance as well as audience.

Over the past 40 years, the re-examination of the art object and its relationship to the environment it is displayed within is due to rising awareness among artists that an art piece's context affects the way that it is perceived. Although the doors of the museum are open to all, the museum environment is actually threatening to most of the general public society. 'If the love of art is the clear mark of the chosen, separating, by an invisible and insuperable barrier, those who are touched by it from those who have not received its grace... museums betray their true function, which is to reinforce for some the feeling of belonging and for others the feeling of exclusion' (Bourdieu and Darbel, 1990, p38). This sense of exclusivity of the museum is perhaps outdated now. It is possible that the increasing accessibility and prevalence of public art, along with the public's expectations of interactivity have diminished any feelings of un-belonging and have promoted a sense that involvement and engagement with art in public spaces is a given.

## **2.4 Rise of Community and New Genre Public Art**

### **2.4.1 Community and Participation in Public Art and Design**

Coming from an intention to encourage a broad utilization of the community minded public project to tackle social exclusion and as a consequence of the perceived strategic importance of the culture in urban regeneration, as discussed in the previous sections of this chapter, a great deal of research was aimed at demonstrating how a public art project can create social impact on communities planning and executing urban regeneration with a relatively low budget (Landry, Matarasso, 1996; Matarasso, 1997).

As studied in the earlier sections of this chapter (sections 2.2 and 2.3), the boundary of public art & design is going through many phases of transformations, which, in turn, are influenced by the changes in strategy and policy of urban regeneration policy.

By emphasizing the important factors pointed out by Florida (2005) and Peck (2005) the art-led large scale regeneration contributed to the place making. However, as Hall and Robertson (2001) and Miles (2003) criticise, these grand scale public art projects often presented disadvantages to the concerned communities. Thus, there is a strong need to promote and recover a sense of shared space and value of everyday life for the communities. In this sense, public art takes a role of intervention which engages people with regard to establishing social practices for the community. This is because, referring to Finder's (2005) understanding, everyday creative practices are materially constructing the place.

One of the Urban Task Force's reports to CUBE in 2003 has a supportive text relevant to this literature review. As a part of its summary of the demands for design-led regeneration, it contains the explanation that culture and participation are regarded as major driving forces in urban regeneration. It emphasizes that the urban and town planning process itself must have the factors of art and cultural resources and activities (CUBE, 2003).

Another approach used by community-based artists who ask people to be involved in participation and to experience art is to create public forums for dialogue. As Dufour (2002) describes, in North America, artists such as Bonnie Sherk, e-xplo, William Pope. L, and many others create such public forums for dialogue. However, although they do bring art to the public space outside of the museum or gallery, these public art installations only ask the public to be viewers as an one sided relationship, not participants. Because the general public does not participate in creating the art, they are not included in the dialogue either. Instead, the art installations are alien objects in the viewpoint of the public environment, as it has a distance with the viewers' everyday life objects.

The consequence of such approaches are the challenges to raise interest and identify needs through participatory art programmes which are responsive and motivated to communicate with and respond to the local's voice. Therefore, public art & design projects combined with city space in regeneration process can be divided into two types. The first one is to contribute the noticeable visual identity to the site, the urban place. It is often combined with grand architectural re-development in collaboration with signature artists on a grand scale. This is the traditional public art & design project approach related to urban regeneration in general, as introduced in sections 2.2.2 and 2.3.1 of this chapter.

The second approach to be identified here is that of a public art & design project approach that creates a connection to the local community. As Carey and Sutton(2011)pointed out public art & design meets with the local needs by its flexibility and interactivity.

This means that public art engages with the local community to develop personal development of each member as well as social cohesion of the community. It can be provided by a new project methodology of public art & design project which builds positive links and strong relationships with the resident's social and physical environment. The phenomena above can be explained by the expression of Eco (2006) that 'we have been separated from Descartes's rationalism.'

This research seeks to find the roots of the linking points of debates on the importance of community coming to the fore through looking into the opinions of sociologists. Smith and Jenks (2000) find the community's self-generating ideas originate from early writings of Durkheim's human-centred analysis for sociology. It corresponds with the famous 'sui-generi phenomena' of Durkheim (1964) which is understood as a concept of autopoiesis - a closed system capable of creating itself. Of course, this is not speaking of the mechanical solidarity discussed by Durkheim (1964). The power that provides a community's feeling of solidarity and sense of belonging is in morality (Smith and Jenks, 2000).

Durkheim saw the modern city as a community, and suggested new interpretations of the community saying that he was not only talking about the commonly known mechanical and specialized society which is approaching. The ideal collaboration and links between community members as a society based on ethics and justice, which were debated by Durkheim (1964), may be realized in the public art & design process. This is because within participation-based, community-aware projects, the elements such as social class conflicts, pressured labour, and financial discrimination can be eliminated.

The rise and development of culture-led urban regeneration studied in Section 2.2 directly influences the development of public art. A number of researchers addressed the issues that are related to public art as a culture-led regeneration strategy. By suggesting five categories of key questions- Empirical, Political, Cultural, Structural and Ideological – Hall and Robertson (2001) support the impact of art on regeneration planning.

The above questions are raised for achieving a measurable impact, which ask about structural limitations and relationships between public art and urban regeneration. Those questions address the difficulty in measurement and acknowledge the complexity which occurs when dealing with public art.

McCarthy (2006) also points out that urban regeneration using a cultural tool such as public art must not rely solely on measurement. Intangible cultural value and the nature of art give researchers many complex challenges in confronting the difficulty of making such measurement. However, McCarthy (2006) also notes there is an advantage and achievement in community projects using art. This comes from a belief more than from 'objective monitoring' or 'empirical justification.'

Global trends of the late 20<sup>th</sup> century in culture-led regeneration may be seen in the way public art delivers a civil identity and symbol providing visual attraction to the visitors and media. But by the 1990s, there is a move towards delivering community needs based on social and cultural participation of residents. As a result of this transition, the first decade of the 21<sup>st</sup> century has demonstrated various projects related to community engagement and social dialogue, activism and cultural co-creation and collaborative participation (Hunt and Vickery, 2010).

There have been discussions on whether this monumental spectacle in the dull city space will cause hegemony of a certain social class or create social relationships. Such questions as 'What is the reason for these 20<sup>th</sup> century monuments to fail to achieve permanency?' have arisen. Some critics argue that it is because the shareable value collapsed. In other words, because pluralism and cultural diversity has spread, the ubiquitous point of view lost its place. Likewise, public art, which integrates public character to the hegemonic roots within these monuments after the 1960s, went through a phase of diversification.

Participatory art, by consensus, involves a significant 'work of art' able to withstand the critical evaluation of 'art world' critics. The participatory art project, however, may not involve a conspicuous artwork, or even if it does, the value is lodged in the interaction between participants. This is the standard distinction, which, it must be said, can be reinforced by art world prejudices against what is commonly understood as 'social therapy' against what must be preserved, 'authentic art' (Korean Art Council Report:2010).

As an example, British and Global Social Design experiments are moving away from the method by which the expert leads and the user simply participates passively, to co-creating a collaborative work which works as a kind of social communication system. This social experiment, in the process of design, is not a simple and reactive participation which collects and reflects on the users' opinions. It induces implication of the users' needs and is focused on the social role of design which is led by participation. Social experimentation of design functions as a mediator to stimulate and persuade members of the local community.

Eventually the goal of the process requires active participation. The geographical background of participatory social experimentation of design has a 'place' as an object which is a social unit which consists of everyday urban life.

According to the symposium report for Folkstone Triennial in 2011, *Stretching New Boundaries: Participation in Visual Art* by Vickery, 'Groundwork', 'Creative Space', and 'Place Check' movements in the UK are examples of the notions mentioned above, which are social experimentation and practice initiated by local communities for better life in the urban environment. 'Groundwork' is a kind of federal trust that works online and offline, run by the European Union, charities, and individual patrons.

The purpose of 'Groundwork' is to develop sustainable community and execute thousands of projects in one year, focusing on urban regeneration projects, including old infrastructures of towns and cities and to contribute the solution for unemployment and crime rates. 'Groundwork' consists of three substantial sections.

The first is 'for people' which is providing the chance of education and participation to community members. The second is 'for places' which is for a better environment. The third is 'for property', which is to build sustainable communities through joint environmental action. The 'Creative Space' introduces the framework of participatory design. It also introduces and broadcasts the local community through projects which residents participate in. The groups above show that the way to create a better environment is through public interest in everyday space and collaborative working process.

The researchers presented the cases for non-traditional public art which had a contrasting position compared to so-called traditional public art, typically site-specific sculptures. Jeff Kelley, in his article 'Common work', made a strong case for public art by strongly establishing that public art crossed over a threshold through some opportunities in the late 1970s, moving from simple 'sites' of the city to 'places', transformation of space where the lives of people interact with each other. Public artists have seen the transformation that site-specific art was changed into art of 'place' (Kelley, 1995).

Participatory art may just be discovering history, uncovering suppressed or embedded memory, making claim to a place and space, or learning how active citizenry can shape the urban environment. Participatory art may be gallery-sited, outdoor situated, engaging a targeted constituency, an invited or a random public. Participatory art will therefore reveal the points of tension between artist and participant, the contradiction between the ideals of free association, interaction and the demands of art dialogue. Art therefore is never socially neutral or simply liberation from social norms. Participatory projects need to operate on many different registers at once.

The above are examples of the new type of public art & design project indicating diverse experimentation of combining performance, temporary installation, site-specific work and other genres with social-activism-oriented themes, focusing on participation of people in the city. During the social and political changes in the late 1960s, socially engaged public art was influenced by the resistance movements (Lacy, 2004).

As Lacy describes (2004), social changes led to the integration of life and communication with the real world, which was the reason for the abstract aesthetic value from modernism to become faded. Public art work that reflected the meaning of places and induced public engagement and emphasized environmental experience focusing on people's lives started to change public art in the 1990s.

She also argues that artists who sought alternative art projects with the site-specific ideological nature of public art started following avant-garde art's political tendency and worked on art which benefited the public, to be called 'New Genre Public Art,' rather than following traditional public art. New Genre Public Art was influenced by behaviourist art in which the spectator is involved in the art work which is then considered as social action carrying its social voices (Lacy, 2004). Therefore, all the recent development in public art as cultural projects in late 20<sup>th</sup> century made the ground fertile for new genre public art's emergence.

#### **2.4.2 New Genre Public Art**

New Genre Public Art, unlike public art of the past, is based on participation. New Genre Public Art has developed the new trend of community-based public art projects. As an alternative public art practice, it turns spectators into community participants sharing art work production's artistic initiatives with artist. New Genre Public Art proposed the cooperation between the audience and the artist as a work, and brought forward a new form of art. Also, it supported the combination of art and everyday life by embracing social and political problems. This brought the change in the concept of 'site' in public art. The site was contextualized. With the notion above, spectators, from passive watchers or viewers, became active participants (Kwon, 1997).

Historical implications of the New Genre Public Art are to be found in the exhibition project 'Culture in Action', the Chicago based public art programme. Culture in Action (Jacob, Brenson, and Olson, 1995) showed how art can be public and support social issues. The project was composed of eight community-based art projects that addressed everyday life issues of residents. It could be read as an extended public art work from the existing boundaries of art in modernism context. Through the process of the project, collaboration became an essential element of aesthetics in art. Suzanne Lacy participated in this 'Culture in Action' project and subsequently outlined the theoretical framework of New Genre Public Art, changing the passive spectator to proactive artwork-maker.



New Genre Public Artists not only rely on ideas which attack traditional boundaries and come from the avant-garde, but also add sensitivity to social strategy, audiences, and visual arts (Lacy, 1994). New Genre Public Art is influenced by society-participative art which considers art a part of social activity and raises its voice about political opinions. It is, in addition, a trend which meets the tide of post-modernism in art practice of recent decade, as in the New Genre Public Art which was put into practice in the 'Culture in Action' project in Chicago from May to September 1993 where Artists of eight groups worked with various communities in Chicago, choosing their community based on their interests and subjects.

In 1995, Suzanne Lacy framed the specific model developed for art which was an important part of public engagement strategy and visual language, and stated that "we shall call this New Genre Public Art, to distinguish it from past installations and sculptures in public spaces referred to as public art, their forms and intentions".

Even to date, now in the 21<sup>st</sup> century, New Genre Public Art does not consider a site as a physical place, but a space where social, cultural, and political communication exists, and encourages community and audience participation, sometimes working on the project itself. Art projects lead by the country and private economy which attract public interest and participation are also a part of New Genre Public Art. The process is not commercialized and creates a space where people can feel a sense of unity. The 'Crystal Quilt' by Lacy (1987), which was shown in Tate Modern Gallery in 2012 in her solo show, is one of the major characters of community art project. It indicates that New Genre Public Art includes not only painting, sculpture or film, but the combination of various media. Also, installation, performance, conceptual art, and mixed media art can be categorized into New Genre Art, a term which covers all experimental contents and forms.

According to Lacy (1994), New Genre Public Artists not only rely on ideas which attack such boundaries, but also add sensitivity to social strategy, audiences, and visual arts.

New Genre Public Art became a foundation for new opportunities in public art. Communication with the audiences, who hitherto were considered unspecified individuals but are now more defined, was a form of art that was needed in society at that time. By directly addressing and engaging particular community audiences in public spaces, artists explored the strategy to re-position themselves as change agents, and re-position public art as an instrument for urban re-vitalization. With the general public, New Genre Public Art was a way to awaken values that, through modernist aesthetics, were concealed or considered non-main stream (Kwon, 1997).

Modernist art was typically represented by large-scale sculpture in plazas, what Lippard(1995) referred to as 'plunk art,' with passive audiences. New Genre Public Art challenged the modernism public art by turning the audiences into active participants (Lippard, 1995).

The most fundamental challenge set up by New Genre Public Art was that it called for a re-evaluation of existing definitions of art. Its usual course of project execution - creating events and inviting people in the city as active participants with the intention to re-build community-leading to the blurring of boundaries between the art work and social campaign.

The artists leading the new wave sought to firmly place this type of activity in an art context, and asked the audiences and critics to re-define this new art form, breaking away from the existing framework of art.

Lacy (1995)illustrated her case as an example; sitting for seven days in an abandoned hospital room, charting the private conversations she had with patients, nurses, doctors, scientists, and administrators. In this way, she, the artist as 'Experiencer', became a conduit for the experience of others.

Lacy(ibid)also pointed out the fact that one of the major contributions of feminist thought in the previous two decades was that individual 'Experience' has profound social implications. On the contrary, she argues that most cases of experiencing have been manipulated in the service of advertising and politics, for example, where products and politicians are linked to desire and values, having seen private experience lose an authenticity in the public sector that art may, at least symbolically, return to people. To make oneself a conduit for the expression of a whole social group, Lacy (ibid) stresses on an act of profound empathy, i.e., ability of artist to feel and witness the reality taking place around her, in particular, when there is no quick fix for some of the most pressing social problems. In the role of a 'Reporter,' Lacy saw the artist needs to focus not simply on the experience but on the recounting of the situation and calling audiences' attention to something, in the course of gathering information to make it available to others. Lacy makes a comparison between two contrasting artist groups.

While some artists claim simply to 'reflect' what exists without any assignment of value, others 'report,' implying a more conscious, less random selection of information. In the opinion of Lacy, the artist as 'Reporter' may engage with the audience not only to inform but to persuade. Reporting implies a conscious selection, even though it would not necessarily be an analysis of information. Lacy (1995) also argues that reporting is inevitably followed by analysis, pointing out that from reporting, or presenting information, to analysis is a short step.

Nevertheless the implied shift in an artist's role as 'Analyst' is significant. As artists begin to analyse social situations through their art, they assume themselves to have skills more commonly associated with social scientists, investigative journalists, and philosophers. Such activities position artists as contributors to intellectual endeavour and shift our aesthetic attention towards the form or meaning of their theoretical constructs.

What Lacy(1995) recommended are entirely new strategic elements which the disciplinary society must learn: how to collaborate, how to develop multi-layered and specific audiences, how to cross boundaries to other disciplines, how to choose sites that resonate with public meaning, and how to clarify visual and process symbolism for people who are not educated in art. She concluded that artist-activists question the primacy of separation within an artistic stance and undertake the consensual production of meaning with the public.

This research will experiment (in Chapter 6) with Lacy's guidelines and strategies to suggest the solutions through art practice.

The Art in Act Movement in the 1980s attempted to bring up social issues of the time to the public's attention through various attempts of merging people's lives with art. For this, behaviourist artists used various media such as billboards, posters, and public transportation effectively. Such attempts enabled art movements that did not find classification within art institutions, and especially affected the subjects and forms of public art. Also, such behaviourist art valued communication with viewers, and consequently influenced public art in the sense that it pursued public interest.

## 2.5 Key Findings and Next Stage Plans

As the second step of this research, this chapter has undertaken the study which compiled professional and academic knowledge from a selected spectrum of researchers who have published relevant papers, books, reports and articles. It overviewed the existing research materials in relation to the critical research objectives and questions of this research. Because of the interdisciplinary features of this research, the boundaries of the literature review are inevitably broad. However, to understand the background and relationship between public arts, the design sector and urban regeneration sector, critical evaluation of such interdisciplinary literatures are necessary.

For articulating the theme, ‘participation-based public art & design,’ the survey of theoretical materials started from the development and changes in the trend of urban design as well as public art & design in the late 20th century.

It began with culture-led urban regeneration and it also incorporates the critics of culture-led planning of urban design. The new development direction of urban design searched in this chapter (sections 2.2 and 2.3), especially related to urban regeneration, is critically affected by its relationship with public art & design. Also, the need and interest for participation is raised in public art & design and it was discovered that new movements were developed (section 2.4). This results in raising the issues of cultural and social values of public art in urban regeneration. Finally, there is evidence of the movement to the recent innovation of culture-led urban design which is concerned with community and participation.

Cultural and artistic programmes have played an increasingly prominent role in urban regeneration initiatives in the United Kingdom since the mid-1980’s (Landry and Matarasso, 1996; Braden and Mayo, 1999).

The UK government’s Social Exclusion Unit has reported on the role of arts, sport, and leisure. A key finding was that supporting participation in arts and sport can aid neighbourhood renewal through improved performance on indicators of health, crime, employment and education (Department of Culture, Media and Sport, 1999).

As Hall (2003) debates, the conventional readings on public art and regenerated city spaces tended to see urban space as socially sterile space, not open to anything other than the intended meanings inscribed by their producers. Nevertheless, geographers and other social scientists began to see beyond the semiotic in their readings of the city. As public art spaces became increasingly central to the definition and experiences of the post-modern city, they were subject to such critical interrogations. Such projects offered possibilities of opening up alternative geographies, histories and sociologies of the spaces of the post-modern city that have only been revealed in academic representations of it until then. (Hall, 2003)

It is evident from the literature that public art also went through many changes from the late 1960s to the 1990s, up until the present.

If public art is approached in a formalist way like modernism, problems are more easily exposed because the space where public art is executed is the territory of the 'public,' which itself is never neutral. Thus, before the 1970s when a space was considered like empty space in modernism, the space of public art was art which brought along much controversy.

Later, in the 1970s, through discussion of the sense of space and the concept of site specificity, various forms of public art were practiced, focusing on the works and the environments surrounding them. In the 1980s, public art consisted mostly of works that collaborated with city planning, urban design, and architecture.

Through the 1990's, the concept of art changed and audience participation was extended, and developed into New Genre Public Art which was a public art that focused on the community. The driving force for such change in public art was the movement that pushed art to overcome the limits of modernism.

New Genre Public Art became a foundation for new opportunities in public art. Communication with the audiences, who were considered unspecified individuals before but were more defined, now, was a form of art that was needed in society then. With the general public, New Genre Public Art was a way to awaken values that, through modernist aesthetics, were concealed or considered non-mainstream.

New Genre Public Art proposed the cooperation between the audience and the artist as a work in itself, and brought forward a new form of art. Also, it supported the combination of art and everyday life by embracing social and political problems. This brought a change in the concept of the 'site' in public art. The site was contextualized. With the notion above, spectators, from passive watchers or viewers, became active participants (Kwon, 1997).

Public art projects that are combined with city space can be divided into two kinds. One is for creating the identity of the city or the place, making the city unique. The other is for connecting members of the local community, achieving the social roles of the artist and the participants through collaboration in real-life space and everyday life.

According to the Korean government report, 'A study on the Strategy of Urban Design of Seoul,' a powerful monument served its duty in the beginning stage of design development. While the first stage of city design sought for monumental design projects, the second stage of city design looks for city projects which are every day-life-friendly and community-related projects that are considerate of the human scale (Seoul Development Institute, 2008).

These phenomena drew attention to the need of new strategies for policy which leads to transformation of space through collaboration with community of residents and visitors.

The following Chapter 3 will present the structure and methodology to understand the process of this research.

## **3 RESEARCH METHODOLOGY**

### **3.1 Introduction**

This chapter presents the methodology of qualitative research as designed and used in this thesis which is primarily action based research, combining of Data Collections, Cultural Probes, Experience Prototyping and Interviews.

Section 3.2 (Research Design) presents the rationale of this research. It is the foundation on which the research develops, which ultimately leads to verification of the proposed hypothesis of this research. Within this section, 3.2.1 addresses the nature of this research and the consequent features of the methodologies selected in this research, and 3.2.2 shows how the research is designed. The following section 3.3 introduces the research structure to understand the processes and relationships. This section 3.3 covers the roadmap and methodology of this research. It presents the rationale and philosophy and argues the case for the choice of the qualitative approach to this research, and introduces the methodology tools used in every chapter. It also highlights the features of the chosen methods, including participatory action research. Section 3.4 summarizes Chapter 3 and concludes with the focus of the research and the linking points with the following Chapter 4 (Case Study Analysis).

Overall, Chapter 3 emphasises the weight and validity of methodology and its role in the process. The methodology in this research needs to be conducted in a meticulous manner in order to capture the required deep insights, integrate the complex findings, and meet its aims and objectives.



## 3.2 Research Design

### 3.2.1 Nature of the Research

Urban regeneration, in being related to urban life, has myriad variables concerned with human behaviour, both individually and collectively. Thus, quantitative research citing numerical values and statistics has limitations when studying this complex and constantly changing subject. Therefore, this research chose a qualitative methodology. However, as mentioned in Chapter 1, the viewpoint of this research is not an aesthetic or philosophical approach, but rather proceeds with a social, ethnographical, and cultural perspective. That is why the theoretical research in Chapter 2, which shows the range and area of this research and compares this research with previous ones, is used as a tool for case studies developed later on. (Refer to structure from Section 3 of this chapter)

Therefore, all chapters except Chapter 8 (Conclusion) play the role of supporting the resulting model in Chapter 5. Chapter 2 justifies the range of cases selected in Chapter 4 by identifying the key issues for further investigation and along with introduction, supports the analysis in the later part of Chapter 4. Also, these all contributed to extracting the ‘participation element’ which is an important element in composing the model in Chapter 5. Chapter 6 is used as a testing bed for experience prototyping which refines and tests the validity of the model. It was possible to track the working process of the model in Chapter 5 in real situations from the beginning to the end through these two test projects. The findings collected from this showed the gaps between the hypothesis and actual implementation.

With the above limitations, findings from the test projects of Chapter 6 contribute to revising and developing the final model in Chapter 8 further based on the first model which emerged in Chapter 5. The last part of Chapter 6 arranges the feedback of the participants of the test project in Chapter 6 in a narrative way explains new findings and proves the importance and role of ‘spontaneity’ and ‘durability’ within the model.

The Expert Interviews in the later part in Chapter 7 ask the opinions of experts on the alternatives that support the durability of the model's loop, and collect the suggestions for future models. Thus, the Expert Interview part also shows the validity among the expert group and, at the same time, contributes to the understanding of the continuous loop activity of the model.

The research methodologies used in this research are cultural probes, experience prototyping, expert interview, and soft system methodology, as well as data collection and analysis. This research, as mentioned in Chapter 1, does not follow just one of the methodologies above, but creates a new methodology customized for this research. This new methodology for this research uses the fields of sociology, a broad range of cultural studies, and management and design studies. These three inter-related subject domains create relationships with the methodologies mentioned above within the boundary of action research and are used in each chapter. Also, the methodologies used in each chapter are integrated with the objective of developing the new model, taking action together or separately to become organic methodologies. The combination of these methodologies inevitably generates new questions and leads to 'learning by doing'.

Choosing this kind of complex and organic new methodology in a field of interdisciplinary research may be considered a bit risky. However, many fields are choosing this kind of research methodology, and the field of design where innovation is a crucial element is leading this field of development. Almost every complex design research study has an inherent element of risk and needs some degree of willingness to create new methodologies and tools.

In the 21<sup>st</sup> century, there are many emergent changes in the attitude and approach to research and a general acceptance of the need to understand multi-disciplinary research. Furthermore, innovative methodologies may contribute to creating environments for innovative outcomes, and this research can fertilize the ground for upcoming innovative research.

These concerns guided the formulation of the methodological framework and selection of research methods. The following sections describe the methodology and show how this research considered various perspectives and created many layers, finding references that fit the methodology and support the use of methods within this research.

### **3.2.2 Methodology Design**

The following are the key methodologies used in this research thesis and an explanation of how they are designed to meet the objectives and strengthen the features of this research.

- **Action Research Methodology**

Action research technique, as Good enough(1963) says, is a methodology for anthropological or sociology based community research. This methodology supports the reflective, experiential, and participatory modes (Gabel, 1995, Wadsworth, 1998) of research with the actual lives of participants in the research projects (Berg, 2004). As the model of this research is based in interdisciplinary live experience within the spatial ground of hypothesis of ‘participation’ in the public art and design project, this action research is used for developing and tracking practical outcomes.

The comments of Berg (2004) show this action research supports the appreciation of the capacity of humans to reflect, learn, and change. Thus, it can be interpreted that this action research tool supports the development of academic endeavour and the knowledge of practice based human change.

A research project funded by the UK government (Ciemil, 2006) suggested that more research should be carried out in the direction of practice through project management gaining the answer to practical problems faced in real situations. According to Reason and Bradbury (2007), action research is a participatory process, a practical knowledge in the pursuit of worthwhile human purposes. With this approach, action research methodology is practical and suitable for use in this research which is related with ‘participation’, an experience design related issue.

Reason and Bradbury (2007) presents five dimensions of action research. Firstly, it produces practical knowledge which applies to everyday life practice, and secondly, it contributes to human emancipation. Thirdly, it is participative in a democratic way. Fourthly, the process and outcome are equally important throughout the development process of knowledge in practice or action. Fifth and last, action research emerges over time as an evolutionary and developmental process. All these five elements are representative of the features and directions of research methodology in this research which is a process-oriented, practice-based, human-participation-purposed, and evolutionary-implemented public art and design project.

- **Cultural Probes**

The application of cultural probes is a technique used for the generation of deep insights and values in a design process. As Gaver and Boucher (2004) describe, it is useful to seek and support the subjective thoughts, values, and uncertainties as key factors of the research. For the same reason, this research picked cultural probes as a way to scan and follow the real process which tests the model of the research as developed through experience prototyping. As cultural probes are used in a broad range of studies in user experience design field (Gaver and Boucher, 2004), it is appropriate as one of the tools used in this research because of the innovative aspects of both the topic and hypothesis.

Cultural probes are usually used in the beginning to raise questions about the research or open up the subject of the research, but in this research, it is used for the evaluation of the test project which tests the value of the model. It was designed so that it can be used with other tools which together create a layer to supplement the limitations of this tool which is subjective and difficult to control.

Therefore cultural probes which were developed by Gaver, Dunne and Pacenti in 1999, inspired by the art movement Situationist International (2004), become an innovative methodology to maximize the use of its creative measurement ability in this research. The method is characterized by features of being irrational but gaining inspiration (Gaver and Boucher, 2004). Systematic ways have limitations in handling the uncontrolled nature of the subject of this research and therefore this tool can fit the 'participation' theme in this research. The use of cultural probes in every chapter is more thoroughly dealt with in the following section (3.3.2) of research strategies, so this section will cover the research design, describing the criteria and direction of the larger methodologies.

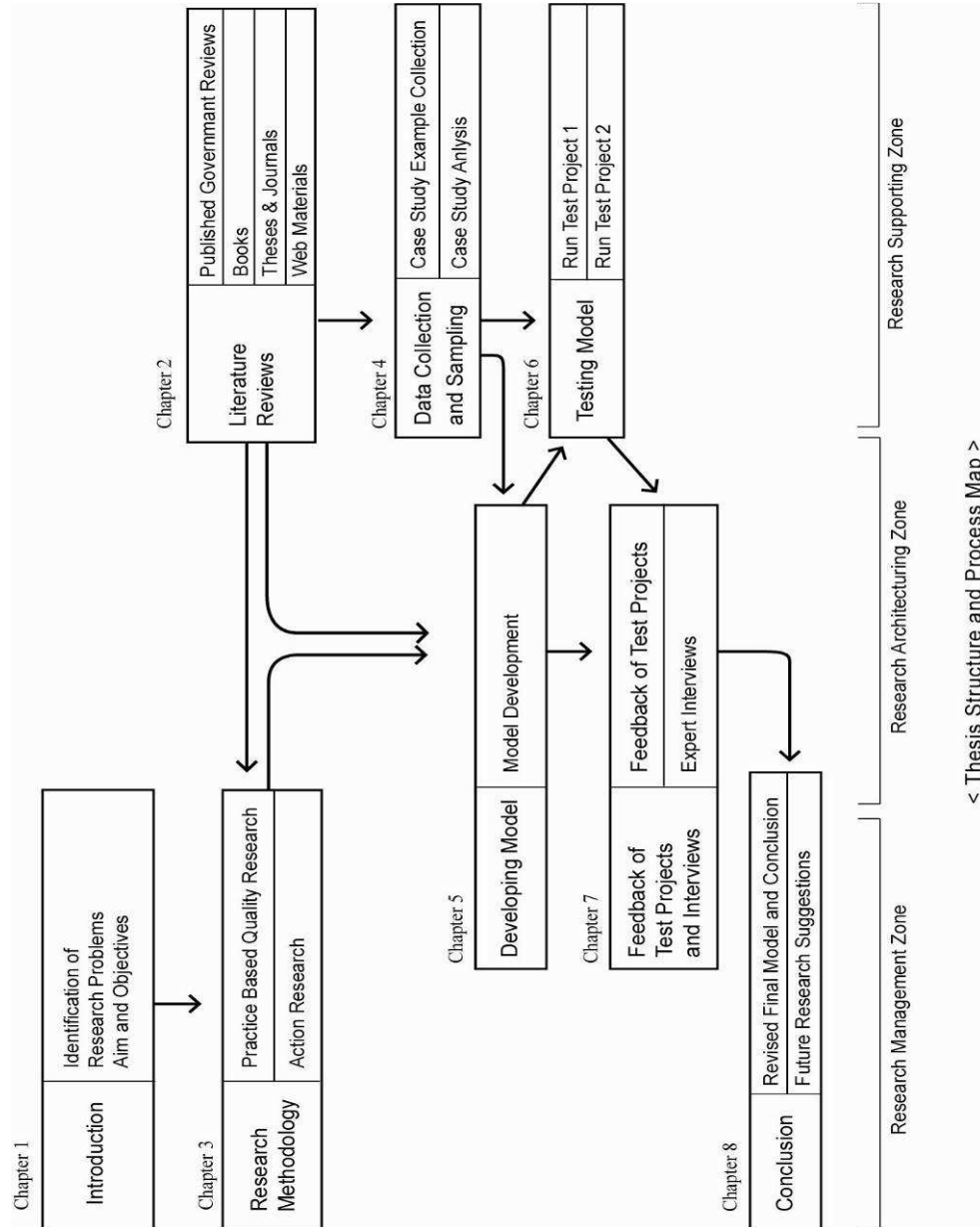
- **Soft System Methodology**

Soft System Methodology is not explicitly used as a main research methodology in this research. However, according to the paper by Checkland and Winter (2006), in order to bring improvement, soft system methodology provides principles in and frameworks for intervening in human situations. It is relevant to both the perceived situation and the process oriented contents (Checkland and Winter, 2006). Thus, this research uses the soft system design methodology to deal with the model of this research which is related with the dynamics of practice. In the methodological design of this research, soft system methodology serves to develop the learning and finding process in human activity systems. This methodology is adopted in chapters 4, 5, and 6 as a research tool. As Greenwood and Levin (2007) argue, the soft system approach is related with action research arguing the viewpoint that it is more action driven than conceptual. Thus it is valuable in this research to explore aspects of a desirable model of human participation in real everyday life situations.

## 3.3 Research Methodology

### 3.3.1 Research Process

The table below presents the overall structure of this research and displays connections between chapters and achieving points.



< Thesis Structure and Process Map >

Figure 3-1 Research Structure Map

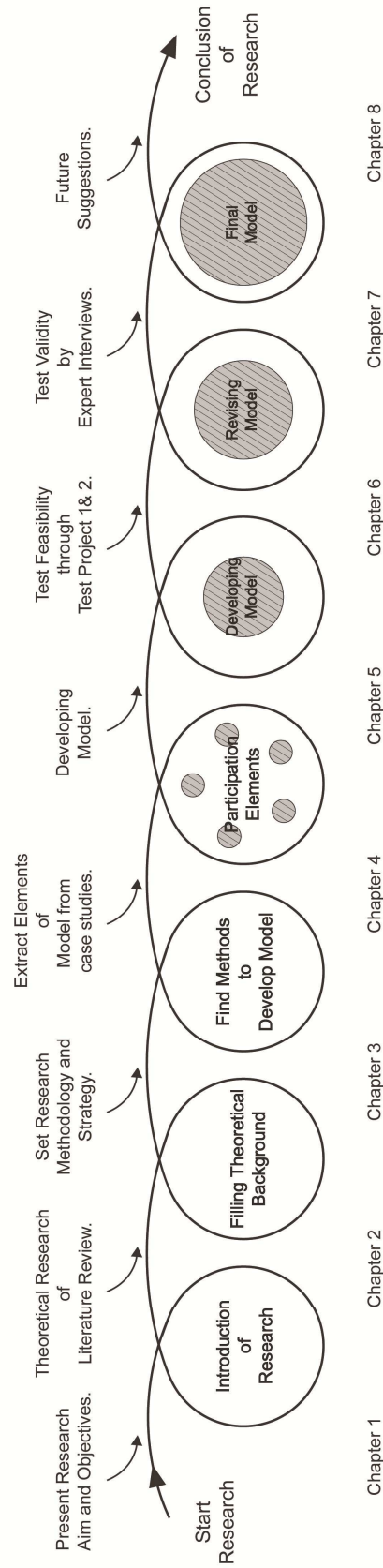


Figure3-2 Research Development Process



### 3.3.2 Research Strategies

The methodology for this research applies appropriate research methods in accordance with the objectives of each stage.

As mentioned in Chapter 1 and section 3.2.1 of this chapter, each of methodologies sits side by side or together within the overall framework which reflects the model of Hutter-Hennick (2011) shown below

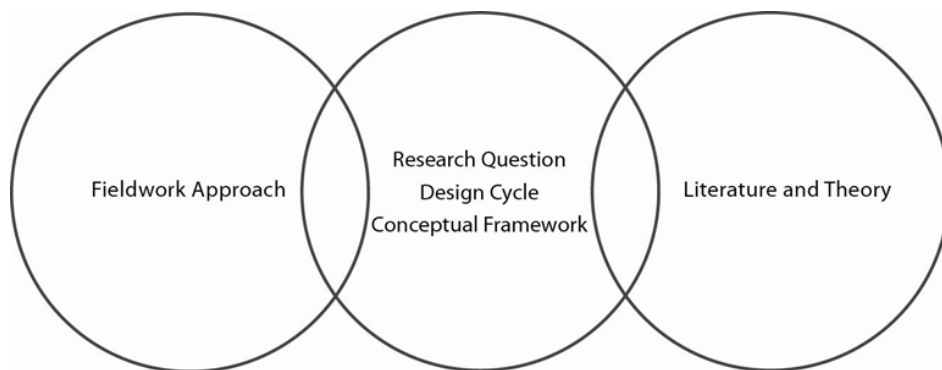


Figure 3-3 Hutter-Hennick Qualitative Research Cycle (2011)

The sequence comprises five steps: (1) literature reviews; (2) case study and analysis; (3) developing model; (4) test projects; (5) expert interviews.

Each chapter incorporates more than one methodology. To understand the application of the selected research tools, this section presents these integrated strategic tools by chapters.

The following are the tools applied in the development of this research process which match the five sequential steps above which are covered in chapters 4 to 7 inclusive.

- **Literature Reviews: by Data Collections of Interdisciplinary Theoretical Research Approaches**

As Webster and Watson (2002) define, a successful literature review creates the ground, and establishes this ground as the foundation on which to build new knowledge for advancing the research. In the case of this research the literature review takes the role of critically reviewing and building the validity of hypotheses and research questions as well as gathering relevant data. This is because the main research questions critical to this research came from critics of urban regeneration strategies considering the quality of contemporary urban life.

To investigate the existing knowledge of the subject area, this research uses data collections and analysis. As Show (1995) commented, to achieve good quality in literature review, the depth and the breadth of the literature review is essential. Thus this research covers the interdisciplinary area of urban design, public art and design, sociology based urban studies, design management and other culture studies on everyday urban life and human conditions in the urban environment.

The researcher placed no major limitations on the sources in terms of publishing. However, since the subject area is about contemporary concerns in urban design studies and art and design areas, recent developments in this field from the late 20<sup>th</sup> century to present time in the 21<sup>st</sup> century were foregrounded. To reinforce the practical value of this research and to respect the experiential value in social and cultural approaches, various formal reports by governments and councils of the subjects mentioned above were also included as review materials. Apart from widening the dimensions of the literature review by feeding into it knowledge of the field of practice and current concerns, it also creates potentially valuable links for development and synthesis with subsequent chapters, such as case studies and analysis, building model and test project which were conducted using action research as the main methodology. Thus the types of reviewed literature include published books, academic theses and journals, government and council reports and other web materials.

The table below shows the reference materials and areas included in the literature review.

<b>Research Part</b>	<b>Research Tool</b>	<b>Verifications</b>	<b>Contents of Data Collection</b>
Literature Review	Data Collection and Theoretical Survey and Study	Books	<ul style="list-style-type: none"> <li>• Publications (ISBN No. included)</li> <li>• Published Catalogues</li> </ul>
		Theses and Journals	<ul style="list-style-type: none"> <li>• Theses for Degree</li> <li>• Academic Journals</li> </ul>
		Published Government Reports(from UK, Australia, and South Korea)	<ul style="list-style-type: none"> <li>• Government Reviews</li> <li>• Council Reports</li> </ul>
		Web Materials	<ul style="list-style-type: none"> <li>• Web Sites</li> <li>• Blog and Reviews</li> </ul>

Table 3-1 Research tools of Literature Review

- **Case Study and Analysis: by cultural probes and data analysis by a combination of qualitative and quantitative research tools**

As Krefting(1991) emphasises, qualitative case study as a research methodology provides the tool for addressing complex phenomena in the real world.

The research focus in Chapter 4 is to create a bridge that approaches the desired practicality of the model based on theoretical information and data that was collected in Chapter 2. For this reason, this research devises a strategy combining qualitative research and quantitative research. The case studies and analysis are a vital building block along the research route and reveal the principal elements for the model, referred to as participation elements in Chapter 4 and onwards.

Selecting suitable participation based public art and design projects, that fit into the range and criteria identified in the literature review from real world practice, begins with various cultural observations through cultural probes. To enhance the validity of the chosen cases and the subjectivity of the cultural probes technique, the chosen examples were evaluated from the reviews related to ‘participation’ in published books and journals. Thus, the range was limited to cases which received constructive reviews in journals and news articles including the internet.

A prototype methodology was then used as a filter to extract participation elements to be used in the development of the model.

To analyse the selected examples of case studies, the researcher used a newly developed research tool. This analysis was designed to bring ‘harder’ quasi quantitative results whilst maintaining the research creativity and strengthening the validity of the case analysis.

The table below summarises the key elements of the strategy and tools for case study analysis.

<b>Research Chapter</b>	<b>Strategy</b>	<b>Research Tool</b>	<b>Application</b>
Chapter 4 Case Study and Analysis	The combination of qualitative and quantitative research tools	Cultural Probes	<ul style="list-style-type: none"> <li>• Case study selection and research</li> </ul>
		Prototype	<ul style="list-style-type: none"> <li>• Developing tool model for analysis</li> </ul>
		Data Collection and Analysis	<ul style="list-style-type: none"> <li>• Case study analysis by conceptual model of participation as a tool</li> <li>• Analysis of data results presentation</li> </ul>

Table 3-2 Research Tools of Case Study Analysis

- **Building Model: by experienced prototyping methodology based on action research methodology**

For the past decades, the practice of action research has been a fairly commonly used tool for the investigating process in academic research (Brown, 1988; Kemis and McTaggart,1988). Among many debates on the use of action research methodology, Checkland and Scholes (1990) pointed out that it has a weakness related to its framework which makes it prone to lose its rigour if the framework is not strengthened. In order to cover this limitation in research process of developing the model reported in Chapter 5, a strategy to supplement and strengthen the methodology was established and designed to support the action research framework by the real practice of two test projects.

An intellectual framework was built, using the experience prototyping tool and reflecting on the comments of Checkland and Scholes (1990) above.

Therefore, the strategy of the research methodology in Chapter 5 supports developing a model which shows awareness of real practice and real life, avoiding becoming overly conceptual paper plans. Thus, the model designed for test projects can be developed.

The developed model must have practicality for working in real life. Although it is a model involving human action and participation containing many variables, it needs both systemic thinking and a strong framework.

Action research identifies the factual features, prototyping is used to analyse and order them and soft systems tools are used to evaluate and strengthen the developed model.

The table shows the strategy and tools of the model building process in this research.

<b>Research Chapter</b>	<b>Strategy</b>	<b>Research Tool</b>	<b>Application</b>
Chapter 5 Building Model	Action research based on qualitative research	Action Research	<ul style="list-style-type: none"> <li>• Building Model</li> </ul>
		Prototyping	<ul style="list-style-type: none"> <li>• Building Model</li> </ul>

Table 3-3 Research Tools of Building Model

- **Test Projects: by experience prototyping, cultural probes and action research approach**

Guerrini (2010) uses Frayling's classification of three key types in design research, the first being 'Research to Design', the second 'Research through Design', and the third 'Research for Design'.

This research, from the strategic point of the objective, can be seen as close to the 'Research for Design'. It reflects closely the target of this research of creating a system which includes the process and result of this research. It also proves the value of the action research process that creates the new system, since human-centred design research is finding what makes people happy and what can help their lives through effective means.

To prove the rationales of the developed model in Chapter 5, the researcher designed two test projects reported in Chapter 6. The main tool of the qualitative research is lived experience approach, developed from Interpretive Phenomenological Analysis (Smith, 1966) and Lived Experience (Glaser and Strauss, 1967), which focuses on human behaviour and regards the human as the research subject.

In consideration of the cultural, social and ethnic differences, two projects are designed in two different conditions, to support thorough analysis within the qualitative ethos of this research.



The rationales of the contents and development of these two test projects are fully explained in Chapter 5 and the table below presents the strategies and tools employed as a research methodology to gain the objectives of this research.

<b>Research Chapter</b>	<b>Strategy</b>	<b>Research Tool</b>	<b>Application</b>
Chapter 6 Test Projects	Action research based on qualitative research	Action Research	<ul style="list-style-type: none"> <li>• Developing Test Project</li> </ul>
		Experience Prototyping	<ul style="list-style-type: none"> <li>• Designing Test Project</li> </ul>
		Cultural Probes	<ul style="list-style-type: none"> <li>• Reviewing Test Project</li> </ul>

Table 3-4 Research Tools of Test Projects

- **Feedback from Test Projects and Expert Interviews: by interview technique and cultural probes based on action research approach**

Expert interview is one of the most popular tools for design research methodology. In this research, expert interview is designed for obtaining the external validity of the research and developed model. The interviews conducted in this research were designed and developed to support qualitative analysis, through which intangible results are validated through interviews and questionnaires. To collect the material for Narrative Analysis (Bamberg, 2006) from participants, an informal open-ended interview is designed. In the interviews questions arose spontaneously within a prepared framework, in accordance with the situation and reactions of participants, case by case.

Two distinctive styles of interview techniques are designed for this research. The interviews are recorded in Chapter 7. Alongside the achievement part in Chapter 6, selected participants addressed the test projects, which is generically called ‘feedback from test projects’, and the interviews were designed as casual and open ended ones.

The subsequent interviews, in relation to the validity of thesis, were all conducted with the same questionnaire, however they were also designed to use open-ended interview techniques to enhance the quality and dimension of conversation with experienced experts in the subject fields. The testing approach is crucial to the underlying objectives of this research, as the validity of test projects is further analysed and evaluated with the feedback from participants and experts. In the later stage of gathering test projects’ feedbacks and participants’ interviews, interviews with experts also took place. Thus, the research comprises not only participants’ interviews but also opinions of experts to validate the test projects, and demonstrate that the testing models do add real practical value, the geographical boundaries of expert interviews (Chapter 7) being the UK and South Korea, where the two test projects (Chapter 6) were carried out. Expert interviews are designed mainly to gain a sense of practical application value and sustainability of the model drawn from experts’ experiences. If the experts confirm that the new model challenges the current thinking and provides a platform for new thinking, it remains only to give directions for the future strategy.

Table 3-5 explains the interviews as a tool of this research methodology(Revised from Source: Patton, 1980).

<b>Research Chapter</b>	<b>Strategy</b>	<b>Research Tools</b>	<b>Application</b>
Chapter 6 and 7 Feedbacks from Test Project and Expert Interviews	Interview Technique	Action Research	<ul style="list-style-type: none"> <li>• Collect feedback from test project participants by interviews and observations</li> <li>• Analysis of feedback</li> <li>• Developing questionnaire</li> </ul>
	Narrative Analysis (Bamberg, 2006)	Informal and Conversational Interviews	
	Qualitative Analysis (Patton, 1980)	Combination of Conducted and Open-ended Interviews	<ul style="list-style-type: none"> <li>• Building expert interviews</li> <li>• Developing questionnaire</li> <li>• Execute the expert interview</li> </ul>

Table 3-5 Feedbacks from Test Projects and Expert Interviews

### **3.4 Key Findings and Next Stage Plans**

The objective of Chapter 3 is to develop a methodology to formulate the hypothesis and achieve the aim of this research. It bases the research firmly in the area of qualitative research methodology since it deals with urban life which is real practice, and also includes human participation, which is a complicated subject with many variables. Within qualitative research, the main tool to be used is action research, and various other tools are integrated to develop a custom made methodology just for this research. It began with describing the nature of qualitative research and the underlying concepts, features and merits of the fieldwork approach. It also described tools of methods used in this research.

As Hennik and Hutter (2011) pointed out, action research methodology contains a process which earns collaborative interpretation from participants, and can therefore contribute to identifying the objectives of this research. The group of tools used to support action research are firstly experience prototyping in model making (Chapters 4, 5, and 6) and secondly, soft systems methodology in model making (Chapter 5). As a third, cultural probes are used more broadly for insights and evaluation in Chapters 4, 6, and 7, as well as data collection from the literature review in Chapter 2 as a fourth tool for interpretation. Fifthly, for checking the validity and practicality of the model, design of action research is implemented as a tool for test projects in Chapter 6. Lastly, as a sixth tool, the expert interview technique is used for supporting validity of this research. It also seeks the future suggestions on sustainability elements of the model and projects as a future link for development of new practices.

As a whole, Chapter 3 provides the map of the research process and structure of methodology on which the research is based. The next Chapter 4 presents the case studies and analysis which will provide the closer step toward the identification of the key research findings. It will set out the selected case examples for analysis based on the findings in the literature review in Chapter 2. It will further analyse each case using the created special tool thus providing the key elements for developing the model.

## 4 CASE STUDY ANALYSIS

### 4.1 Introduction

This chapter presents the case study selection criteria, the cases selected, the tool devised for analysis of the selected cases and the results of the analysis. The case study analysis is founded on the research reported in Chapter 2 (Literature Review) and takes it forward to practical application to enable the key factors to be identified. It then proceeds to the development of practical models which will be explored in Chapter 5.

Section 4.2 shows the reasoning of this chapter and explains the boundaries and criteria for the selection of case studies. Section 4.3 presents the tool for case study analysis which features ‘invitation and participation elements’ with a view to providing understanding of the participation process and mechanisms in public art and design projects. Section 4.4 shows the 46 case study projects selected as appropriate examples and provides the analysis of these examples by using the ‘participation element analysis tool’ developed specifically for this research and explained in the preceding section. Using the research tool developed previously, section 4.3 presents the analysed 46 case study objects and 6 selected example cases showing the results of the analysis with illustrative diagrams and figures.

The analysis process first identifies the invitation elements which stimulate the user’s interaction in each case study project. The participation elements are then extracted using the same process (A more detailed definition and description of these elements will be given in sub-section 4.3.2.). As a result, each participation-based public art and design project can be seen as an individual model based on the generic model developed from the analysis tool (Figure 4-1) of this research. By this way each case study analysed by the tool shows links to the elements on two branches, the ‘participation element group’ and the ‘invitation element group’. Following this exercise, section 4.4.1 shows all 46 case study examples listed as a table. Finally, section 4.5 (Findings and Future Plans) describes the results of case study analysis and introduces the models to be developed in Chapter 5.

## 4.2 Reasoning and Criteria of Selection

The purpose of this chapter is to research participation-based public art and design projects and find the critical aspects of adaptation and evolution in the practical field and everyday life, as well as its historical development from the late 20<sup>th</sup> century until now. Its other purpose is to closely monitor how the conceptual materials from Chapter 2 (Literature Review) develop in terms of realisation and reveal themselves by becoming present in the practical world.

Selected case study examples are 46 in total. The sample is large in order to enhance the reliability of the findings. To lessen the subjectivity of the selection process, cases are mainly based on projects that were referenced at least once in published catalogues or books.

The cases mainly cover the UK, Europe, the USA in North America, and South Korea in Asia. It does not fully include the whole world because the published materials were mainly in English, the language of this research. Therefore, it needs to be acknowledged that the project examples selected as participation-based public art and design projects are not fully representative of the world. They are samples to extract the functions and mechanisms of participatory projects.

The purpose is also to find out which kind of elements promote and/or help to carry the participatory action of spectators. Each element comes from the hypothesis of this research and is additionally extracted from the Chapter 2(Literature Review), which includes government and specialist agency reports, books, and catalogues.

As the purpose of this analytical tool model is to understand how the connections are made and to examine what influences, if any, exist between the elements, it does not lend itself readily to full quantitative analysis.

Selection of the case studies is based on the criteria and boundaries set out below:

Organisation or Funding Body	Publicly organized or funded organizations (government, specialist agency, public museum or non-profit organization)
Project Designer	Professional artist, designer and architect
Project Year	1960s ~ 2010s (2012)
Project Duration	Temporary or permanent -installation and programme
Type of Project	Intentionally planned or naturally occurred participatory project
Site	Public space in the urban environment including everyday open space of museum or exhibition area
Location	Europe (mainly UK), North America (Mainly USA), and Asia (South Korea and Japan)
Media Publication or Popularity	Published catalogue, book, or government report

## 4.3 Tool Model for Case Study Analysis

### 4.3.1 Participation-based Public Art and Design Analysis Tool Model

This research developed a tool model to analyse cases based on two sides of interactive elements. The tool model was originally developed for this research and designed to help analyse the 46 selected cases, results of which will be found in section 4.4.

The visual shape of the tool model is presented in the form of a project linked with 9 elements of invitation and participation. The factors for the ‘invitation element group’ and those for the ‘participation element group’ are shown together in the tool model for analysis in this chapter. The reason for this is that the two sides of the element groups work interactively within each project. In fact, there is a much more complex relationship than the tool model of this section. The tool model represents a ‘micro-model’ of the rich variables within the projects in order to capture the principal factors which influence the project execution. This is why the two sides of ‘wings’ are not configured with the same number of links (the ‘invitation element group’ has 4 links and ‘participation element group’ has 5 links). There are no directly corresponding links between the elements.

Bourdieu and Darbel (1990) insist on the importance of creative engagement with participants and note that the art project acts as a creative instrument for creative spectators’ participation. In this way, the public art and design projects presented here are a collaborative tool for participation.

In the tool, 5 elements of the 9 are part of the ‘invitation element group’ intended to invite people to the project and refer to the methodological factors of the project. The 5 elements are: Sensual Invitation, Experience-oriented Invitation, Ownership-related Programme, Site-specific Intervention and Emotional Invitation of Storytelling. These are the five most important elements which play a key role in the participation process as an invitation tool. People’s curiosity is stimulated when there is some kind of intervention in their daily routine.



The remaining 4 elements are part of the ‘participation element group’ and are links related to participation. They result from the responses to an invitation to the participants by the project organisers and are links related to participation. The 4 elements are: Sensual Participation, Active Participation, Artistic Involvement and Exchange Involvement

The figure below (Figure 4-1) shows the tool model used to analyse the participation-based public art and design project in this chapter.

The group of elements that belong to the left wing, with the white background, is called the ‘invitation element group’. For ease of analysis, the name of the element is abbreviated as follows. The abbreviations are: Sensual Invitation (I-S), Experience-oriented Invitation (I-E), Ownership-related Programmes (I-O), Site-Specific Invitation (I-SS), and Emotional Invitation of Storytelling (I-ES).

The group of elements that belong to the right wing, with the dark background, is called the ‘participation element group’. It comprises Sensual Participation (P-S), Active Participation (P-A), Artistic Involvement (P-I), and Exchange Involvement (P-E).

A more detailed description of each element will be found in the following section (4.3.2).

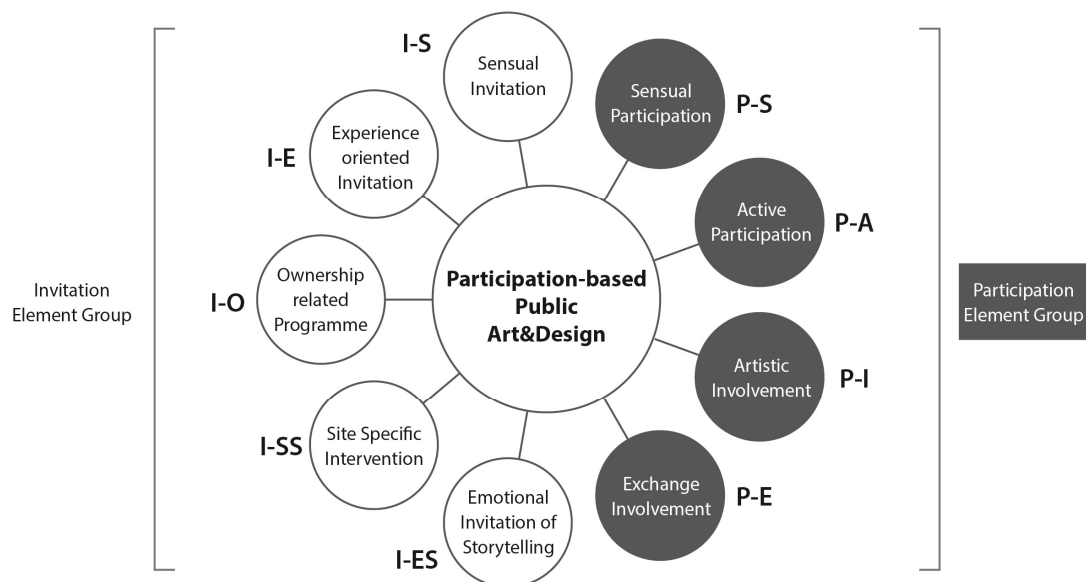


Figure 4-1 Participation-based Public Art & Design Analysis Tool Model

### 4.3.2 Invitation and Participation Elements

- **Invitation Elements**

Invitation element group, as described above, is composed of 5 elements. These elements play the role of promoting participation.

The first is Sensual Invitation. It breaks away from the traditional way of relying on visual sense, but also arouses senses of sound and touch, and induces the participation of spectators.

The second is Experience-oriented Invitation. It is a physical experience-prompting element. There exists potential for the private, individual experience to lose its authenticity in public experience-oriented urban life. Participation-based public art and design projects may play a role in recovering the individual's identity.

The third element is the Ownership-related Programme. The aim of this element is to intrigue or invite the participants' artistic action. This artistic action is triggered and programmed by artists or designers but developed and enhanced by the participants themselves who are the collaborators.

The fourth element is Site-specific Intervention. It is related to the site for the project. Here, the site is not merely the physical space occupied by the art and design project, but it also plays a role in supporting the re-discovery of the urban environment. It functions as an element that is combined with the project and induces participation. Lefebvre (1976) sees the space as a political and strategic object. It is because the space is formed and cast from historical and natural elements, but it is, nevertheless, a political process. Thus, the space is political and ideological (ibid).

The fifth element is the Emotional Invitation of Storytelling. It is related to the storytelling of the site, culture or resident and the way this intervenes with spectators' emotions, inviting them to take action. When part of the project includes a myth or story of the site or situation, it inevitably stimulates the spectators' memory, engendering a certain level of emotional engagement.

- **Participation Elements**

Methodological tools, expressed in the language of art and design and used as an invitation for participation, are highly diverse. As Kwon (1997) describes, these tools are usually found in other disciplines, such as sociology, anthropology, urbanism, music and science. In this context, they offer a variety of ways to mobilize people to participate in public art and design project.

Lacy (1995) argued that new trial of public art such as New Genre Public Art (see Chapter 2 (Literature Review)) focuses on the process rather than the result, and it came from collaborative works with participants. In response to above argument, participation elements are the ones working as a part of the spectator's participation in the process of collaborative participation. Evidently, there are various kinds of participation and this research has developed four types of elements according to the features explained below.

The first is Sensual Participation. This is a relatively passive type of participation compared to the rest of the elements below. It is a participatory action with perceptual senses (sight, hearing, smell, taste and touch) perceiving everything presented by public art and design projects. It becomes more productive when it involves two or more elements and becomes a synthetic participation.

The second is Active Participation. This element is a physical participation prompted by the participants' movements or actions. It is an experience within contemporary social and political issues generated by the situation the project is in, as well as a physical experience.




The third is Artistic Involvement, which is an artistic experience. This is encouraged by a progressive programme, and participants collaborate with an artistic level of initiatives or contribute in the phase of gathering the raw materials for the artwork.






The fourth is Exchange Involvement, which occurs when the participants take a part of the work with them. It is regarded as performance and the work taken remains as a souvenir.






## 4.4 Case Study Analysis






### 4.4.1 Case Study List






The selected case studies for analysis are listed in the table below:

No.	Project (Work) Image	Artist or Designer Title	Year	Location	Status of Work (Duration)	Description /Target Group
01		Olaf Eliasson Weather Project	2003	Tate Modern London U.K	Temporary Installation	The art work induced the audience to lie down on the floor, as though sunbathing, by illusion. / Not identified
02		Roy McMakin What's your favourite colour?	2010	The La Jolla wall at 7596 Eads Ave U.S.A	Temporary Installation	The wall was decorated with local people's favourite colours. / Community members and visitors
03		Bruce Nauman Square Depression	2007	Münster Germany	Permanent Installation	30 years after proposal had been accepted by Münster City, the building of this structure was finished. People experience sensual impacts including an optical illusion by walking along the slope in the square. / Not identified




No.	Project (Work) Image	Artist or Designer Title	Year	Location	Status of Work (Duration)	Description/ Target Group
04		Antony Gormley One and Other (Fourth Plinth Project)	2009	Trafalgar Square London U.K	Temporary performance by Spontaneous participants as a living sculpture	By performing on a plinth in the square, people can become an artwork. / Spontaneous participants and viewers not identified
05		Jeppe Hein Fountain	2009	Southbank Royal Festival Hall London U.K	Temporary Art Work became Public Space Design (because of popularity)	People are running around and laughing in the streams of a fountain./ Not identified
06		Carsten Holler Test Site	2006	Tate Modern London U.K	Temporary Installation	The audience enjoys riding slides that are installed in the exhibition. / Not identified
07		Ed Massey Garden in Transit	2003	New York U.S.A	Temporary Art Work became Public Space Design(because of popularity)	By painting the taxis with flowers, people can easily experience artwork nearby and from above. / Not identified
08		Menashe Kadishman Shalechet (Fallen Leaves)	1997	Jewish Museum Berlin Germany	Temporary Installation	The audience could experience the sorrow of the Jewish history by walking on the artwork and feeling its material, form and the echoes from the building./ Not identified





No.	Project (Work) Image	Artist or Designer	Year	Location	Status of Work (Duration)	Description/Target Group
		Title				
09		Jim Hubbard	2007	U.S.A	Temporary Installation	Shooting Back is an organization dedicated to empowering children at risk by teaching them photography. / Voluntary participants and viewers not identified
		Shooting Back Project				
10		Edwin van der Heide	2004	Son en Breugel, The Netherlands	Sound Sculpture	The movement of people changes the sounds created inside the structure and it affects people's behaviour. / Not identified.
		Son-o-house				
11		Luke Jerram	2011	Media City London U.K	Temporary Installation	Wind creates diverse melodies through a dome of tubes. / Not identified
		Aeolus Acoustic Wind Pavilion				
12		Pawel Althamer	2007	Münster Germany	The artist constructed a path starting from a spot where a footpath and bicycle trail meet.	The path, just less than 1 kilometre long and located out of the city, leads through meadows and fields. It abruptly ends in the middle of a field of barley. Sudden ending of the path makes visitors decide how to deal with the situation. The idea came from the artist's observation on people's blind obedience to regulation represented by guideposts. / Not identified.
		Path				
13		Alex Chaves	2010	New York U.S.A	Temporary Installation	People made diverse patterns with cups and bottles filled with various colours. / Spontaneous participants and viewers not identified.
		Welcome				





No.	Project (Work) Image	Artist or Designer	Year	Location	Status of Work (Duration)	Description/ Target Group
		Title				
14		Susan Philipsz	2011	From north to south side of London Bridge walks U.K	Temporary Installation	People could hear the song with artists' voice in six areas chosen by the artist. / Not identified
15		Lulu Quinn	2003	Gatehead U.K	Interactive Sound Sculpture	When people passed the gate, random sounds and voices of local people came out from the gate. / Community members and visitors not identified
16		Kang, IkJoong	2008	DMZ Korea	Temporary Installation	The installation work is made with paintings by a hundred thousand North and South Korean children of their dreams. / Voluntary participants and viewers not identified
17		Amanda Browder	2009	Brooklyn New York U.S.A	Temporary Installation	The artwork is created from recycled old clothes donated by local people who were directly involved in creating the artwork by sewing. / Voluntary participants and viewers not identified
18		Candy Chang	2011	Turku Finland	Temporary Installation/ The initial sentences was written with temporary spray chalk and supposed to fade with weather and traffic.	To remind students of the larger picture, the artist turned the path called 'Career Path' into an interactive space with fill-in-the-blank sentences on the pavement: "When I was little I wanted to be ____." "Today I want to be ____." Passers-by can write down their thought on the pavement and have an opportunity to think of their alternative options lying ahead. Weather will erase the writings, and then, another round of writings will start again. / Not identified





No.	Project (Work) Image	Artist or Designer	Year	Location	Status of Work (Duration)	Description/ Target Group
		Title				
19		Duncan Speakman	2012	Cambridge U.K	Temporary Project	People experienced the city by listening to the information about the place they visit. / Not identified
		Circumstance project				
20		Daniel Lyman	2010	Salt Lake City U.S.A	Temporary Installation (2 years)	By putting nylon sticks in the ground, people freely bent them and created diverse forms. / Not identified
		Sway'd				
21		Cho, Jieun	2010	Anyang Korea	Temporary Project	By teaching migrant workers how to use video tools, the workers created their own movie. / Voluntary participants and viewers not identified
		Mixrice				
22		The Fun Theory	2009	Stock-holm Sweden	Temporary Installation	The Fun Theory intended to change the behaviour of people by installing musical instruments under the staircase. 66% more people than in normal situation chose the stairs over the escalator. / Not identified
		Piano Stairs				
23		Judy Baca and SPARC	2011	Los Angeles California U.S.A	Temporary Installation	After collecting hidden history of California, making the great mural started in 1977. Around 400 community members participated in the project, which took 7 years, finished in 1984. / Community members and viewers not identified
		The Great Wall				











No.	Project (Work) Image	Artist or Designer	Year	Location	Status of Work (Duration)	Description/ Target Group
		Title				
24		Maya Lin Vietnam Veterans Memorial	1982	Washington, D.C U.S.A	Permanent Installation	<p>The granite wall on which names of the deceased soldiers were inscribed gives people sensual impacts. The memorial works as a place Vietnam veterans get together and maintain the relationship among them.</p> <p>People experience another kind of impact in the process of making a copy of the identified name by rubbing a paper attached on the carving with pencil. / Vietnam veterans, their families and acquaintances, and visitors not identified</p>
25		Group Material The People's Choice	1981	Lower East side New York U.S.A	Temporary Project and Installation	<p>The members went door to door on their block (13<sup>th</sup> Street), and asked each household to donate a valuable possession. / Community members and viewers not identified</p>
26		Suzanne Lacy The Crystal Quilt	2012	Minneapolis, Minnesota U.S.A	Temporary Project and Installation	<p>On Mother's Day, 430 women over the age of 60 performed the project which was live broadcast by public television. 3000 people attended the performance staged on an 82 foot square rug with tables placed to resemble a quilt. They listened to an accompanying soundtrack that mixed the voices of 75 women talking about aging./ Voluntary participants and viewers not identified</p>

No.	Project (Work) Image	Artist or Designer Title	Year	Location	Status of Work (Duration)	Description/ Target Group
27		Mark Wallinger Zone	2007	Münster Germany	Temporary Installation	Passers-by can see the iron strings tied upon roofs of buildings when they cross threshold of old city and look upwards. The strings are a symbol indicating boundary of the old city. / The citizens of MünsterCity and visitors not identified
28		Candy Chang Before I Die	2011	New Orleans U.S.A	Temporary Installation	Passers-by could pick up a piece of chalk, think about their lives, and share their personal aspirations in public space. Soon after the preparation, the wall was covered with handwritten responses and the responses kept growing: The project transformed neglected spaces into meaningful ones where the residents could learn the hopes and aspirations of the people around them. / Community members and viewers not identified
29		Luke Jerram Play Me, I'm Yours	2008	New York U.S.A	Temporary Installation	In the installation, 60 donated pianos were colourfully painted by local artists, and then distributed and installed in selected spots. / Not identified
30		Suzanne Lacy Room of Our Own - Anyang Women's Conversation	2010	Anyang Korea	Temporary Installation	The performance, over ten days, consisted of a series of conversations located in 15 selected city environments. The performance were taped and photographed. / Voluntary participants and viewers not identified.

No.	Project (Work) Image	Artist or Designer	Year	Location	Status of Work (Duration)	Description/ Target Group
		Title				
31		Baltimore Development Cooperative	2007	Baltimore U.S.A	Long-Term Project	The on-going public art project and activist initiative started in 2007. Inspired by movements to 'reclaim the commons' and demand a 'right to the city,' the project changed a vacant lot into an urban farm and social space. / Voluntary participants and community members.
		Participation Park				
32		Marjetica Potrč	2012	Anyang Korea	Temporary project	With concern for sustainable life space design, students and residents created a rooftop rice field. / Voluntary participants and community members
		A Rooftop Rice Field at Byuri School				
33		Allan Kaprow	2067	Los Angeles U.S.A	Temporary Project and Installation	In this seminal performance, dozens of passers-by, without any prior notice, spontaneously stacked big blocks of ice to build the walls of what became a structure 30 feet long and 8 feet high. / Spontaneous participants and viewers not identified
		Fluids				
34		Mierle Laderman Ukeles	1977	New York U.S.A	Temporary Project	The artist followed the city's sanitation workers to thank each of them personally and to turn their everyday cleaning work into the spotlight of public attention. / Community members and viewers not identified.
		Touch Sanitation				

No.	Project (Work) Image	Artist or Designer	Year	Location	Status of Work (Duration)	Description/ Target Group
		Title				
35		Houston Conwill, Estella Conwill Májozo & Joseph De Pace	1997	Avery Research Centre Charleston U.S.A	Temporary Installation	The team traced themes of African-American heritage over the last decade, re-telling this history in the form of diagrammatic floor drawings. / African-American communities and visitors not identified
36		Betsy Damon	2009	New York U.S.A	Temporary Project	The artist transformed public spaces by utterly disrupting the expected role of women. / Not identified.
37		Sheila Levrant de Bretteville	1973	Los Angeles U.S.A	Temporary Installation	The artist handed out pieces of pink paper to friends and to women on the street, asking them to describe what the colour meant to them. / Not identified
38		Gustafson Porter	2004	London U.K	Permanent Installation	By creating a running water fountain, the artist helped people to remind of the Princess, enjoying sensual impacts of the fountain. / Not identified

No.	Project (Work) Image	Artist or Designer Title	Year	Location	Status of Work (Duration)	Description/ Target Group
39		Tim Rollins & K.O.S. Amerika	2002	South Bronx U.S.A	Temporary Installation	The artist and students listened to stories, made drawings and painted on the wall, based on their own experience. / Voluntary participants and viewers not identified
40		Noriyuki Fujimura Remote Furniture	2004	Queen's mall. Yokohama Japan	Temporary Installation	When a chair which is related to another chair is moved by a person, the related chair copied the movement. / Spontaneous participants and viewers not identified
41		Margaret Harrison Common Land, Greenham	1989	New York U.S.A	Temporary Installation	The artist displayed 25 women's belongings to demonstrate their value to the public. / Voluntary participants and viewers not identified
42		Judith Baca The World Wall: Triumph of the Hands	2006	Finland, Russia, Israel, Palestine, Mexico, Canada	Temporary Installation	In 1987, the artist began the painting on panels. The debut exhibition was in Finland in 1990. In the course of travelling exhibition, each country was supposed to add one panel painted by the country's artist. / The institutions in the cooperating countries being involved in the project, voluntary participant artists and viewers not identified

No.	Project (Work) Image	Artist or Designer Title	Year	Location	Status of Work (Duration)	Description/ Target Group
43		Helen Mayer Harrison and Newton Harrison <hr/> Breathing Space for the Sava River, Yugoslavia	1988	New York U.S.A	Combination of Long-Term Project for Natural Reserve and Temporary Exhibition	Composed of photographs and printed dialogues, the exhibition showed the situation facing the river and the concerted efforts of the scientists to protect the river from the impending catastrophe of pollution. / Not identified
44		Jerri Allyn <hr/> Angels Have Been Sent to Me	1991	New York U.S.A	The artist travelled to eleven sites in New York. The recorded stories were broadcast nationally on NPR.	Through using a wheelchair or crutches, or even wearing a blindfold, participants listened to stories about aging and disability on headphones and experienced life without certain physical and cognitive abilities. / Spontaneous participants and viewers not identified.
45		Martha Rosler <hr/> If You Live Here	1989	New York U.S.A	The exhibition, a part of social activism project, had three parts involving over 200 artists and activists invited by the artist.	Addressing homelessness and housing issues, the exhibitions placed film, video, photo and poster works alongside graphs, charts, billboards and hand-painted slogans. / Artists and social activists participating in the project, and viewers not identified.
46		Alan Sonfist <hr/> Time Landscape	1965	New York U.S.A	Permanent project	The art work consists of plants that were native to America in pre-colonial times. These planted were replanted on a rectangular plot of 25' x 40' situated in lower Manhattan until 1978. / Not identified

#### 4.4.2 Analysis of Case Study Examples

Prior to the analysis of the case examples (shown in section 4.3.1) with the tool model (shown in section 4.3.1[Figure 4-1]), the relationship between each element of both bodies, invitation and participation, needs to be established.

The figure below (Figure 4-2) shows how the invitation elements work with the participation elements, stimulating each of them in turn. This is a figure showing the approximate value.

This relationship sometimes creates multiple links, and the figure shows a minimum of two links and a maximum of four. However, in some projects, multiple links cannot be found. The links are identified based on observation and media reports, as well as reviews of catalogues and/or books. In order to minimise the error in this analysis, over 60 cases were scrutinised in the beginning. Nevertheless, as it was found that some participation elements were only tenuously connected to the invitation elements by a single link, 14 cases were rejected and the remaining 46 cases were used for analysis.

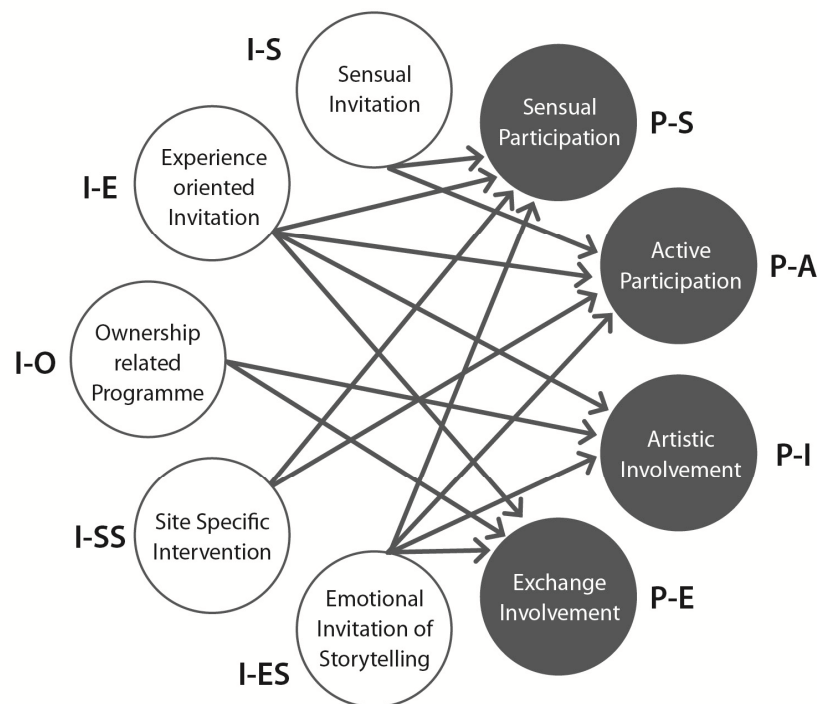


Figure 4-2 Relationship between Invitation & Participation Elements

The following examples from the case study analysis are chosen from the 46 cases to demonstrate the process by which all 46 case studies were analysed and the results set out below.

The first example is the case of the Threshold (Case Study Example 15) and shows a high number of links between five invitation elements and three participation elements. This project is based on Sensual Invitation using a sound installation sculpture. The reason it successfully involved five invitation elements is that the methods used in this project were layered in using the elements for inviting spectators into the project.

The Threshold Project incorporates the storytelling of local people and strongly engages with residents' participation using the Ownership element by recording local people's voices and the sounds of local animals. The familiar voice of a neighbour or the participant himself or herself invites the visitor who encounters this imaginative project to enter into the condition of emotional engagement as well as simply to enjoy the situation.

The sound comes randomly, and it encourages the visitor to encounter every different work of art. This keeps the project alive and keeps the participants continually engaged.



- **Project title : Threshold (Case Study: Example 15)**

**Artist or Designer:** Lulu Quinn

**Location:** Gatehead, U.K., 2003

**Status of work (Duration):** Temporary installation

**Project description:** When people enter the park entrance through the gate, people can hear the random sound of the voices of local people, which may or may not be familiar. As people walk in, they react to the sounds and try to interpret what they hear. Pieces that recognize a certain site’s sense of space, such as this one, have increased in numbers in recent years. Quinn’s piece is 5 metres tall, with LED lights and sensors attached to a stainless steel frame, and the piece emits sounds of the area’s students, farm animals, and residents’ voices and songs, reacting each time a person passes by (Art Map, 2006).

**Project Analysis by Tool Model:**

**Invitation Elements**

<b>Case Study Example 15</b>	<b>Analysis</b>
Sound of animals and voices of local people at the park entrance gate	Sensual Invitation
People can hear the sound of animals and voices.	Experience Oriented Invitation
Local people recorded the sounds played at the gate.	Ownership related Programme
The park entrance people use	Site Specific Intervention
The story of local people	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 15</b>	<b>Analysis</b>
People listen to sounds of animals and local people’s voices.	Sensual Participation
People come closer or stop to hear the sound.	Active Participation
Local people recorded their own voices and animal sounds.	Artistic Involvement

**Analysis Result of Example 15**

**Invitation & Participation Diagram of Case Study Example 15: Threshold**



Example 15. Threshold

Figure 4-3 Invitation & Participation Diagram of Example 15

- **Project title: Room of Our Own - Anyang Women's Conversation (Case Study: Example 30)**

**Artist or Designer:** Suzanne Lacy

**Location:** Anyang, Korea, 2010

**Status of work (Duration):** Temporary installation

**Project description:** The performance, over ten days, consisted of a series of conversations located in 15 different city environments, all of which were taped and photographed. These messages were sent to the Mayor and the city council in the form of women’s agenda. Suzanne Lacy recorded conversations with women in 15 public spaces in Anyang, including swimming pools, building sites and school grounds, and carried out a piece that recorded those conversations in photographs called ‘Room of Our Own – Anyang Women’s Conversation’. According to Miles (2007), Lacy valued the process of making the work more than the finished outcome, and by refusing masculine conceptualization, (i.e. the process would not become commercialized, and it provided spaces where people could feel united), she introduced an intervening art which drew the interest of female artists and critics.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study: Example 30</b>	<b>Analysis</b>
The conversation of women was brought out to the public space and the suggested issues were discussed.	Experience oriented Invitation
The opinions of women as to the policy of Anyang and other issues were taken into consideration.	Ownership related Programme
Attitudes to women’s chatting were often seen as patronising and dismissive, but the artist reinterpreted their stories into something important and meaningful.	Emotional Invitation of Storytelling

### Participation Elements

Case Study: Example 30	Analysis
Anyang women discussed about their lives, environment and many other issues.	Active Participation
These conversations were presented to the Mayor and City Council in the form of women’s agenda.	Artistic Involvement

### Analysis Result of Example 30

### Invitation & Participation Diagram of Case Study: Example 30. Room of Our Own - Anyang Women's Conversation



Example 30. Room of our own - Anyang Women’s conversation

Figure 4-4 Invitation & Participation Diagram of Example 30

- **Project title : Weather Project (Case Study: Example 01)**

**Artist or Designer:** Olaf Eliasson

**Location:** Tate Modern, London, U.K, 2003

**Status of work (Duration):** Temporary installation

**Project description:** The artist installed an artificial solar lamp in the exhibition. The light is generally used in street lighting and was a mono-frequency lamplight that made only yellow and black colours visible. Thus, the participation of visitors creates the visual transformation field around the vast lamp of the Tate Modern gallery into a new landscape. This happens because the audience sit or lie down on the floor to enjoy the whole atmosphere with a fully physical engagement.

### **Project Analysis by Tool Model**

#### **Invitation Elements**

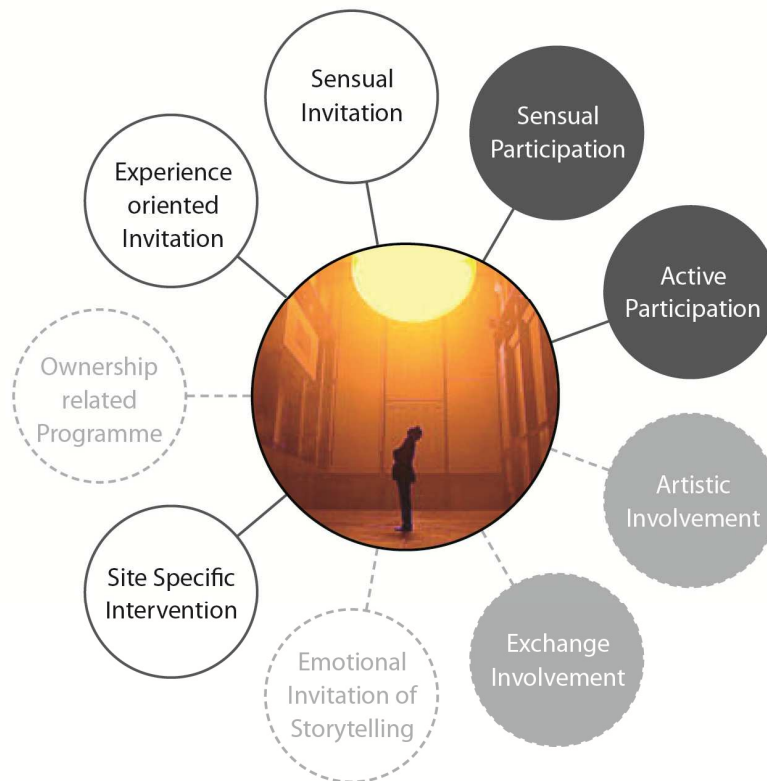
<b>Case Study: Example 01</b>	<b>Analysis</b>
Sun inside the museum	Sensual Invitation
Ceiling covered with reflective material	Experience oriented Invitation
Size and unique architecture of the space	Site Specific Intervention

#### **Participation Elements**

<b>Case Study: Example 01</b>	<b>Analysis</b>
Looking at the strong sunlight lamp	Sensual Participation
Visitors enjoy the artwork by lying on the floor	Active Participation

## Analysis Result of Example 01

### Invitation & Participation Diagram of Case Study: Example 01. Weather Project



Example 01. Weather project

Figure 4-5 Invitation & Participation Diagram of Example01

- **Project title : Happy World (Case Study: Example 16)**

**Artist or Designer:** Kang, IkJoong

**Location:** DMZ, Korea, 2008

**Status of work (Duration) :** Temporary installation

**Project description:** Children participated in the event by drawing their dreams on blank paper for the art project. It is a project shared and interpreted by many people as an installation of children’s paintings gathered by the artist. Furthermore, the artist, as director, planned the publicity and advertisement strategies, and designed the architecture that supported the exhibition space.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study: Example 16</b>	<b>Analysis</b>
Drawings were done by children themselves.	Ownership related Programme
Korea is the only divided country in the world and DMZ is the boundary between South and North Korea.	Site Specific Intervention

**Participation Elements**

<b>Case Study: Example 16</b>	<b>Analysis</b>
Children played a big part by making all the drawings.	Artistic Involvement

## Analysis Result of Example 16

### Invitation & Participation Diagram of Case Study Example 16. Happy World



Example 16. Happy World

Figure 4-6 Invitation & Participation Diagram of Example 16



- **Project title : Square Depression(Case Study 03)**

**Artist or Designer:** Bruce Nauman

**Location:** Münster, Germany, 2007

**Status of work (Duration):** Temporary art work design became permanent public space design (because of popularity).

**Project description:** Square Depression is a project which was originally designed in 1977 when Bruce Nauman was invited, along with nine other artists, by Kasper König, one of founders of Münster Sculpture Project, to make a sculpture for an open space. It was built 30 years later on the campus of University of Münster, in the Department of Natural Science. Square Depression is an inverted pyramid, a ‘walk in’ sculpture made of white concrete. The aim was to create a space, where one could experience a feeling of being isolated, helpless and alone. It is possible to both watch and to experience within an overturned square shape when the spectator/participator enters. It conveys the feeling of seeking protection from the depression and hopelessness that one gets from the centre of the piece. This work is about the external quality and vanishing point of a space. At the same time, the depressed square portrays psychological feelings beneath the vanishing point (Frangenberg, 2007).

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 03</b>	<b>Analysis</b>
The optical illusion presented by Square Depression tempts people to walk into the artwork.	Experience oriented Invitation
The Square Depression is located in front of Science Laboratory in Münster.	Site specific Intervention

**Participation Elements**

<b>Case Study: Example 03</b>	<b>Analysis</b>
People enter the space inside Square Depression and encounter a new experience.	Active Participation

## Analysis Result of Example 03

### Invitation & Participation Diagram of Case Study: Example 03

#### Square Depression



Example 03. Square Depression

Figure 4-7 Invitation & Participation Diagram of Example 03

- **Project title : Surround Me (Case Study 14)**

**Artist or Designer:** Susan Philipsz

**Location:** Walk from the north to the south side of London Bridge, U.K, 2011

**Status of work (Duration):** Temporary installation

**Project description:** The artist created seven compositions of songs for the town. As people walk around, people can hear the sounds of their surroundings. It helps them to realize the unconsciousness part of their hearing faculties. In ‘The Lost Reflection’ (2007) for example, Susan Philipsz is singing ‘lovely night, oh night of love, smile upon our joys’ beneath the Torminbruecke bridge of Lake Aa. This song is based on ‘The Story of the Lost Reflection’, a story written by the German romanticist E.T.A. Hoffmann. It is a story about a beautiful but evil courtesan, Giulietta. Men who are cursed by Giulietta lose their memories, and are unable to recognize their wives and children. The sound passes through speakers and resonates across the lake. The voice cannot change the space that the sound is filling, but it completely changes the experience people have in that space. The two voices sound as if they are calling to each other, disappearing into the traffic noise on the bridge, and signify Venice, where the story is set.

**Project Analysis by Tool Model**

**Invitation Elements**

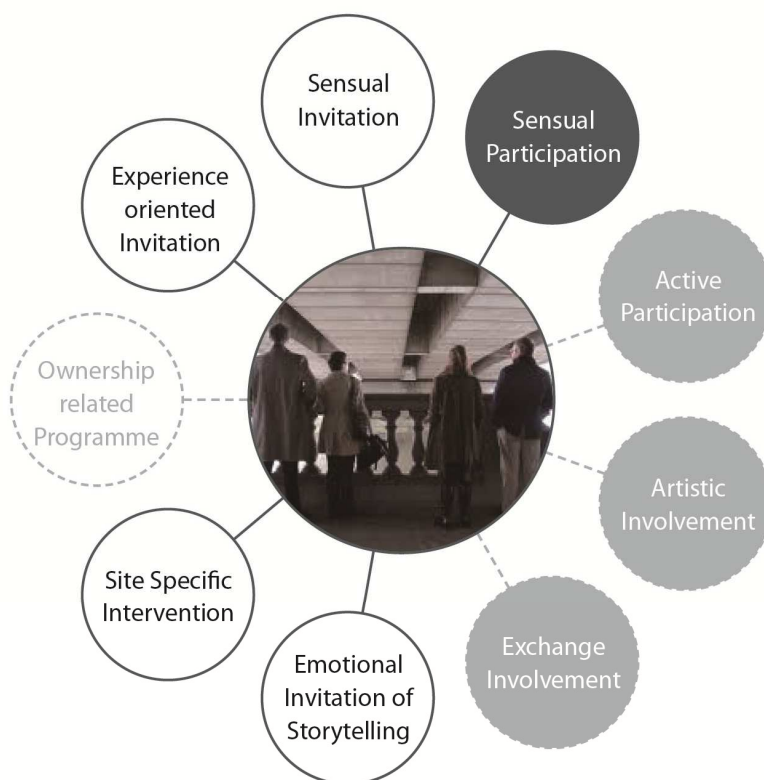
<b>Case Study Example 14</b>	<b>Analysis</b>
The 7 pieces of songs composed by the artist and the acoustic works installed in 6 areas along London Bridge walks are related with current, cycle and recurring water.	Sensual Invitation
People listen to songs of different channels and acoustic pictures.	Experience oriented Invitation
6 areas along London Bridge walks chosen by the artist	Site Specific Intervention
The historical memories about water	Emotional Invitation of Storytelling

### Participation Elements

Case Study Example 14	Analysis
Pedestrians listen to the artist's songs.	Sensual Participation

- Analysis Result of Example 14**

#### Invitation & Participation Diagram of Case Study: Example 14. Surround Me



Example 14. Surround Me

Figure 4-8 Invitation & Participation Diagram of Example 14.

### 4.4.3 Result of Analysis

- **Case Analysis Classified by Invitation Elements**

All 46 case studies were analysed using an approach similar to that demonstrated in the 6 selected cases. Graphs were created to show the visual results, as classified by invitation and participation elements (see section 4.3.2). From Figure 4-9 it can be seen that the frequencies of two invitation elements, Site-specific Intervention and Experience-oriented Invitation are significantly higher than the rest of elements.

Experience-oriented Invitation has been identified in 42 of the 46 cases. This result shows that the Experience-oriented Invitation used as a means of attracting interest of potential participants can be found in most of the cases in the analysis. As illustrated by the selected examples in the previous section, experience in public art and design projects includes a variety of physical movements and actions. Thus, experience within one element may be complex.

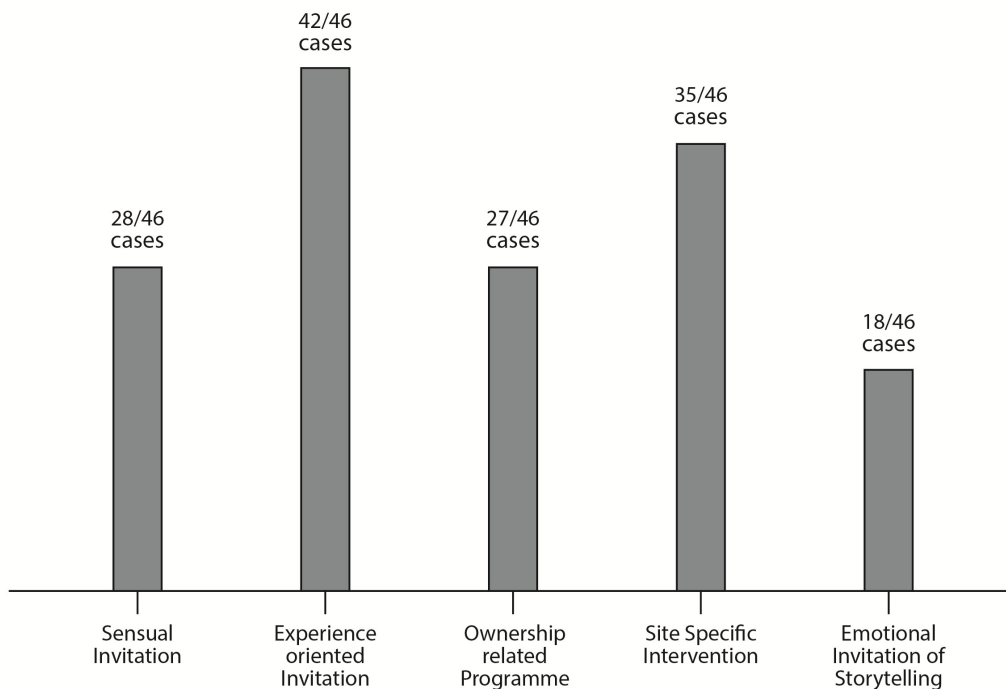


Figure 4-9 Case Study Analysis Graph of Invitation Elements

Figure 4-9 presents an analysis of the invitation elements. However, quantitative accuracy in divisions between elements is not the primary concern of this research. The purpose of this analysis is to ensure that the hypothesis established in section 4.2 works in practice and to identify which elements appear more frequently. Therefore, the sole purpose of the quantitative analysis of cases is to assist the qualitative analysis.

The Site-specific Intervention is found in 35 of 46 cases. This high level of result indicates that place plays a large role for the invitation of people. Environmental factors related to a particular site affect the project and, in addition, in the place which has unique site specific factors, people are attracted to the project.

As seen in the 28 cases out of 46 results, the Sensual Invitation is usually included in the experience related to art and design projects, but here it is classified separately. The reason is that, unlike other traditional visual arts, the projects to be analyzed in this research are using senses to attract people's participation. From the invitation perspective, the value is expressed as human engagement based on the new methodology which transcends economic value.

- **Case Analysis Classified by Participation Elements**

Figure 4-10 shows the results of quantitative analysis of the four participation elements (see section 4.3.2) found in the cases.

The Active Participation is seen in 41 cases out of 46. As shown in case study example number 01, people sometimes lie down or sit down on the floor holding each other and facing the ceiling of the museum. In case study examples numbers 05 and 06, people participate more actively. Participants can fully enjoy themselves and play as if they are in a playground by jumping, running and sliding in these projects.

Sensual Participation is found in 26 of 46 cases. It drives participant's behaviour and physical involvement as shown in case study examples numbers 14 and 15.

The Artistic Involvement is found in 26 of the 46 and thus in more than 50% of the cases. It is influenced by New Genre Public Art as studied in Chapter 2. It can be found more frequently in the contemporary project as it gets closer to the present. As demonstrated in case study example number 16, the result of Artistic Involvement by participants often became a part of the art work. Issues from an ethical point of view and in relation to copyright are still debatable. Nevertheless, it is a fine example of collaborative participation and a powerful key element.

Exchange Involvement shows the lowest percentage among the five participation elements. Nevertheless, it is still important as it is closely related to the Artistic Involvement. With regard to Artistic Involvement, the issues of sharing copyright and other values created by participation, which can directly affect the practices and patterns of Exchange Involvement to be established in the future, have not been adequately addressed yet. Exchange Involvement is personal and it sometimes has unexpected or unplanned results in terms of the designer's role. Exchange Involvement would be critical for future public art and design projects in that it can extend the links created among participants and artists/designers of the projects and thereby enhance sustainability of the projects. In Spitalfields Project, one of the test projects to be presented in Chapter 6, the vegetables grown by participants were presented to other participants and the event created new links among old and new participants and the leading group of the project.

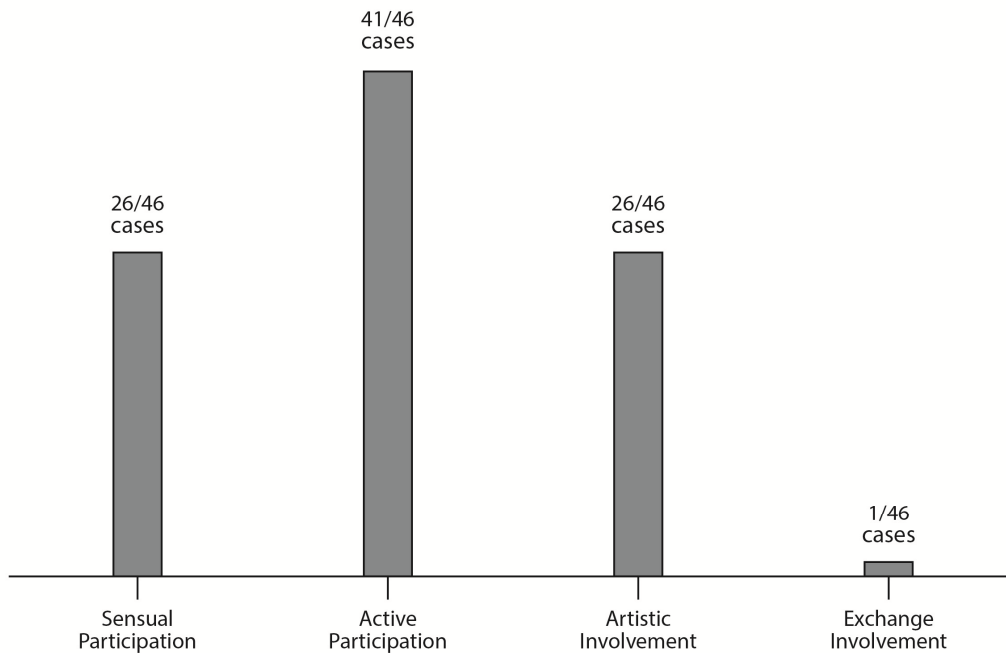


Figure 4-10 Case Study Analysis Graph of Participation Elements

- **Case Study Analysis Using the Analysis Tool**

Figures 4-11 to 4-16 on the following pages show the resulting analysis of all 46 case study examples in visual diagrammatic form. The visual diagrams derived from the analysis show which invitation and participation elements are found in each case study example project. Relevant links are shown but links which are not applicable are erased. The keys to the abbreviated symbols will be found at the end of diagram 4-16.



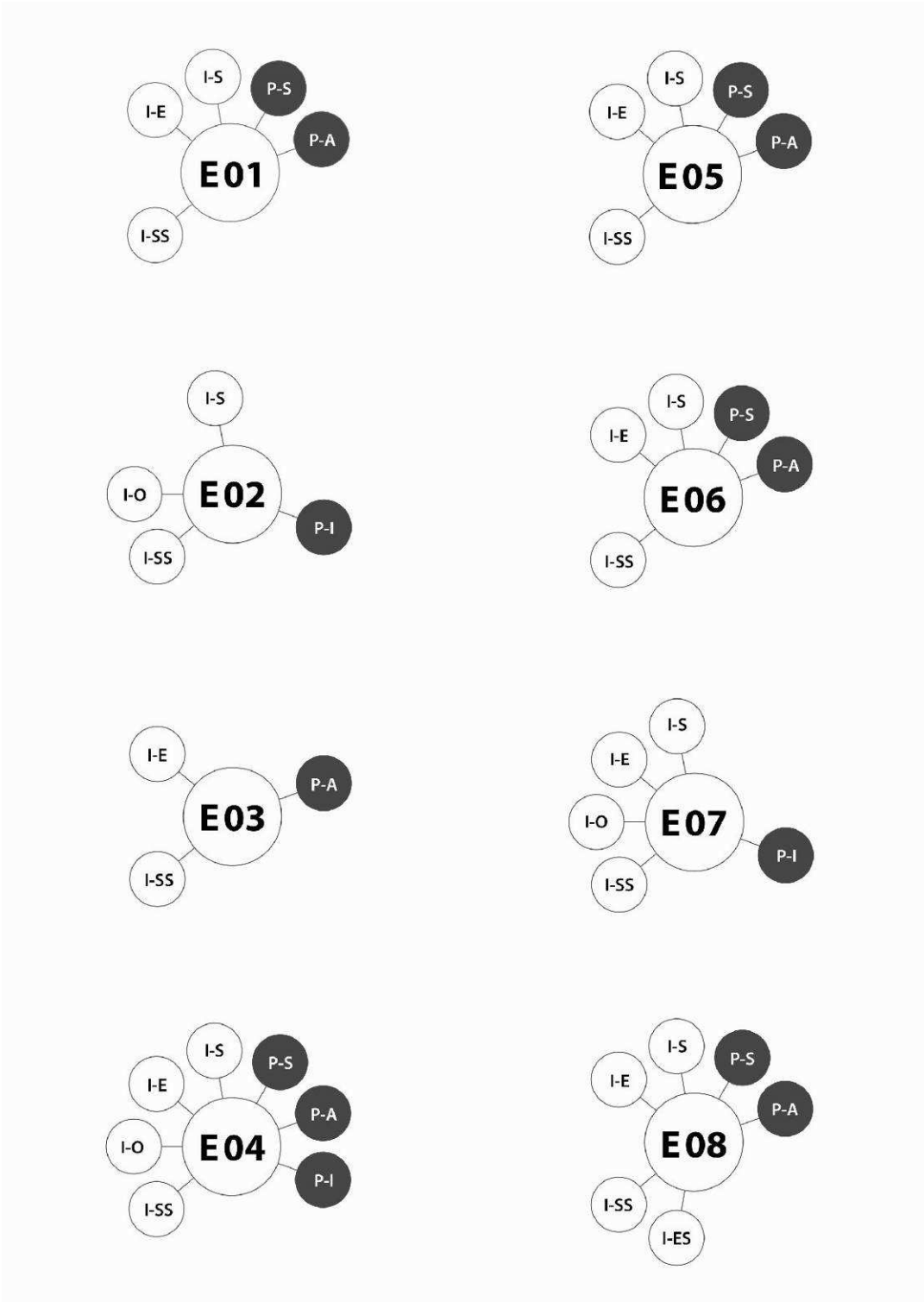


Figure 4-11 Case Study Analysis of E01-E08

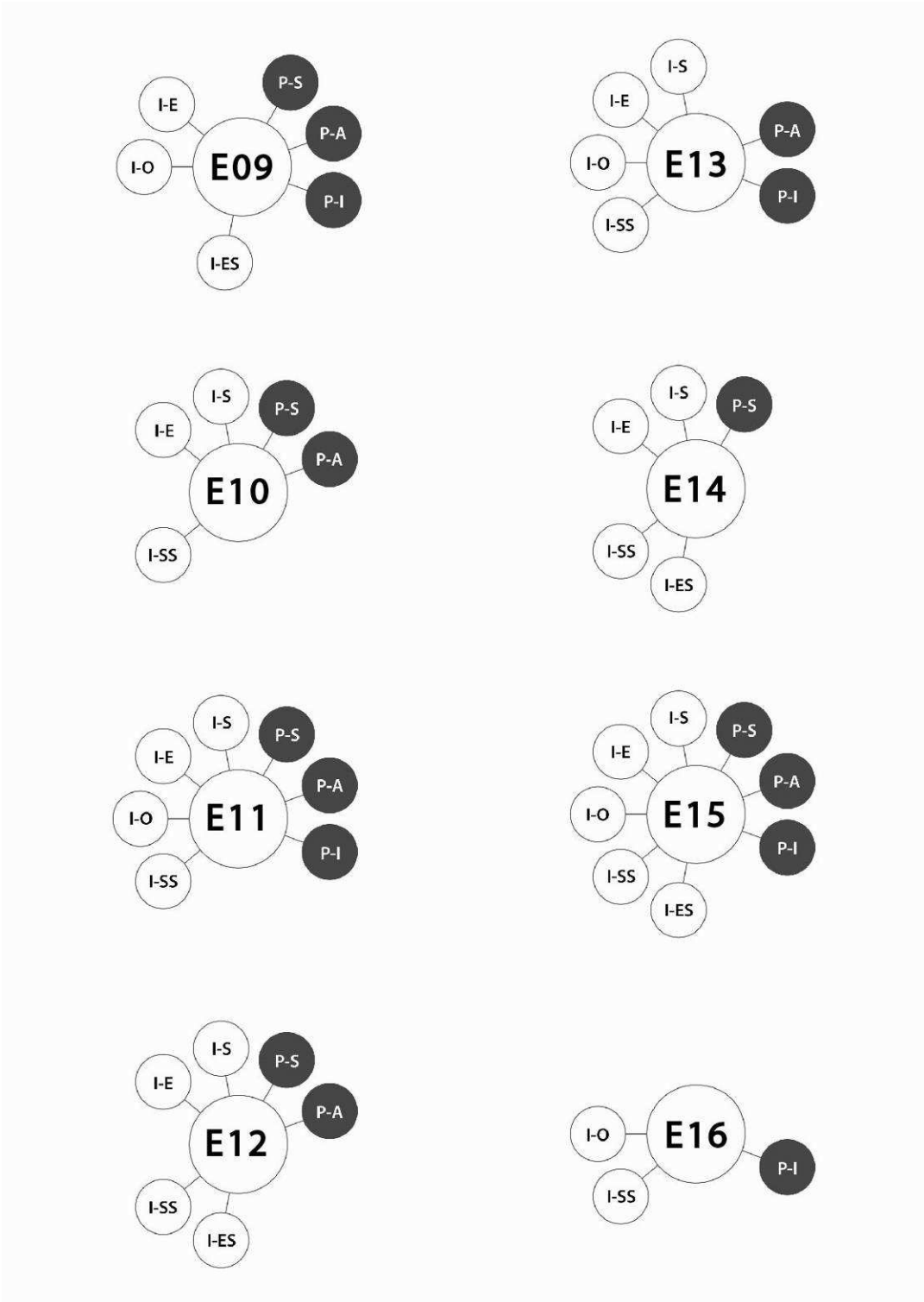


Figure 4-12 Case Study Analysis of E09-E16

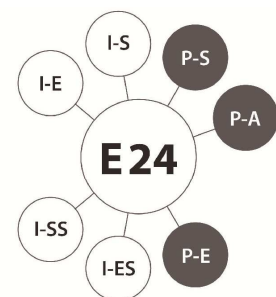
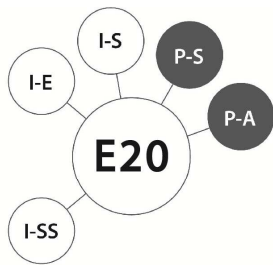
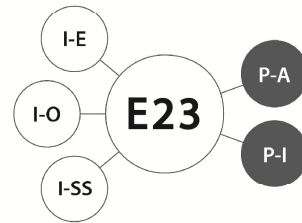
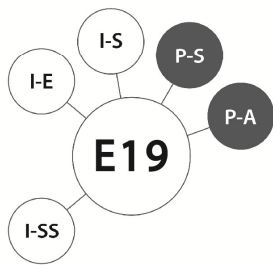
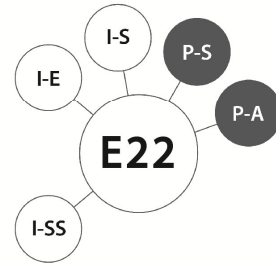
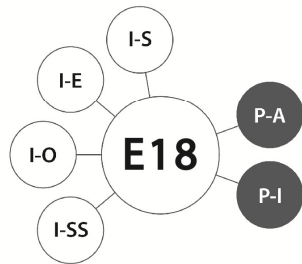
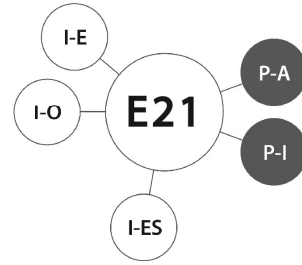
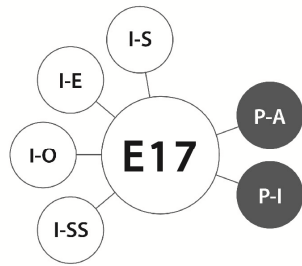


Figure 4-13 Case Study Analysis of E17-E24

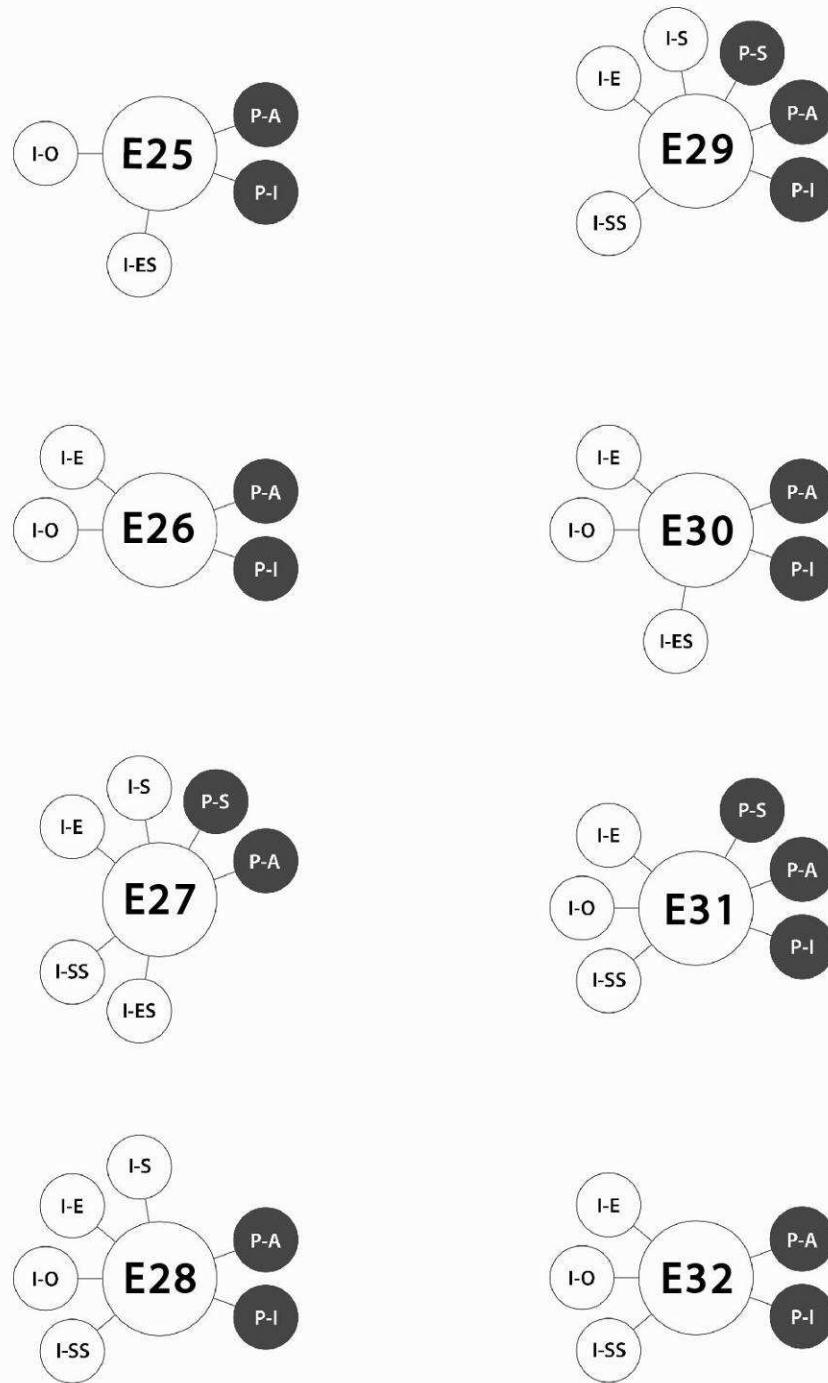


Figure 4-14 Case Study Analysis of E25-E32

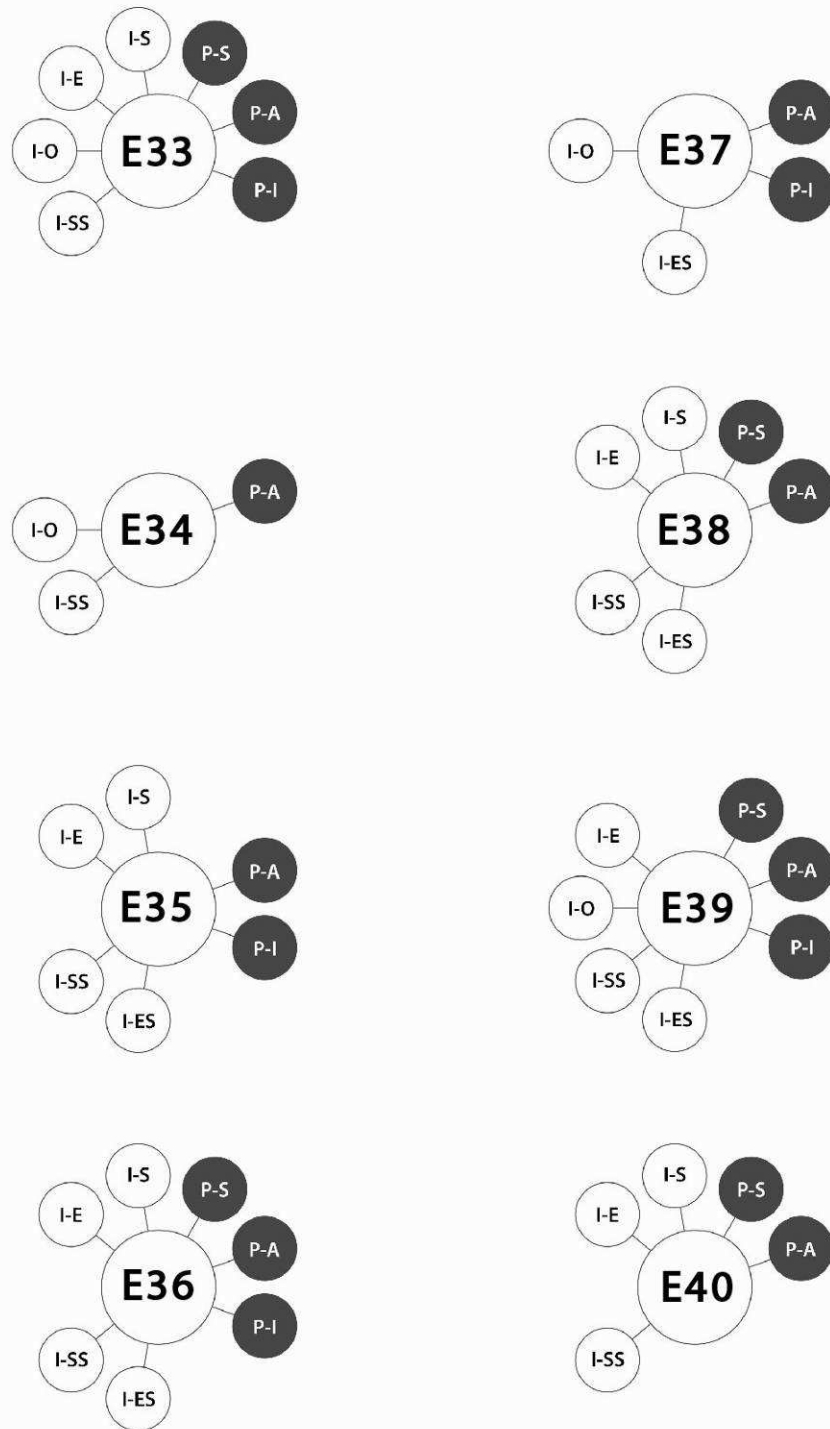
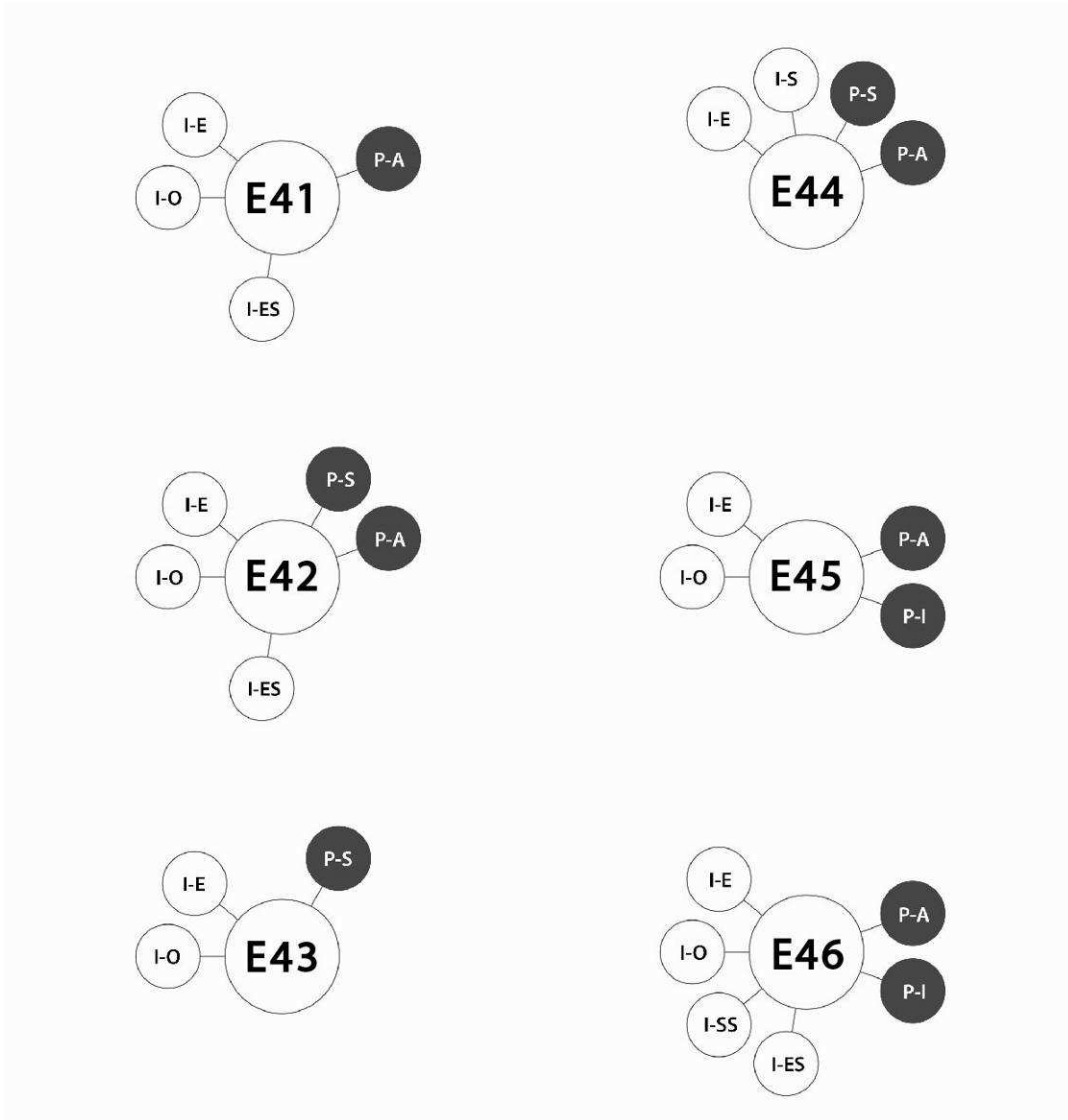


Figure 4-15 Case Study Analysis of E33-E40



I-S : Sensual Invitation  
 I-E : Experience oriented Invitation  
 I-O : Ownership related Programme  
 I-SS : Site Specific Invitation  
 I-ES : Emotional Invitation of Storytelling

P-S : Sensual Participation  
 P-A : Active Participation  
 P-I : Artistic Involvement  
 P-E : Exchange Involvement

Figure 4-16 Case Study Analysis of E41-E46

## 4.5 Key Findings and Next Stage Plans

In this chapter, many existing cases of public art and design projects were closely examined as a major developmental step to building a new model for practical full-scale application. It showed the formulation of the tool for analysis, comprising invitation and participation elements extrapolated from the research hypothesis and literature review. Invitation elements were identified as Sensual Invitation, Experience-oriented Invitation, Ownership-related Programme, Site-specific Intervention and Emotional Invitation of Storytelling. Participation elements were found to be: Sensual Participation, Active Participation, Artistic Involvement and Exchange Involvement. The four elements in the invitation element group are linked with the five elements in the participation element group.

In order to verify the test and identify the invitation and participation elements in public art and design projects, a research tool was created to map the links between invitation and participation elements identified from 46 carefully selected cases. This process generated results which will contribute to the development of a main model which will be formulated in Chapter 5.

As reported in Chapter 2, participation in art and design projects was developed in the U.S.A. However, the awareness in government strategy of the social impacts of participation in the field of art and cultural activity is particularly high in the U.K.

Further, according to the Australian government's strategic report, 'Social impact of participation in the arts and cultural activity' (Cultural Ministers Council, 2004), in the U.K, every related advisory body of government is concerned about social exclusion issues and community issues. Thus, the majority of case examples chosen in this chapter for case study analysis come from the U.S.A and the U.K, rather than from the rest of the world.

The hypotheses established in this chapter about the identified invitation and participation elements which work in the collaborative participation process of art and design projects have been shown to be reliable.

The concept of public space is complicated and, in the concept, physical and material resources and elements are contained that can be examined to produce rigorous research results. This is why the conceptual model used for the analysis of the case studies is rooted in interdisciplinary research which includes the development of culture-led urban design and public art and design addressed in the literature review.

Therefore, one limitation of the qualitative analysis of case studies is that, in spite of its potential value and innovative nature, its framework model may be subject to inevitable accusations of subjectivity. This may also be the case concerning the quality of the analysis process. Within this limitation, this research plan progressed to carrying out the testing of projects for validity and gained evidence of the principal elements which are required to build a new conceptual model.

Collaborative works with the community or residents encourage their participation through setting preconditions such as 'neighbourhood-scaled' and 'hands-on'. They create collaboration through politicizing art and local issues. This can be largely divided into 'hands-on' projects which work with the community and 'hands-with' projects that deal with social issues at cultural levels with experts. Artworks created together not only provide artistic experience, but also create a political, psychological, and social sense of belonging and self-esteem within a community and the culture. The experiences of taking part in artworks which are independent and creative can provide grounds for the spontaneity of forming a cooperative community.

Chapter 5 will now develop these major themes which have been revealed through this research and the researcher's professional practice, and formulate the first new conceptual model prior to testing.



# 5 BUILDING THE MODEL

## 5.1 Introduction

This chapter is a key chapter of this research and presents both the process of developing the model, and the emergent conceptual model for a new approach to public art and design projects for urban regeneration. As a progression from the case study analyses in Chapter 4, this chapter continues the development of a participation-based art and design project model for culture-led urban design.

To understand the meaning of the model, Section 5.2 addresses the model design rationale, describes the aims of this chapter, and explains what will be presented in the following sections.

Section 5.3 presents the elements of which the model comprises. Section 5.3.1 includes the diagram of the relationship between the invitation and participation elements as a means of explaining the interactive elements of the model. Section 5.3.2 explains those five elements in the model identified as the interactive participation elements. Section 5.3.3 establishes the Transformation Zone, where the interaction happens in the model.

Section 5.4.1 contains the first conceptual model presented as a diagram and describes the working process of the model. To understand the features of the model, Section 5.4.3 explains the application to the five representative features of this research.

Section 5.5 which summarises Chapter 5 presents the findings of the chapter and gives information on following chapter which contains two projects for testing the validity and application in practice of the model.

## 5.2 Model Design

The aim of Chapter 5, as the core of this research, is to develop a model. The formulation of the model is to first sketch/outline the conceptual structure of the participation-based public art and design project process, then to evaluate what the project consists of and how its various elements work together.

The second purpose in the model formulation process, as mentioned in Chapter 1 and Chapter 2, is to consider and test whether the model works in real practice, and to create a potentially valuable functional model. The purpose of the model in this research is to improve practical results of project outcomes, with a view to closing the gap between theory and practice. With the above aims in mind, the direction of the model was found progressively through the chapters of this research.

In Chapter 4, the participation elements were extracted as examples of the working catalytic agents as part of the model. This chapter integrates these elements into the conceptual model.

As Eco (2006) asserts, the object and the world must be open for communication to be possible. He also commented that openness is a key element to providing a ground for creativity (ibid), thereby asserting one of the key directions of the model. The challenge is to include interactive communication as the nucleus of the model. Thus, in accordance with the second purpose of this model building, it becomes important to inform the practical points of the model by using experience prototyping.

Dewey (1934) stated that art is an experience. This was criticized by Pepper (1939) in the period of time when researchers could not link arts without aesthetics or philosophy. However, in this research, Dewey's valuation of art by experience and behaviour is respected and provides a backdrop wherein the model may be regarded as experience oriented.

## **5.3 Developing Model**

### **5.3.1 The Relationship between Invitation Elements and Participation Elements**

The interactive participation elements in this research correlate with the elements of invitation and participation which are extracted from the analysis of 46 case studies in Chapter 4. The interactive participation elements can be defined as the elements working in a creative interaction and in the transformation zone in the model, and which encourage voluntary participation in a public art and design project. Interactive participation consists of five elements: (1) Storytelling; (2) Site Specificity; (3) Synthetic Invitation; (4) Artistic Involvement; (5) Experience.

Chapter 4 has previously described the five invitation and four participation elements and therefore this section excludes the description of each element and directly develops the discussion about the interactive participation elements for the model.

The diagram in Figure 5 presents the five interactive participation elements working in the participation-based public art and design project. As the diagram shows, the links between the elements from two sides are not simple or linear. Each element is linked to or influenced by more than two counterpart elements. For example, invitation elements and participation elements, the counterpart elements in the diagram, are linked with one another in the process of establishing the interactive participation elements.

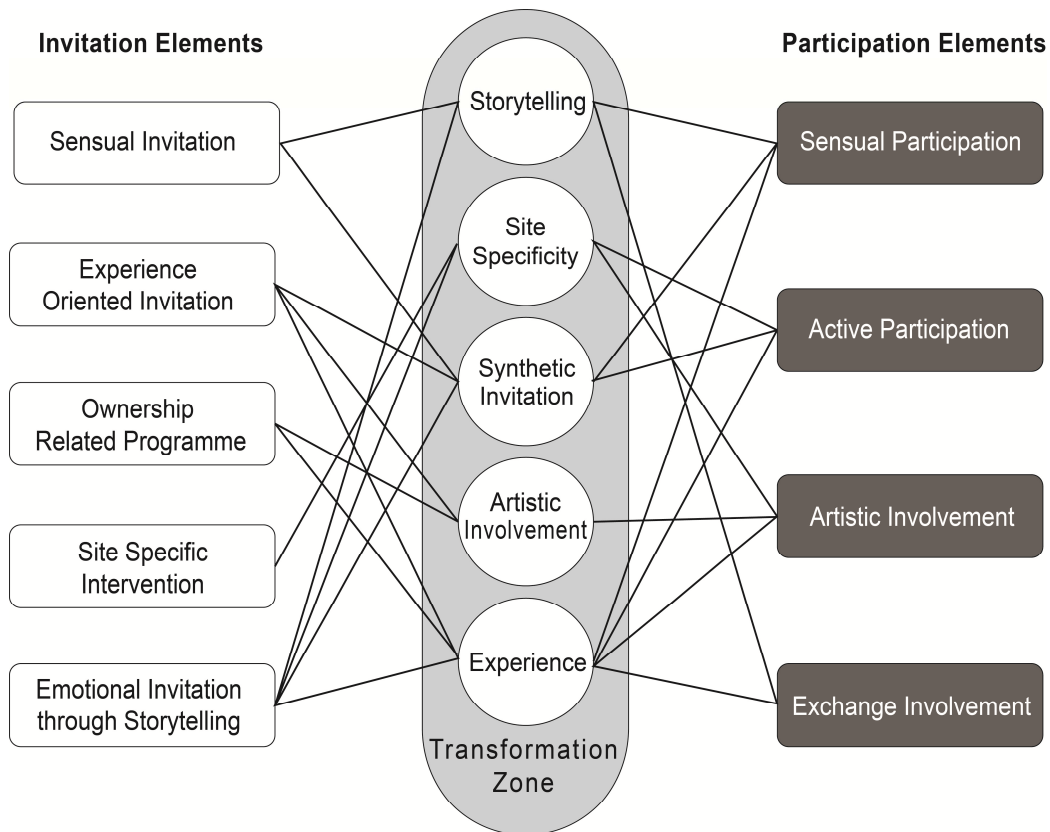


Figure 5-1 Relationship between Invitation and Participation Elements

The above diagram, developed from ‘soft elements’ in the urban regeneration planning from Section 2.5 of Chapter 2 as ground elements, is a conceptual map of the relationship between invitation elements and participation elements that emerged from the analysis of case studies in the previous chapter.

Detailed explanation responding to questions such as, ‘What is the Transformation Zone in the diagram above?’ and ‘What does each element mean?’ are dealt with in the following sections.

### **5.3.2 The Interactive Participation Elements in Transformation Zone**

The ‘Transformation Zone’ [centre of the diagram], where the above elements come into play, is interpreted as an interactive zone. The term Transformation Zone is originated and developed specifically for this research.

The Transformation Zone consists of five participation elements which actually interact with the human participants. These elements are Storytelling, Site-specificity, Synthetic Invitation, Artistic Involvement and Experience. These five interactive participation elements play a key role in the working process of the model. The following paragraphs explain each interactive participation elements in the Transformation Zone.

- **Storytelling**

This element is enjoined with two invitation elements, Sensual Invitation and Site-specific Intervention, and invites the participation elements, Sensual Participation, Artistic Involvement, and Exchange Involvement. These elements come together and become a part of the Transformation Zone.

- **Site-Specificity**

This is an element which intervenes in everyday life. It invites participants to experience perspectives different from their living environment. As the case study examples 01, 15 and 43 from Chapter 4 indicate, this element works with two invitation elements, Experience-oriented Invitation and Site-specific Intervention, and involves two participation elements, Active Participation and Artistic Involvement. Although this element can be linked with the rest of the elements as well, this diagram attempts to discuss the dominant relationships and patterns among the elements. Each element is arranged under the dominant elements of the Transformation Zone.

- **Synthetic Invitation**

Synthetic Invitation takes the form of a critical awareness by going through different sensual experiences in the process of participation in public art and design projects that have impacts on perceptual senses. Case study examples 04, 12 and 27 from Chapter 4 are good illustrative samples. This element works with two invitation elements, Sensual Invitation and Experience-oriented Invitation, which trigger the two participation elements, namely Sensual Participation and Active Participation.

- **Artistic Involvement**

Participants can take the role of artist or designer in order to be involved in the process of artwork creation. This activity engenders interaction and collaboration in the making process, which is traditionally regarded as the domain of artists and designers. Artistic Involvement can be found in case study examples 07, 28 and 39 of Chapter 4 of this research. As shown in the above diagram, this element works with two invitation elements, Experience-oriented Invitation and Ownership-related Programme, and generates interactions together with two participation elements, Active Participation and Artistic Involvement.

- **Experience**

As the case study example 38 indicates, this element covers the whole process of participants physically and mentally becoming a part of the project. Experience is linked with two invitation elements, Experience-oriented Invitation and Ownership-related Programme, and involves three participation elements, Sensual Participation, Active Participation and Exchange Involvement.

### 5.3.3 The Transformation Zone

- **Interactions of Invitation Elements in the Transformation Zone**

The Transformation Zone is where the five ‘interactive participation elements’ interact with each other and engage with the participants of the project. Interaction in the Transformation Zone occurs in two steps. As the first step, the interaction between the participant and the invitation elements starts. The invitation elements are in the project side, which means the position of the participant is passive here.

The figure below shows how each invitation element is linked to the counterpart elements when the transformation process is vitalised.

<b>Invitation Elements</b>	<b>Transformation Zone</b>
Sensual Intervention	Storytelling / Synthetic Invitation
Experience-oriented Invitation	Synthetic Invitation / Artist Involvement / Experience
Ownership-related Programme	Artistic Involvement / Experience
Site-specific Intervention	Site Specificity
Emotional Invitation through Storytelling	Storytelling / Site Specificity / Synthetic Invitation / Experience

Figure 5-2 Interactions of Invitation Elements in the Transformation Zone

- **Interactions of Participation Elements in Transformation Zone**

The interaction between the participants and participation elements is explained as follows. This second step in the Transformation Zone changes the participation to become pro-active through the process. It promotes the participation of the participants and thereby develops ownership and creativity. Therefore, the second stage interaction in this research can be called a creative interaction. It is the most critical role in the whole process in the model, because it is related to the participant’s transformation process from passive spectator to active participant and it directly links with the feedback from one participant to the next participant and the project in the working process of the model.

The following explains how each of the participation elements is linked with the counterpart elements of the Transformation Zone when the transformation of participation starts.

<b>Participation Elements</b>	<b>Transformation Zone</b>
Sensual Participation	Storytelling / Synthetic Invitation / Experience
Active Participation	Site Specificity / Synthetic Invitation / Experience
Artistic Involvement	Site Specificity / Artistic Involvement / Experience
Exchange Involvement	Storytelling / Experience

Figure 5-3 Interactions of Participation Elements in the Transformation Zone



## **5.4 The Participation-based Public Art & Design Model**

### **5.4.1 The Model**

One of the main objectives of this research is to develop the model which shows residents' (or other visitors') participation elements and the process of public art and design projects for community concerning culture-led regeneration.

Throughout the progress of this research, the model has been developed, as have names such as the 'Participation-based Public Art & Design Project Model'.

Cultural and artistic programmes have played an increasingly prominent role in urban regeneration initiatives in the UK since the mid-1980s (Landry and Matarasso, 1996; Braden and Mayo, 1999)

The features of the model emerging from this research will be further discussed later in this chapter. However, first it is necessary to emphasise that the key word of the model is the 'participation'. Thus, it is a model based on human participation by experiencing the project. It is a model for participation-based public art practice. Its success may be judged by the manner and extent to which it encourages people to participate in the project and, share and take ownership of the project.

Therefore, in order to be translated and delivered to the practitioners and strategy makers who are sometimes not experts in public art and design projects, the process has been simplified as far as possible to enhance understanding of the principal factors and add clarity. The key part of the model is the Transformation Zone which is located in the middle of the loop. It has the five interactive participation elements in it.

What this research shows through this model is the relationship between participants and projects and the relationship among participants themselves through the project process. It shows how each participant is related and interacts with the participation, and, finally, can be transformed. The model shows the whole cycle of the participation process.

The following diagram shows the manner in which the ‘Participation-based Public Art& Design Project Model’ works in practice.

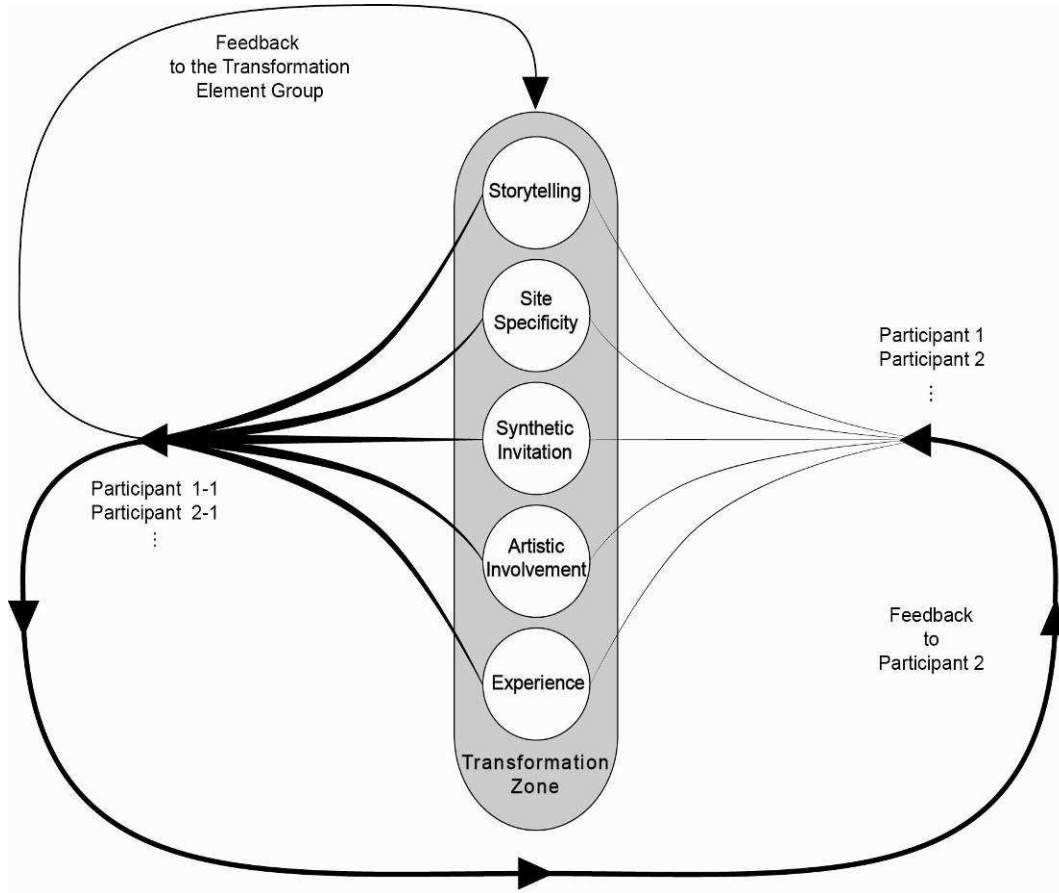


Figure 5-4 The Participation-based Public Art & Design Project Model

The model shows how Participant 1 takes part in the project and transforms into Participant 1-1 after going through Transformation Zone.

The pattern of interaction is depicted as a complex network. This is because it is based on participant’s behaviour, the initiative of the project is shared with the participant, and thus more than two sequences are linked here.

Because of the open-ended nature of many projects, the reliability of this model can be questioned. But the mainstays here which may stay constant in all projects are participation elements from Section 5.2.1, which help the critical transformation of participants in the Transformation Zone.

The model demonstrates the process of the whole loop in a participation-based public art and design project. It starts when Participant 1 at the starting point on the right side of the model shown here (Figure 5-4) becomes a participant in the project. The route of participant is drawn with thin lines in the model, in which the role and attitude are reactive. When Participant 1 meets the five participation elements the interactive experience awaits Participant 1 in the Transformation Zone.

Through the various kinds of experience and involvement in a public art and design project, Participant 1 transforms into Participant 1-1, a proactive participant. Participant 1-1 then gives influence to the new coming Participant 2. The project itself then precedes to the next stage feedbacks. The hypothesis of this research in this loop is that Participant 1 becomes Participant 1-1 and so becomes involved in the network to invite Participant 2 to start his or her journey at the second stage of the process, from which the whole process continues and develops evolutionarily.

### 5.4.2 Working process of the Model

The model of this research is about the process of human activity, because it is designed to reflect the experience of being human. Thus, an understanding of the process of the model must be viewed in the context of time and other conditions which influence the participant. However, it can be seen that human participants generally follow this route in their process of engaging and deciding upon whether to participate and subsequently influence others.

The figure below shows the steps of the working process in the model. It explains one generation of the loop and gives further understanding of the model in practice.

- **Stage 1 : Starting Stage**

At the starting stage of the process of the model, in Stage 1, the Participant, (Participant1) takes part in the project. The spectators here, before experiencing the Transformation Zone, are not pro-active yet. In the model, the passive participant is called 'Participant 1' compared to the person who is already transformed into a pro-active participant.

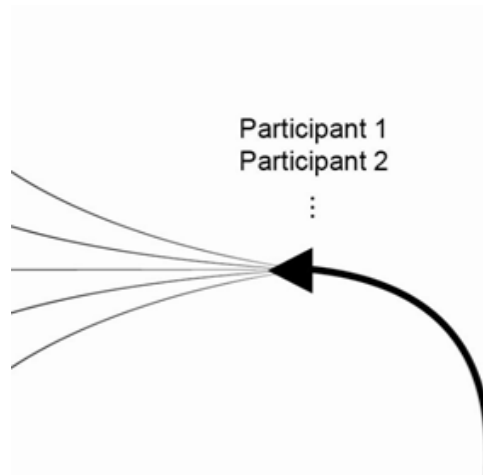


Figure5-5Starting Stage of the Model

- **Stage 2 : Experiencing Stage**

Stage2 is the stage in which ‘Participant1’ engages with the participation elements of the Transformation Zone. As Figure5-6 below shows, Participant 1 responds to each project element by the invitation of the project. As presented in the previous section 5.3, the five participation elements in the model encourage the participants to participate. It supports motivation for the engagement to the project. Representatively described as five elements, the participation elements do not work on their own. The participation elements are simultaneously working and sometimes working as double or triple elements. The elements here form an optional link which is linked differently by every project’s different environment.

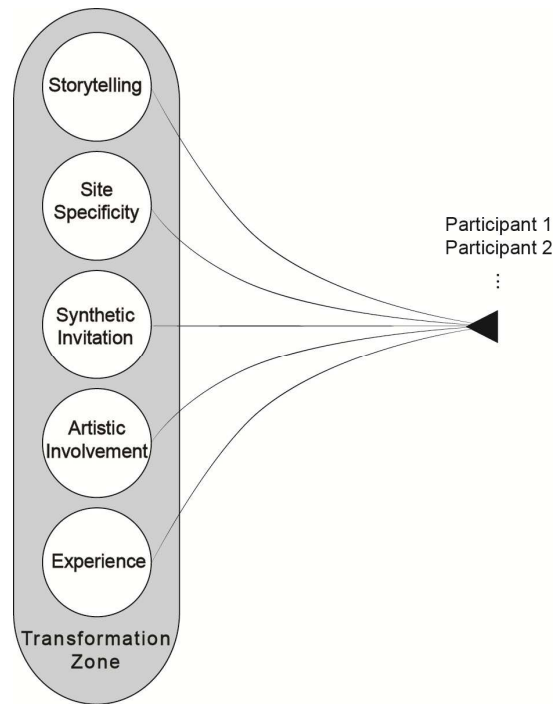


Figure5-6 Experiencing Stage of the model

- **Stage 3 : Transformation Stage**

Stage 3 is called as the transformation stage and it is the stage when ‘Participant 1’ transforms to become ‘Participant 1-1’. It is the key stage in the process of the model. It shares a similar mechanism with the process known as ‘transformation’ in physics. Participant1 changes his/her position from objective to subjective. The participant is influenced and controlled by the wave which translates as participation elements in the model.

Stage 4 overlaps with Stage 3 inevitably because the before and after the Transformation Zone is not perfectly clear and also depends on the project’s situation and the participant’s condition. It is therefore a relational division.

The degree of participation is differently engaged in every case of project. There is no hierarchy between elements and the projects.

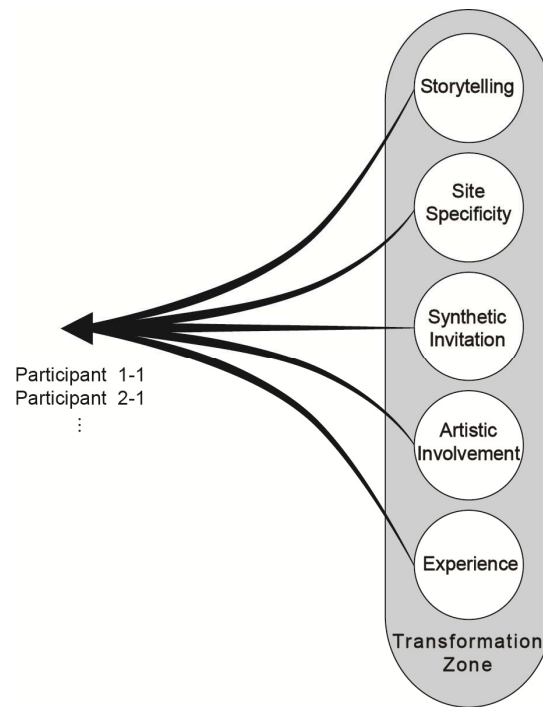


Figure5-7Transformation Stage of the Model

- **Stage4: Feedback Stage**

As a last stage of the first cycle or generation, Stage 4 is called the ‘Feedback Stage’. The transformed ‘Participant 1-1’ gives the feedback in two directions. One is to the newly coming participant, described as ‘Participant 2’ in the model. As shown in the process of the model below (Figure 5.6), the feedback from Participant 1-1 is linked to Participant 2. Therefore Participant 2 actually starts the project with a totally different status from the very first participant. Therefore, as the model shows, the project is growing right from the start.

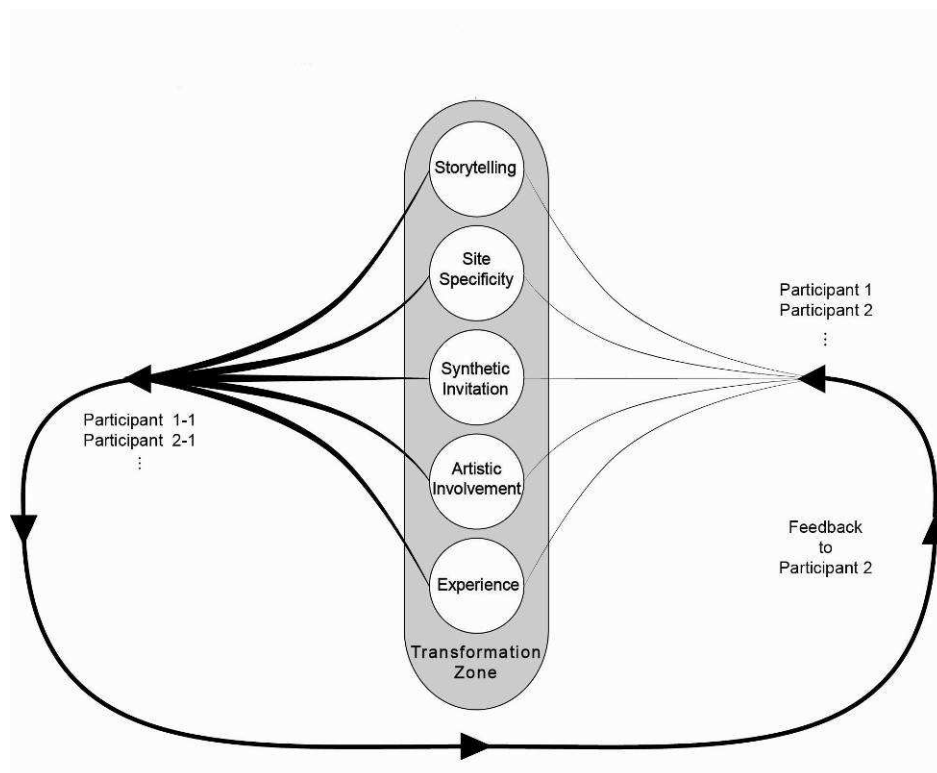


Figure5-8The Feedback Stage of the model 1

The other direction of feedback is to the project itself. There is a co-evolutionary concept to the project which gives the optional condition of open-ended project or shared initiative project design from the beginning. As seen in the cases in Chapter 4, this remaining space for participation or feedback in the project often becomes a promotional feature by or without intention.

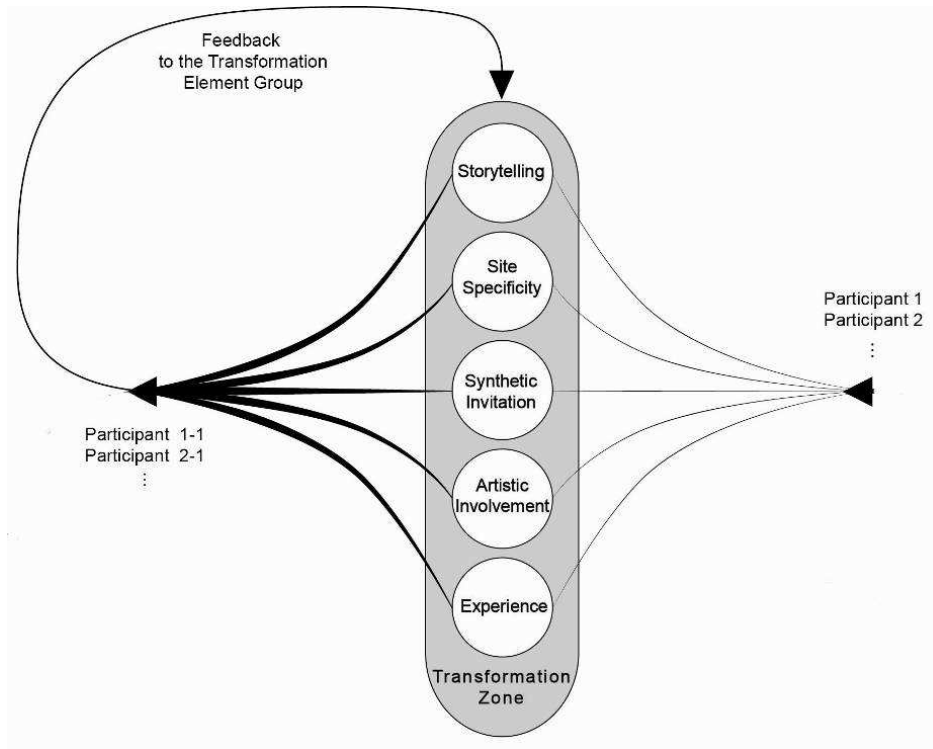


Figure5-9The Feedback Stage of the Model 2

Overall, Stage 4 has a very important role to keep the project alive and continuous. It is critically related with the sustainability of the project. It also interacts with the degree of the project's growth.

### 5.4.3 The Features of the Model

In accordance with the objectives of this research, the developed model to propose practice has six features: (1) Human-centred, (2) Experience-oriented, (3) Practicality, (4) Spontaneity, (5) Continuity and (6) Co-evolutionary Growth. Below are the descriptions of each feature of the model.



- **Human-centred**

The model of this research is based on human participation, and thus, it has features of human-centred design. Both the object and subject of the model are human participants. As asserted by Hall and Robertson (2001) and Miles (2003) institutionalised public art projects and urban design strategies can often disadvantage a community. So public participation of contemporary art rose to serve communities and engage with social practices. These kinds of artistic projects became an effective factor in social change and social awareness in the everyday living environment (Bertolino, Comisso, Parola and Perlo, 2008).

As the model is related to human cultural behaviour, any measurement of success and evaluation of the model has a complicated and qualitative nature.

- **Experience-Oriented**

The model is based on the experience of participants and thus incorporates soft elements (first discussed in Section 2.5, Chapter 2). One of the features of the model is that because it is designed for participants' experience, it is process-oriented. Therefore, the whole cycle of the loop in the model expresses the process of participation in the project. As Norman (2003) pointed out, Experience Design helps to build a bridge between rather subjective intangible elements in everyday life and the tangible technical side of urban design. The reason is that the interactive design is based on how experience shows emotional interactions as well as physical interactions (Norman, 2003) between people and space, people and objects, and people and people.

As Garsin (2005) emphasises, culture-led city regeneration advocates the experience of place as the key element for successful place making.

- **Practicality**

This model was designed to function and based on the real world. It is developed for a practical test in a real situation. Therefore, the model is not an abstract conceptual model. To respond to the aim of this research, the model is a kind of prototyping to test the hypothesis of this research and so is designed for usability. Testing will be reported in the following Chapter 6.

As a practice-based model, this model has the flexibility in connection of areas between the users, the participants and the environments, for example in the conditional elements of the project. It can adapt to the different environments of everyday life and different spaces of the participants.

- **Spontaneity**

In the model, the participant transforms by participating in the process shown by the model, and gains ownership. As explained in Section 5.3, this transformation influences Participant 1 to change to Participant 1-1 and he or she is then ready to give feedback to the project and to the new participant (Participant 2).

Evans (2005) pointed out that community ownership and the involvement of people are underutilized resources in cultural planning and public art programmes because of its inherent limitations of measurement. However, he emphasizes the importance of ownership (Evans, 2005). The above opinion is supported by Miles (2005) who also addresses the need for the invitation of people to make and shape the culture together.

As key features of the model, ‘Spontaneity’ along with ‘Ownership’ of participants provides both energy and synergy to make the model work.

- **Continuity**

Another of the main features of the model is ‘continuity’. It is related to one of the other features, namely, ‘co-evolutionary growth’. In the model, the transformation of Participant 1 into Participant 1-1 gives feedback to the model’s loop.

Based on the above feedback, as a part of the interactions in this project, the model keeps working by moving around the cycle and it makes a loop. This continuity is related with the sustainability of the model. When Participant 1-1 has ownership after going through the transformation process in the model, the loop moves by creative energy which is generated by the interactions between participants and projects, as well as interactions between former participants and later participants.

- **Co-evolutionary Growth**

One of main features of the model is the extendibility. Influenced by the ‘spontaneity’ and ‘continuity’, the model is able to grow organically. The layers of feedback and the interactions in the model support the loop’s movement and growth. As the process in the model in Section 5.4.2 explains, this feedback lies in the direction of the next participant and the project. Therefore, the project also grows and changes together with the participant. In the model, this feature is known as a co-evolutionary growth.

Eco (2006) asserts that the open-ended theory like the game theory of Morgenstern and Neumann (1944) has already proved its engagements with the contemporary art through performative painting. He said that, therefore, a kind of organic flexibility results in open-ended theory applied to so many research areas (Eco, 2006).

## 5.5 Key Findings and Next Stage Plans

Chapter 5 brought together the entire key research findings to formulate a practical model which makes the participation process more explicit.

Prior chapters support the development of the model, and subsequent chapters will show how the research findings were tested and how the validity and limitations of the model were established.

This chapter may also be interpreted as an evolutionary prototyping process. The key element for the model is to become a combination of the elements developed in Chapter 2 and Chapter 4 to extrapolate the Transformation Zone which illustrates the participation element as the principal feature.

The model, prototyped through the diagrams in this chapter, is composed of generations, with each generation consisting of four steps: the participant (P1) participates in the project; P 1 passes through the Transformation Zone; P 1 becomes an active participant (P 1-1);P 1-1gives feedback to the project. These four steps take the form of a continuous loop.

The purpose of developing this model, as Section 5.2 of this chapter explained, is to develop a functional practice model. In order to engender support for the model's validity and practical usage, the following Chapter 6 presents test projects that fulfil the objective of verifying its potential value in practice, including identifying the possibilities and limitations. Chapter 6 will examine the model developed in this chapter by using projects in which the researcher was a lead artist in real urban regeneration projects as the cases for testing with the actual residents as candidates for participation.

# 6 TEST PROJECTS

## 6.1 Introduction

This chapter aims to test the developed model in Chapter 5. Two test projects were designed for this purpose: test project 1 Spitalfields Project (Section 6.2) and test project 2 Gasiri Project (Section 6.3).

To affirm the feasibility and potential of the model, Sub-section 6.2.1 displays the objectives and target issues of the test project 1 and gives the reason for selecting the site and its development plans. 6.2.2 presents the summary of the test project 1. 6.2.3 describes the process of the project in each stage and how the model and the developed elements are applied to forming a framework for the test project 1. As a result of the first main test project of this research, 6.2.4 shows the points of achievement from the Spitalfields Project.

With the same format of contents, the test project 2 - Gasiri Project is presented in Section 6.3. Sub-section 6.3.1 displays the testing framework and objectives of the test project 2. It unfolds the reasoning and questions that lead the test project to meet the objectives of this research. 6.3.2 is the summary of test project 2. Sub-section 6.3.3 presents the project in detail, describing the development of the project in each stage as well as the target issues. It also displays visual materials from the process of Gasiri Project. 6.3.4 analyses the points of achievement from running test project 2.

As the final section of this chapter, 6.4 presents the key findings of these two test projects and confirms that the model was validated by the test within identified limitations and further aspects concerning its sustainability are identified. The last part of Section 6.4 introduces the next stage plans which will be followed up in Chapter 7.

## 6.2 Test Project 1 Spitalfields Project

### 6.2.1 Test Project 1 Design

- Reasoning

The reasons Spitalfields was selected as a test site for the participation-based public art and design project model are threefold. Firstly, test project 1 could have value for the management team of Spitalfields Market and local community leaders both of whom had made concerted efforts to revitalise local communities after the successful execution of the Spitalfields Urban Regeneration Project. Even though this regeneration project was regarded as a great success as part of the joint venture between public and private sectors, some local communities were put under severe pressure through negative effects, such as the demand for further property development in the area, ever-increasing rent costs and amplified anxiety caused by uncertainty of the future. As expected, the idea of the test project 1 was welcomed by the management team of Spitalfields Market and local community leaders, and their cooperation led to the smooth progress of the project including voluntary participation of community members throughout the process.



Picture 6-1 Brushfields' Old and New

Secondly, Spitalfields was able to present a strong rationale for adoption of the evolving participation-based public art and design project model, i.e. revitalisation of local communities can be achieved by spontaneous participation or involvement of community members, particularly female who may be subject to the strict regulation of community codes of conduct. Even though the Spitalfields Urban Regeneration Project adopted a joint effort approach between the public and private sectors with setting up matching funds as the main methodology for fund-raising, the primary concern of the project as to community development was economic welfare including housing and employment and, as a result, most of funds were allocated to those objectives.

As Miles and Kirkham (2003) pointed out, the consequence of the lack of research as to migrants' settlements in urban areas would lead to culture-related soft element issues becoming hidden by concerns about housing and employment. It is not unusual that the members of a migrant community cannot speak English even after they have lived in Britain for even thirty or forty years. Furthermore the British born citizens from an immigrant family with a different culture cannot necessarily have the feelings of belonging in the place where they have been living for a long time. As Miles and Kirkham (2003) pointed out, there is a strong need for a multi-cultural and ethnographic approach to deal with residents' welfare and social benefit. Test project 1 had a clear-cut advantage compared to other public sector-led or public and private joint venture approaches for community development in that it adopted a multi-cultural and ethnographic approach tailored to the conditions facing local community members and, as a result, the approach was able to facilitate the participation of community members in the project.

Lastly, the closed society of local ethnic communities was able to present the test project 1– Spitalfields Project with arguably an invaluable advantage that the participants, most of whom were members of a local ethnic community, could be isolated from intervention by any external factors. The consequence of this situation meant that the whole process of the test could be closely monitored and the effect of the test could be fully checked with minimal interference by external factors and bodies.

In the course of executing the test project 1, the researcher was able to closely watch the interactions and integration among invitation elements and participation elements of the developing model. Even though it is not included in direct reasons above, the importance of Spitalfields from a viewpoint of its historical and cultural heritage should be stressed as an important motivation in encouraging the researcher to plan and execute the test project 1 in this location. Historically, the Spitalfields and Brick Lane areas have seen waves of multi-cultural occupation of Flemish, French, Russian, Bengali, and such religions/ethnic groups as Protestant, Jews and Muslims.

As Fiske(2005) emphasised, the 21<sup>st</sup>Century civic mind-set is somehow changed to be aware of the fulfilment of cultural social needs of an individual especially based in his or her own life. Thus, the everyday space in a residential area should provide an alternative urban space which is free from society's systemic barriers and power such as cultural differences. Spitalfields is an excellent example of everyday space, where multi-cultural residents and visitors interact with each other.

According to the catalogue of Spitalfields published by Spitalfields Development Group(2005), Spitalfields Market has gone through several periods of significant change throughout its history. From its small beginnings in the 17<sup>th</sup>Century, the market traders working from a collection of sheds and stalls did their best to meet the needs of London's rapidly growing population and their appetite for fresh fruit and vegetables. Their success made Spitalfields Market a major centre for the sale of fresh produce, trading six days a week. The area fell into decline after the 1820s and gained a reputation as a cheap area in which to live, proving a magnet to numerous waves of immigrants. In the 1920s the City of London acquired direct control of the market, extending the original buildings eight years later. For the next 60 years, the market's nationwide reputation grew, as did the traffic congestion in the narrow streets around it.

At the end of 2005, after 18 years of preparation, the regeneration programme of the Spitalfields area was completed. This regeneration resulted in the creation of two new public spaces, Bishops Square and Crispin Place, a public art programme, an events programme, the restoration of several historic streets in the E1 area and a selection of carefully selected independent retailers and restaurants.



Although the regeneration program of Spitalfields is known to be one of the most successful urban regenerations in London, there turned out to be a gap in the experience of this new space between the former residents and the newly moved-in residents. The new environments of Spitalfields where luxury offices and apartments surround the trendy shopping arcades have replaced the everyday culture of the former residents and merchants.

As quoted in the previous section connected with 'soft' elements such as multi-cultural issues, Miles and Kirkham (2003) pointed out there is a lack of research on migrants' settlement in urban areas, because these are hidden by concerns about housing and employment. As they argued, there is a strong need for a multi-cultural and ethnographic approach to deal with residents' welfare and social benefit: issues at the core of this research.

Test project 1 of this research addresses the challenge of the above social and cultural issues through the participation and experience of a public art and design project. Such an urban space, which may have developed its architectural language over a long period of time, stage by stage, is suddenly overwhelmed by a newly built urban-scape.

Residents who live or work in this newly regenerated space may feel alienated and find it difficult to accept this new urban visual and cultural environment, all of which may include artworks which are hard to interpret or advertisements for designer products pasted into the space.

The noticeable question raised from this context is whether any tool can mitigate this kind of social and cultural disconnection in urban life. A participation-based public art and design project model can begin to address this question, presenting the methodology for revitalisation of community through voluntary participation of community members in communications with outsiders as well as within the community itself.

- **Design Test Project 1**

From the starting point of the test project 1, the researcher focused solely on the local immigrant community in Spitalfields. As mentioned before, the closed society of a local ethnic community, i.e. Bangladeshi immigrant community, was expected to present the test project with a unique and invaluable opportunity in that the participants, the females of the community, are isolated from the intervention of any external factors, and, as a consequence, the whole process and effect of the test could be monitored, checked, and evaluated with minimal interference from externalities. Concurrently, in the course of executing test project 1, the researcher was able to closely watch the interactions among invitation elements and participation elements.

Therefore, test project 1 should be designed with consideration of two principal factors: (1) How to effectively induce local community members, particularly female, to participate in the project? (2) How to take full advantage of the benefit of a tightly controlled closed group and exclude influence of external factors?

Considering the closed society characteristics of the local community and poor communication capability of community members who are noted to have weak spoken English skills, the design of the invitation elements was of paramount importance for success. It is also important to understand how intermediaries interact with planning and see their position in the community.

Evans (2003) raises the importance of creative planning in facilitating the everyday life and space in social and cultural respects. In this context, 'seed' was chosen as an (horticultural) intermediary to make links between the researcher and the community members. A 'seed' is a mythical symbol which is shared by everybody in the world, and overrides any multi-cultural barrier blocking communications. How powerful and effective the choice of 'seed' was in creating invitation elements will be explained in the following section.

After designing the invitation elements, the whole project was structured in accordance with the procedure for implementing the test which was illustrated in Chapter 5.

The sequence of participation-based public art and design project model is composed of 4 stages in the development process: (1) the first stage – starting stage of participation; (2) the second stage – experiencing stage with the project; (3) the third stage – transformation stage through participation; (4) the last stage – feedback stage from participants.

The last stage will be separately analysed in consideration of the fact that the feedback stage in the model is one of critical points because it is directly related to continuity of the model's cyclical nature. Whilst the former three stages are mainly related to checking the feasibility of the model, the last stage is closely related to checking the self-sustainability of the model.

In order to closely monitor how invitation and participation elements relate to and interact with each other, the researcher designed test project 1 to facilitate multiple chances of invitation and participation. Even though the whole process (covering all of four stages indicated above) was executed with and by Bangladeshi immigrant community members, and forms the core of the test, also important is the invitation and participation extended to random potential participants in Spitalfields Market, which is itself an ideal place for invitation and participation. The test was able to reflect responses and feedback from a large number of participants with multi-cultural backgrounds.

For gaining the answer to the Question 6 (How do ethnic or cultural matters form a barrier in the process of the test project?), Spitalfields can be an excellent place for the test from the viewpoint of site-specificity. It is one of the most multi-cultural districts in London and a newly regenerated urban area where the living, working and shopping areas co-exist.

From the early stage of planning, the researcher established collaboration between: a local university, the London Metropolitan University; a non-profit organization HEBA(Heba Women's Project)in Brick Lane which provides educational and cultural support for women from Hebrewand diverse cultural background; the site's management team, Spitalfields Management Group.

The collaboration was planned, developed and managed in order to develop links with different disciplines and ensure the quality of project (addressing Question 4). For the purpose of securing the budget for test project 1, which is an important factor potentially related to sustainability of the project, the Spitalfields Project had a funding scheme to get a support from the Arts Council via the London Architecture Festival, as well as many other governmental and private entities in the UK and Korea. In a sense, funding itself can be regarded as a test, checking the project's promotion potential through global networking and collaboration. The provision of funding validated the expected benefits to be derived from the project.

## **Questions**

The aim of Test Project 1 is to answer the following questions:

- Q1. Do the participation elements in the model (as developed in Chapter 5, based on Chapters 2 and 4) have feasibility in the project?
- Q2. How do the invitation elements relate to and trigger the participants' actions which will form the loop of the model.
- Q3. When does the critical moment of the process of a participant's transformation take place in the loop of the model?
- Q4. Can different disciplines collaborate and link with this participation-based art and design test project?
- Q5. How does this project deal with the conflicts and veiled social issues in London?
- Q6. Do ethnic or cultural matters form a barrier in the process of test project?

- **Design of Invitation Elements in Test Project 1**

The whole structure of invitation element design is dependent upon the fact that ‘seed’ is selected as an intermediary for communication between the researcher and Bangladeshi immigrant community females. The researcher had to find out a way to access those females, breaking through many kinds of barriers including language and cultural barriers. The ‘Foreign Seed’ is a mythical symbol of transferring life, and has appeared in the myth and history of almost every country. The symbolic meaning embedded in ‘seed’ could be shared by the researcher and participants in test project 1, predominantly Bangladeshi immigrant community females.

In the course of contacting those females, the researcher discovered that cultural barriers are much higher than expected. Many females in the immigrant community are prohibited from communicating with outsiders by the traditional practices within their culture. Handlings and raising strange seeds from foreigners was somewhat frightening to them. Therefore, instead of growing the seeds in pots at their homes, some participants raised the vegetable seeds inside the HEBA (see the previous page) building such as in office or education centre rooms. There were also restrictions and limitations to taking photographs, and inviting outsiders to their homes. As a result, rather fewer females than expected participated in the project. Selection of ‘seed’ as the intermediary was made not by chance or by only logical reasoning, but by intuition coming from long-term experiences of art activities which use plants and vegetables as intermediary between the researcher and viewers or participants in public art project organised by the researcher.

By introducing ‘seed’ as the intermediary, all five of the invitation elements can be tested in the project. In the course of growing the vegetables from seed, participants can experience sensual invitation: participants can see their colours, smell their fragrances, touch their textures, even taste and eat them when those vegetables have been fully grown, and listen to the sound of water when they apply water to vegetables.

Experience-oriented invitation exists from beginning to the end of the project. In addition, growing unfamiliar vegetables is a special experience. As an ownership-related programme, participants can own unfamiliar vegetables by growing those vegetables by themselves. After the exhibition which was held as a special event in Spitalfields Market, they were able to hand out fully grown vegetables to participants to create different ownership. An exhibition of Korean vegetables grown from seed in Spitalfields Market can be seen as a critical site-specific intervention, in that viewers see foreign vegetables for the first time in their lives. As an emotional invitation of storytelling, Spitalfields project can generate many stories integrating all of the experiences and all of the interactions among participants, and, at the same time, trigger emotional engagement of the participants in the project at every stage.

The diagram below shows the summary of invitation elements designed to be introduced in the Spitalfields project.

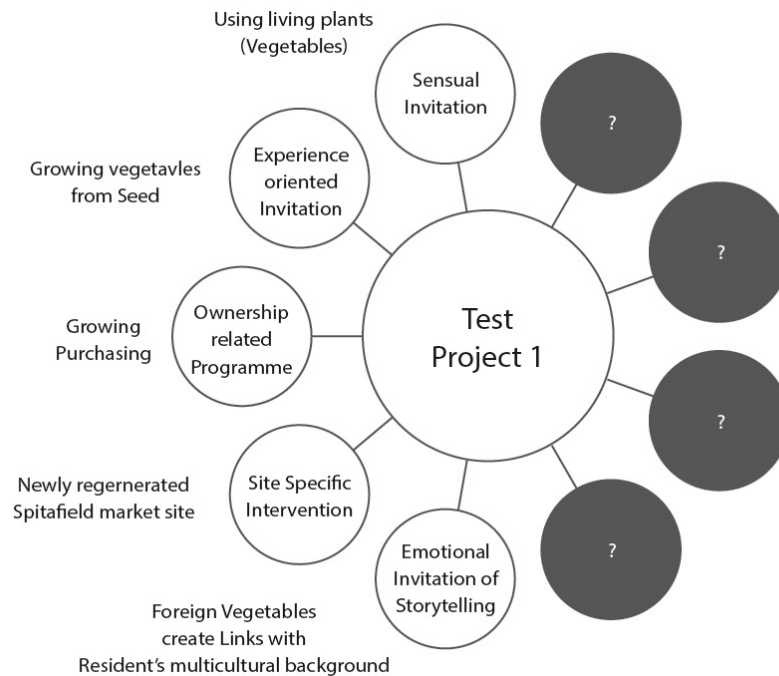


Figure 6-1 Design Test Project 1

## 6.2.2 Test Project 1 Summary

- Title: Test Project 1. Korean Vegetable Garden in Spitalfields
- Project Duration : 7 April – 4 July 2010
- Public Exhibition : 22 June - 4 July 2010 (Part of 2010 London Architecture Festival)
- Exhibition Venue : Bishops Square and Spitalfields Market, London UK
- Participants : 30 local residents in stage 1 of Test Project 1 / 79 residents and visitors in stage 2 of Test Project 1
- Supporters : Spitalfields Management Team, Allen & Overy (Law firm), Non-profit organisation HEBA (Heba Women's Project), London Architecture Festival, British Council, The Korea Rural Community Corporation



Picture 6-2 Postcard of Test Project 1

‘The Korean Garden Project’ was part of the ‘International Architecture Showcase’ one of programmes in the London Festival of Architecture, organized jointly by the British Council and 2010 London Architecture Festival, 19 June - 04 July. Test project 1 Korean Vegetable Garden in Spitalfields is a conceptual design and architecture project, exploring cultural and social elements found in both Korean and British markets.

The core part of the project was growing Korean vegetables. Up to 30 local community members took part in this project, planting seeds from Korea, and growing plants in their homes.

These plants were brought to the venue, and displayed on the market stall, a traditional British-made wooden market barrow. This activity was a way of creating a cultural flux, which involved different cultures, and intervened in time and space with conceptual intention. Another aim of this cyclical process of growing and nurturing vegetables was to nourish and nurture the *participants*, with the installation being additionally an examination of the historic and cultural layers of this public space and its relationship with space, nature and residents.

### **6.2.3 Project 1 Development**

#### **6.2.3.1 Test Project Stage 1 Starting Stage of Participation**

- **Collecting Korean Vegetable Seeds**

In the first stage of test project 1, the researcher collected Korean vegetable seeds in Korea. Many people and organizations including the Korea Rural Community Corporation, Ssamzienongbu, Seo Gallery, Sempio, as well as merchants of traditional garden markets in Korea were involved in this stage.

The new finding at this stage was the fact that it is not simple to identify Korean seeds from the written text of the package. Seeds can be identified as Korean in two cases. One case is if the seeds are biologically proved to have originated in Korea and the other case is if the seeds are gathered in Korea. Even when a vegetable is recognised as a Korean vegetable, the copyright of a seed may be held in Japan and the vegetable may be grown in and imported from China. For that reason, the term ‘Korean Vegetable’ in test project 1 is defined as vegetables used and eaten in Korea.





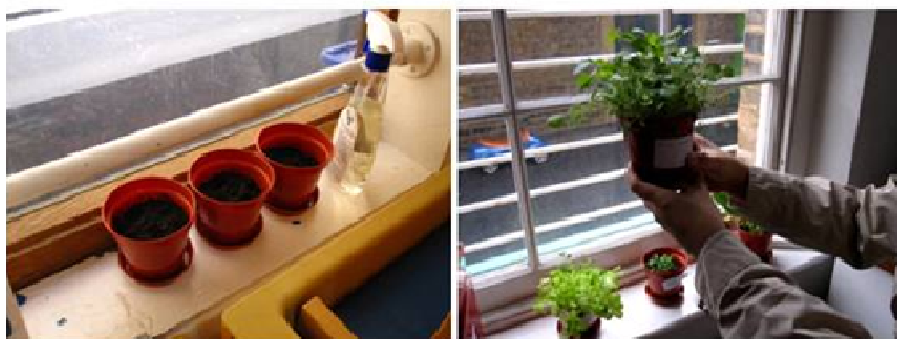
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Picture 6-3 Volunteered Participants in HEBA

### 6.2.3.2 Test Project Stage 2 Experiencing Stage

- **Growing Korean Vegetables with Spitalfields Residents**

The collected Korean vegetable seeds were sent to London by air in April 2010. As long as the seeds were not being used for a commercial purpose, the UK government allowed just under 1,000 packages to be brought into the country. Travelling with certain seeds was illegal for centuries. Therefore, choosing seeds as a medium already suggests an intervention in cultural history while also introducing a storytelling element to the site.



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Picture 6-4 Growing Korean Vegetables from April to June

HEBA Woman's Project, a non-profit organization for minority women's rights and quality of life in Brick Lane joined to support test project 1 and introduced a group of local women who had been residents in Spitalfields since before its 'regeneration'.



Picture 6-5 Growing Korean Vegetables with Spitalfields at HEBA

27 female residents of Spitalfields Market and the Brick Lane area volunteered to participate. They received seed packages of their own selection from 10 different vegetables. These were courgette, crown daisy, chilli, lettuce, red lettuce, carrot, bean, water parsley, sesame leaf and chives. Then, the participants took the seeds home to germinate and to grow them for a month. The Spitalfields Management Team and the local university, London Metropolitan, sponsored packs of soil pots and other necessary tools to support the participants.



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Picture 6-6 Growing Korean Vegetables in Spitalfields Residents' House

After a month and a half, most of the seeds had germinated successfully. In mid-May 2010, the co-ordinating group of this test project 1 visited the homes of participants who had agreed to have visitors. For cultural reasons, some only allowed female visitors and prohibited the taking of photos. Some participants did not want to bring odd plants in to their houses, so their pots remained in the HEBA building.

- **Showing in the Spitalfields Market as an Exhibition**

The pots with germinated vegetables from local residents' houses and the HEBA building were moved and exhibited to the public at the Square of Spitalfields Market. The two-week exhibition was linked with the 2010 London Architecture Festival in order to invite more spectators from outside and to promote the project to the local residents.

To exhibit Korean vegetable pots in Spitalfields, Korean Architect, Youngtae Park, collaborated to re-design the traditional wheelbarrow of the old London markets. The architect brought ‘mongsuk’ a Korean woven mat made of straw and which was used in traditional Korean markets as much as the wheel barrow in the London market. The woven straw mat was used as the platform for the pots, which were also made of straw, to be displayed on the wheelbarrows.



Picture 6-7 Exhibition of Growing Korean Vegetables in Spitalfields

During the two weeks of the exhibition, the pots were displayed in the morning and was removed in the afternoon every day, imitating the performance of the market’s everyday life. After the regeneration of the area in recent years, 1,000 new offices set up in Spitalfields, and the workers who work in these offices passed by the installation of test project every day. Consequently, there were a large number of spectators.

People passing by would sometimes water the Korean vegetable pots. Not only the office workers, the new residents in Spitalfields, but also market people and shoppers stopped and looked at the vegetables.

Vegetables used to be one of the common items in Spitalfields market, but this is no longer the case. Vegetables in Spitalfields are now only to be found in restaurants in Spitalfields or in the supermarket, Tesco that is located near the main road.



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Picture 6-8 Growing Korean Vegetables with Spitalfiels Residents of Test Project 1

Test project 1 was a conceptual and visual intervention of historical storytelling in this newly regenerated urban market, acknowledged to be one of the more successful such projects in the UK.

The photo above (6.8) shows the reactions of people, office workers at lunchtime during weekdays and market visitors or local new residents during weekends. Fortunately, there was no rain and the vegetables could be exhibited in an open space. The dry weather was good for the straw mats also but the vegetable pots needed to be watered every day, requiring input by the participants.

### **6.2.3.3 Test Project Stage 3 Transformation Stage through Participation**

- **Korean Vegetable Salad Party in Spitalfields**

After the two weeks of exhibition in Spitalfields, an event took place on the last day. This event was designed to invite participants who were involved in the different kinds of project activities. As a one-day event organised in the programme of the London Architecture Festival, a salad tasting party was held near the exhibition place in Spitalfields.

The salad was made with the vegetables grown for this test project. A printed recipe for Korean Vegetable Salad was also handed out. Visitors included those who had expressly come to the exhibition, market visitors and residents. They all tasted the salad and shared the cultural exchange through the medium of the Korean vegetables that had travelled all the way from Korea two months previously.

- **Adopting Korean Vegetable Pots**

When the salad party was finished, all the remaining pots on the exhibited wheel barrows were handed out to the willing participants. This was done by requests.

The participants who signed and left his or her e-mail contact chose the pot they wanted to take. 79 participants signed and joined in this final event, posing for photos to document. As the pictures below show, the exhibited pots were taken by the residents or visitors of Spitalfields of London to their homes and offices to continue the Project by growing Korean Vegetables.

## 6.2.4 Achievements of Test Project 1

Through the handing out the Korean vegetable pots, conceptual links were created between former residents and visitors including present residents. These conceptual links engaged all the participants equally, beyond the differences of age, religion, nationality, cultural taste, economic situation, and other social and political backgrounds. Test project 1 shows the potential value of such links.



Picture 6-10 Last Day Event Participants in Spitalfields

- **Participation Elements**

By introducing ‘seed’ as a mythical symbol which could be shared by everybody in the world and as an intermediary for interactive communication between the researcher and participants breaking through multi-cultural and language barriers, the Spitalfields project tested all of the five *invitation* elements. Consequently, this enabled all of the four *participation* elements to be tested in the project.

In the process of growing Korean vegetables, all of perceptual senses of participants are awakened through reacting to the new stimuli: new and unfamiliar colours, fragrances, textures, tastes and sounds.

Those experiences are defined as sensual participation in the participation-based public art and design project model. Female participants from the Bangladeshi immigrant community suggested to the researcher that many kinds of Korean vegetables, which have adapted themselves to humid and mild weather in Korea for a long time, could not endure the combination of dry weather and strong sunlight in the UK. Through watching Korean vegetables survive unfamiliar environments, their perceptual senses were awakened, leading to synchronization between the vegetables and themselves, which, otherwise, can be called encounter with and attachment to the strange vegetables, or interactive communication between humans and nature, or interconnectedness between both sides.

It was not easy for the women residents in Spitalfields, with the irimmigrant family backgrounds, to decide to participate in test project 1, especially with their existing cultural and language barriers. They grew Korean vegetables at their homes or in the HEBA building inside, such as office or classrooms, sometimes without notifying the fact to their families. In this sense, the voluntary activities can be identified as ‘active participation’ in the model.

The pots with Korean vegetables fully grown by residents became art works which were exhibited in Spitalfields Market. The fully grown Korean vegetables and the mongsuk, Korean carpet made of straws, with which the pots are covered and on which the vegetables were exhibited, were a good match. The participants who have grown Korean vegetables already became artists who played an important role in creating art works. This process is defined as ‘artistic involvement’ element in the model.

In the special event after the exhibition, the fully grown vegetables were adopted by viewers in Spitalfields Market. Even though they adopted the vegetables for free, they were aware of unseen responsibility and liability to help the vegetables stay alive and thrive in the UK, even without binding commitment. In this sense, this process can be defined ‘Exchange Involvement’ in the model. The diagram below shows the participation elements in the process of testing the model in the test project 1.



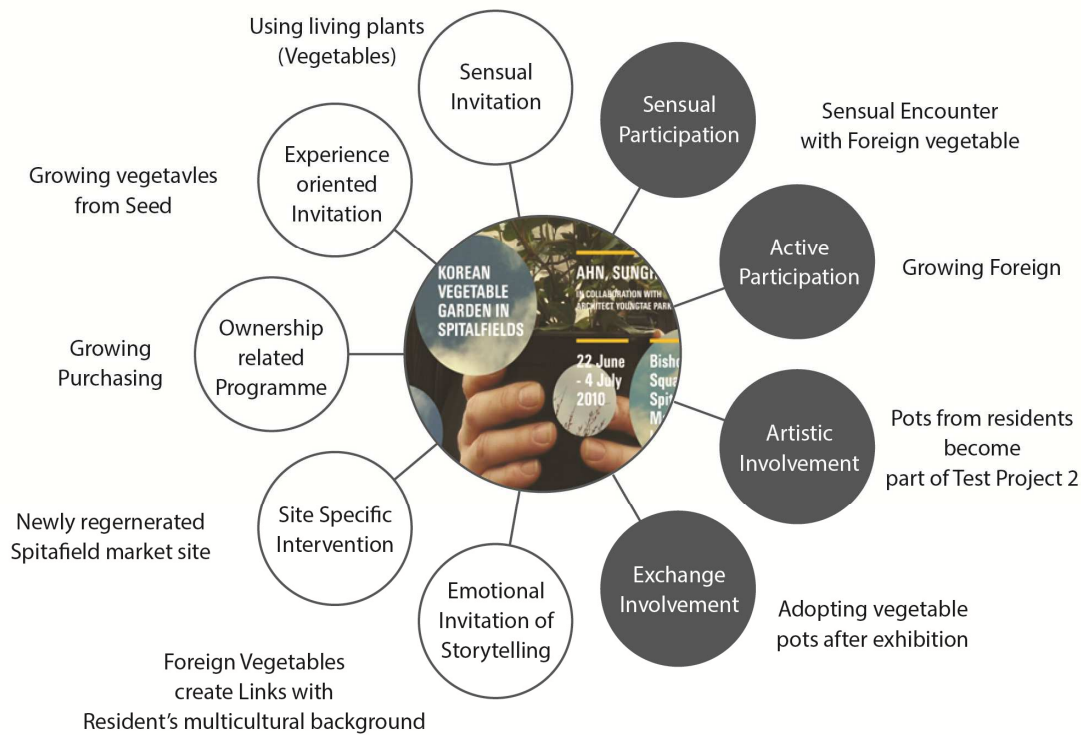


Figure 6-2 Test Project 1 Spitalfields Project Achievements

- **Transformation**

Before implementing the project, Anne Wilding, the Director of HEBA Woman’s Project informed the researcher that the residents of immigrant community in Spitalfields area, especially in case of females, had hardly participated in cultural events outside their community boundary.

Kaye Newman, a specialist in architecture and an urban revitalisation practitioner at London Metropolitan University which is located near Spitalfields, played a crucial role in arranging the Spitalfields Project, having had an overview of the whole process of the project. Newman had already been involved in planning and executing several community revitalisation projects in the Spitalfields area.

Nevertheless, initially she was rather pessimistic about the Spitalfields Project, being doubtful of the consequences of the project as a temporary event. As such, the perception of the key players as to Spitalfields Project was, in general, not accompanied by optimistic expectation.

The turning point came when Kaye Newman was talking with a participant in the project. The woman resident, a member of Bangladeshi immigrant community in Spitalfields, told Newman by chance. One day, she saw a brief notice on Spitalfields Project published in Timeout magazine. The woman, showing the magazine to her family, boasted of the fact she had participated in the very project listed in the magazine. At that moment, she realised for herself, for the first time in her life, that she was a Londoner. The happening gave her an opportunity to take great pride as a Londoner. From that time on, she began to learn English seriously and participated in educational programmes at HEBA including a programme for learning sewing skills.

The change in the attitude of the woman deeply moved Kaye Newman and Anne Wilding at HEBA Woman's Project, who herself became a teacher of the woman at educational programmes of the institution. Newman stated "The change in the participant is the much hidden social value. Maybe, the change could have already happened in the attitude of other participants. This is a really encouraging and challenging consequence of the Spitalfields Project."

Afterwards, she came to take great pride in her involvement in the project and became a champion of Spitalfields Project-style community revitalisation projects.

Wilson Goh, an architect living in London, happened to see the information on Spitalfields Project from the project list of London Architecture Festival. He participated in the last day event and adopted a Korean chilli pot.

Two months later, on September 21, 2010, Wilson Goh sent an e-mail to the researcher with beautiful photographs of the chilly pot. In the interview via mobile phone, he told the researcher that he was so moved by the whole links which included the journey of the chilli seeds all the way down from Seoul, Korea to the other side of the earth.



Picture 6-11 Spitalfields Project\_ Participant's Feedback after the Test Project

Wilson Goh said, “This is a really impressive story. The seeds came from the city which I have never been to. They were germinated by Brick Lane ladies whom I have never met before, even though they are my neighbours. They were grown by passers-by in Spitalfields Market including office workers, visitors, tourists and shoppers. And, at last, they were adopted by myself! I was so excited to see the Korean vegetable grow well, flowers bloom and Korean chilli come into being. I could not stay without telling the story to the organiser.” Goh documented the process in growing the Korean chilli (see Pictures 6-11).

- **Sustainability**

Two years later, in July 2012, at the very spot where Spitalfields Project events had been held. Collaboration took place between Spitalfields Management Group and a farm near the Spitalfields area, whereby passers-by and visitors could see vegetables and (real) sheep from the farm. The garden in the market, once a flower garden at the time of the test project (wheel barrows were installed beside the garden), was changed to a vegetable garden of diverse vegetables.

Georgina Godart-Brown, a performance curator working for Spitalfields Management Group, informed the researcher that Spitalfields Project had been so welcomed by the residents that the management group came to turn the flower garden into a semi-permanent vegetable garden. She mentioned that the new event was also welcomed by people, and kindly suggested to the researcher that the 'Korean Vegetable Garden in Spitalfields' Project could be held again any time, if the researcher wanted.

## **6.3 Test Project 2 Gasiri Project**

### **6.3.1 Test Project 2 Design**

- **Reasoning**

The purpose of test project 2– Gasiri Project is to test the practicality and the social value of the participation-based public art & design project model, and to discover the limitation, if any, of the model, in an environment which is quite different from that of the Spitalfields project. The methodology used for test project 2 is based on qualitative research which was described in Chapter 3.

The reasons Gasiri was selected as a test bed for testing the model are threefold.

Firstly, Gasiri Project is quite different from Spitalfields Project. The main difference in test project 2, compared to test project 1, is the site of Gasiri. It is a small town of approximately 1,200 residents. However, in terms of physical size, it is fairly big so as to cover 5,600 Ha. It is located in Jeju Island in Korea and has a federal independent government system, separate from the inland provinces in South Korea.

The principal reason for testing the model in Gasiri is that the applicability of different conditions to the model needs to be tested. The fact that test project 1 was tested in London, a big cosmopolitan city, justifies the importance of experimenting with cultural differences in different places. The size of a site and any ethnographical differences leads to expectations of different responses. Testing in such a way can add reality and validity to the model, and test the flexibility and practicality of the model.

The potential benefit generated from testing the model in Gasiri is the development of this research as a step towards usage of the model in the diversified environments including even small towns which are likely to be exposed to a wave of urbanisation in the near future.

Secondly, the practicality of the model will be tested with regard to whether test project 2 can provoke changes in the behaviours and characteristics of Gasiri community members. Gasiri is quite different from Spitalfields in terms of community characteristics. Gasiri community has a long history. For hundreds of years, the ancestors of the community maintained the same job, i.e., raising war horses for Korea and Chosun Dynasties. As a result, the most distinctive characteristic of Gasiri community is homogeneity. It is natural for Gasiri residents to place a strong emphasis on community value. Coupled with lasting influence of the 4.3 Uprising and following massacres in 1948 when most males in the community were murdered, the community's homogeneity and emphasis on community value worked as a continuing force to make community members reluctant to make open communications among themselves and to communicate with outsiders as well.

Test Project 2 was designed to induce community members to participate in many layers of sub-projects. It was a real challenge as to whether the project could provoke changes in the behaviours and characteristics of the community members.

The third reason for choosing this village is that a regional regeneration project by cultural methods was being implemented by Korean government. The basic methodology for the regional regeneration project is that of a joint venture between public and private sectors, with matching funds for setting up as the main tool for fund-raising, as in the case of Spitalfields Urban Regeneration Project. The difference in Gasiri was that the community contribution to matching funds was a part of its land which was co-owned by community members. The regional regeneration project was carried out over a period of 2 years from 2009 to 2011, thus running concurrently with this research.

Each sub-project of test project 2 was carried out as a part of the regional regeneration project for Gasiri, taking advantage of funding capacity of regeneration project, even though test project 2 itself, which was wholly designed and executed by the researcher, was not part of the regeneration project. In this sense, it became another challenge for test project 2 as to whether the project could achieve the intended performance through controlling many layers of sub-projects which had to be progressed in accordance with guidelines set by an external project, namely the regional regeneration project for Gasiri. Successful performance of test project 2 aimed to validate the highly flexible practicality of the participation-based public art & design project model.

Gasiri, historically one of important locations of Jeju Island, shares the island's unique culture, which extends back thousands of years. The island, with population of 568,000 as of 2010, or 1.3 percent of South Korean total population, is represented by numerous mythologies and legends of around 18,000 gods and goddesses, shamanic rituals, strong winds, strong women represented by a few groups of Haenyo (a female diver) who, existing in the world only in Jeju Island and some parts of Japan and, who dive into deep sea to gather living creatures for seafood thereby making their living. Black volcanic stones cover the island (hence three abundances – wind, woman and stone), there are no beggars, no thieves, no locks (three absences), all with a very distinct dialect which is still mother tongue of many of the older people.

As a part of Jeju Island, Gasiri community survived many stages of tragedies throughout thousands of years of history. The most recent tragedy was the 4.3 (April 3, 1948) Uprising and following massacres in 1948. With the liberation from Japanese rule in 1945, Korea came under the jurisdiction of the U.S. military government. The government's suppression on demonstrators caused a rebel group composed of young Jeju inhabitants to attack governmental organizations on April 3, 1948. The national military and local police forces under the government began to search for rebels throughout the island. In the course of the operation, most mountain villages were burnt down, thousands of people were executed and murdered, and the whole Island was devastated. Gasiri was one of the villages most severely damaged. Almost all adult men in the village were murdered. In Gasiri, there is also a tomb for babies who were killed in the massacre.



Picture 6-12 Gasiri's Old and New Landscape

Historically, Gasiri was known for its horse farm since the Mongolian occupation of Jeju Island in the 13th century. Mongolian occupation lasted around 100 years, and during the occupation, Jeju Island was directly governed by the Mongolian Empire which regarded Jeju Island one of core posts supplying war horses. Mongolian occupation ended when the Koryo Dynasty (the predecessor of Chosun Dynasty) invaded Jeju Island in order to recover the Island from the Mongolian Empire. From that time on, Gasiri's horse farm maintained top tier class. Among the 10 national farms on Jeju Island, Gasiri hosted the Royal Horse Farm named Gapmajang for first grade war horses in the Chosun Dynasty. In and around Gasiri, there are many cultural heritages related to horses. The area around Gasiri is culturally and geographically distinctive. For example, the War Horse Farm has over 500 years of history in Gasiri, and there are heritage places of the horse culture such as JatSung (a fence for National War Horse Farm in medieval time) and Maltaewoori (a person who is a packhorse driver).

After the Mongolian's period, in 15th C, King Sejong made 10 national horse farms in Jeju to breed the best quality of horses for the royal army. Gasiri is one of ten farms and called Gapmajang (Number one Horse Farm) Each farm has the grade of horse and Gap (甲) means the best, number one. Thus the farms in Gasiri are actually the best farms in the whole county since that time.



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Picture 6-13 DdarabiOreum in Gasiri

Another environmental factor of Gasiri is the volcanic related natural resources. There is the DdarabiOreum (a parasitic volcano) which is known as the queen of Oreum in Jeju island and which is famous for its flaming orange grass scenery in Autumn. Hangimucho, a crypto dome that is rarely found in Asia, is also located near the residential area of Gasiri. A crypto dome is magma which came out to the upper side of land. It is rare to be found and some is in St. Helene Mt. in Washington State in U.S.A.

This test project 2 mainly addresses nature within the context of cultural and social relationships rather than the natural environment itself. Therefore only those aspects of the natural environment without strong links with human culture are not used as resources to develop invitation elements in the test project design.



- **Design - Test Project 2**

The second test project was led by the researcher in Jeju Island, south of Korea over a period of 8 months. It had many features in common with the action research conducted for test project 1 but also additional dimensions and synergies for gaining a deep evaluation of the validity and the practical workings of the model.

In the design of test project 2, the researcher took into consideration two factors: homogeneity of the Gasiri community and the differing social layers and structure. On the assumption that it is necessary for the Gasiri community to introduce diversity to the homogeneous characteristic of the community, a preliminary condition for its introduction may be provoking changes in the behaviour of community members in response to external impacts. Similar to the situation where, as the intervention of public art in public space increases in the cities, the citizens get used to enjoying the art works. As such, test project 2, as a whole, can be regarded as an intervention into the everyday life of the Gasiri community. Test project 2 was planned to present Gasiri residents with many opportunities for communication with outsiders as well as with insiders. In this context, test project 2 was designed to make as many as possible interventions in the everyday life of Gasiri residents.

As for the layers of test project 2, these were seen to be quite different from those of test project 1 – Spitalfields Project. There were no major layers in test project 1 as it can be regarded as linear. The stages of test project 1 progressed as a linear sequence. This structure was appropriate for test project 1, because the project was carried out in a complex, multi-cultural environment under a fixed time frame and strictly controlled schedule and budget. In addition, the researcher had to contact with so many players in diverse disciplines, and control the complicated relationships. Under this condition, the research had to focus on on-going performance of female participants from the Bangladeshi immigrant community, who were somewhat isolated from the external world, to avoid the risk of the project being one time only temporary performance and thereby enhance the possibility of making the project repeatable and sustainable.

The situation in test project 2 was the complete opposite of that in test project 1: the characteristic of Gasiri community is homogeneous and not multi-cultural, so the burden of controlling relationships is lessened. Test project 2 had a seven months' time frame. The researcher had extensive discretion on decision-making regarding scheduling and structuring of test project 2; Gasiri community has secured funding for regional regeneration, and as a result, there were no strict constraints on the budget. Above all, it was seen to be necessary for Gasiri to introduce diversity to its homogeneous community identity and culture. Reflecting all of those considerations, Test project 2 was designed to have multi-layers and was thus composed of many small sub-projects which were implemented concurrently. The multi-layers of test project 2 were designed to generate enhanced participation levels and degrees among the community members.

- **Questions**

- Q1. Do the invitation elements designed for test project 2 provoke participation elements to invite people to take part in the process of this project?
- Q2. What is the evidence of differentiation between test projects 1 and 2 in terms of site specificity and locality? Can the same tool of participation-based public art & design project be applied?
- Q3. What kind of tools are needed to run different events or a participation sub-project parallel within the test project? How can these be linked or combined strategically?
- Q4. How does a participation-based public art and design project present a new perspective on the engagement of the residents by re-positioning the relationship with the surrounding space and environment?
- Q5. Do participant go through a transformation zone by taking part in a participation-based art and design project? If so, how can be achieved?
- Q6. What kind of relationship can be developed between the outcomes of test project 2 and economic development in the context of the regeneration of Gasiri?

- **Design – Invitation Elements**

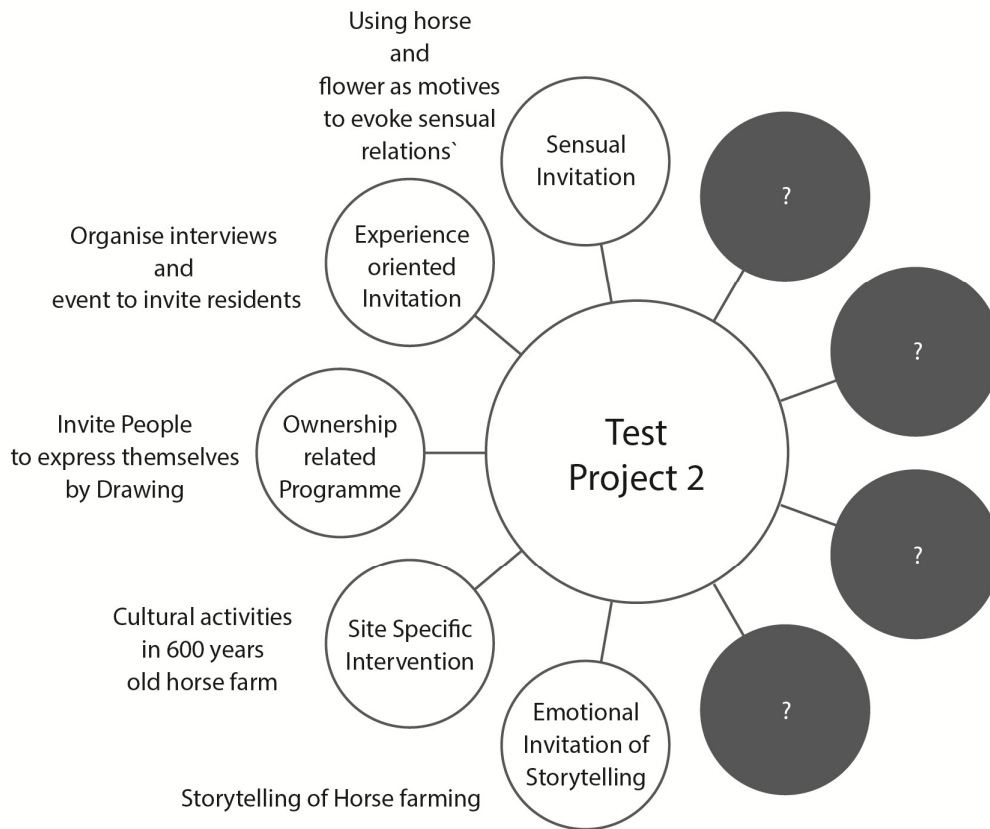


Figure 6-3 Design of Test Project 2

The guiding principle of the invitation elements design was to make opportunities for as many of the Gasiri residents as possible to be exposed to all of the five invitation elements. The diagram (Figure 6-3) above shows some examples of the strategies and tactics adopted for invitation elements, representing a part of what test project 2 proposed to present to Gasiri residents.

As for the design of invitation elements, there exists a stark contrast between test projects 1 and 2. Design of invitation elements in test project 1 was organized so as to match each element with each participant. By contrast, the design of invitation elements in test project 2 was not as rigid as in test project 1.

This incompleteness was the result of the abundance of opportunities for invitation elements in the second test project. If the participant skipped the opportunity to be exposed to an invitation element in one subproject, she or he could take other subsequent opportunities with other sub-projects.

Sensual invitation was mostly composed of drawing of flowers and horses by many residents both old and young as well as by many children in Gasiri. In many of the drawing events, the artist was not regarded as an 'authority' figure. The artist became a collaborator, sharing creative initiative with community members. Perceptual senses of residents received new stimuli in the course of drawing, talking and discussions with outsiders as well as insiders, transforming their own drawings into public design, and making and installing public design products all around the region of Gasiri.

Experience-oriented invitations were presented through many interviews and many discussion events between the residents and outsiders including national and foreign artists and designers who were invited to the Gasiri Artist Residency Programme.

Ownership-related programmes in test project 2 provided the whole community members with opportunities to create their own art works and public design products. Residents of Gasiri who were not participants, became viewers within the sub-projects included in the overall regional regeneration project for Gasiri, which had invited many famous artists, designers, musicians, performing artists, entertainers, and other celebrities.

Site-specific interventions in Gasiri were quite different from those interventions made by public art in Spitalfields and other public spaces in metropolitan cities.

The regional regeneration project presented Gasiri with a culture centre, a resident artist facility, a museum specialising in history of stock farming located within a ranch for cattle. Test project 2 took full advantage of the stark contrast between those new facilities and 600 years' history in Gasiri. Through comparison between the two contrasting phenomena, the project invited Gasiri community members to much intense discussion concerning this new wave of changes.

Emotional invitation of storytelling was at the core of invitation elements, and involved talks and discussions between outsiders and insiders, in particular the older generation, on abundant mythologies and legends of Jeju Island, the history of the Island and Gasiri including the ‘4.3(3April) Uprising’ and subsequent massacres that swept through Gasiri.

### 6.3.2 Test Project 2 Summary

- Title: Gasiri Project
- Project Duration: Oct. 2010~ May. 2011 (Within the Regeneration Project Art and Culture 2009–2011, Ministry of Culture, Korea Rural Community Corporation)
- Participants : Residents in Gasiri
- Venue: Gasiri of SeoGuiPo City in JeJu Island, Korea
- Administrative Information of Gasiri
- Supporters: Korea Rural Community Corporation, Jeju Culture & Art Foundation, Jeju Special Self-Governing Province

Administration	6 Myun(6 small ‘Myun’ within ‘Ri’)		
Population	1,173 (300 Houses)	Women 543, Men 630	according to 2007 government report
Size of Gasiri	5,601 Ha	200~600m (H)	
History	Since 1392		
Industry	Farming	Mandarin Oranges (4,950 t /year)	
		Horses 120/ Pigs 5,648 / Cows 270	
		Radishes (4,270t/year)	

Table 6-1 Gasiri Village Administrative Information

### 6.3.3 Project Development

#### 6.3.3.1 Test Project Stage 1 Starting Stage of Participation



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Picture 6-14 Participants in Flower Drawing Gasiri Project

One of the symbols of identity for Gasiri is the canola flower which grows wild in and around the village. The main road called NockSan-Ro is connected to Jeju International Airport, and is covered with canola flowers on both sides of the road for 2km in between the fields near Kunsasumi-Oreum, the parasitic volcano, in Gasiri.

Every spring, Juju Island holds a canola flower festival, which is one of the main tourist attractions. For the initial stage of applying the invitation element, residents were invited to casual interviews composed of questions about their personal memories of the canola flower and a request to draw the flower from memory. To spare them any anxiety or pressure about creating an art work the participants were met one by one in person to make them feel comfortable. A small A4 sketch book paper and brush pen was chosen for them to use.

This interview was conducted to invite participants to experience being an artist. A further intention was to encourage the participants to encounter themselves in their past memory. These interviews took place randomly whenever an interviewee turned up in the public space for a month and 72 residents participated among approximately 1,173 village population (confirmed by the PhyoSun Council report, 2007).

This project was designed mainly for adults, especially for senior groups in the village. At this stage of the test project, it was also intended to find out the extent to which the participants engaged with their natural and cultural environment through the tool of storytelling or site specific invitation elements.



Picture 6-15 Selected Drawings from Village Residents (72 Participants)

- **Designing Community Workshop Building**

After collecting the drawings from the participants, the drawings were then used as part of an original visual material workshop to decorate the village's wood workshop building which is the second only to the council building in having regular visits from residents. Putting the drawings, which had been modified and printed through a design system, on the surface of this building was in itself a community statement which disregarded the traditional, political, and economical hierarchy of the village. It was a cultural intervention in the village.

This kind of intervention made the community's bonds stronger than expected, since Gasiri village residents have been living almost 600 years by themselves without any external interference.



Picture 6-16 Community Workshop Building in Gasiri

Especially after the political tragedy of ‘4.3(3April) Uprising’ in 1948 mentioned in Section 6.3.1, the village became a more defensive and rigid introverted community for obvious historical, social and psychological reasons. Consequently, the community of Gasiri was considered to be an area which might be particularly responsive to ‘intervention’ in the form of test project 2, i. e. it might be possible to identify shifts of changes in behaviour or attitude by encouraging the residents to open up and link with the outside world (as well as, perhaps, within themselves) and to break isolation in a way that they may not have done previously. The underlying criteria for creating an ‘intervention’ in Gasiri were similar to those used for the ‘intervention’ in Spitalfields but the context (historical, cultural, geographical, and social) was radically different.

The aim of this stage of the project was to encourage the residents to become ‘re-aware’ of the beauty of the canola flowers and to assist them in coming into contact with positive memories that may have been shadowed by the dark side of history, handed down from generation to generation, and which had weighed down the village for a long time.



### 6.3.3.2 Test Project Stage 2 Experiencing Stage

In the second stage of Test Project 2, the one-day event of Horse Drawing Competition of Gasiri village was held at Hyerim Horse in Gasiri. All the residents in the village community, including children were invited. A total of 30 children aged between 5 to 12 and some adult residents voluntarily participated in this event. Horses from the local farm were used for this event and were mainly trained racing horses. These horses were used in lieu of the famous local Jeju horses for security reasons. Both a trainer and a horse medical practitioner were present during the event. When the participants had finished drawing the horses, the event was followed by horse riding activity, assisted by trainers from the horse farm.



Picture 6-17 Gasiri Horse Drawing Competition

Historically, Gasiri was known for its horse farm during the Mongolian occupation in the 13<sup>th</sup> century. Among the 10 national farms on Jeju Island, Gasiri hosted the Royal Horse Farm for first grade war horses in the Chosun Dynasty (1392-1910). For that reason, it has had horses living there for 600 years. This aspect of the island's history links the project with the invitation elements, as well as with the participants' artistic experiences.

### 6.3.3.3 Test Project Stage 3 Transformation Stage through Participation

The visual materials from the Horse Drawing Competition developed into the war horse (Gapma) logos. The decision making process of design and making was achieved through continuous collaborative discussions. A total of 64 poles were designed and made for the new 20km-long walk along the old fence boundaries of the GapMaJang, Old Royal War Horse Farm.



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Picture 6-18 Developing Logo from Horse Drawing Process

This route takes about 7 hours on foot at a normal walking speed. The participants were amazed to encounter the logos and other designs which were transformed from drawings done by themselves. The village signs help to promote the newly established route to the visitors from outside and to the locals.

Named Gapmajang-gil, the War Horse Road runs along the border of a national horse farm where war horses had been raised since 600 years ago and through the Chosun Dynasty. The approximately 20km-long walk is a part of the route which covers the whole Jeju Island, and has been developed as a cultural resource. The community tried to bring together its historical and cultural resources in an attempt to create this 'community branding' and the artist also did some design work on the branding.

As a result, there are 64 sign posts which were installed on the War Horse Road. These signs show the route of the road. There are 8 important positions which are posted on the map. The artist picked a drawing of horse that looked the most similar to a war horse from the horse drawing competition with the children. Then it was edited to make a logo. The logo is a collaborative work among the artist, children and other residents in Gasiri.

It became a war horse logo with an orange colour. There were continuous collaborations and discussions in the course of designing the logo and finding a place to install the signs. Additionally, along with the horse drawings and canola flower drawings, the community residents collaborated on 6 local tour map boards, including a board showing the direction for DdarabiOreum (Oreum means a small volcano in Korean).



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Picture 6-19 Newly made GapmajangRoad and Sign Poles in Gasiri

### 6.3.4 Test Project 2 Achievements

The Gapmajang-gil (The road following War Horse farm's fence) can perhaps be seen as the optimistic gesture of a relatively isolated village making a symbolic communication to the world outside of the village. The key role of test project2 was to design and practice the process as a participation-based project to include village residents' voices to communicate with the world outside the community and with (and between) themselves.

It is likely that the participants became more pro-active and more involved in the project due to the fact that they were working with the village's historical contents that related to horse and horse farming culture.

Gasiri opened the Jorangmal (Jeju Horse) Museum & Farm in 2012. Its focus is on the Jeju Horse, the indigenous horse of this area with its big hairy head and short legs. This is the first independent museum in South Korea to be built by a village council and run by a village community.



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Picture 6-20 Jorangmal Museum & Farm in 2012

Since the Gasiri Jorangmal (Jeju Horse) Museum & Farm has the concept of creating a healing process and experience through the culture of horses in daily life, the artist felt it was appropriate to express this through perspectives of children and ways of expression in a friendly community. This project has the purpose of communicating to the outside world through signage that looks like a horse.

In the test project, drawing the canola flower began to awaken the individual memories of the residents of the village and community as seen in the drawing. Test project 2 also involved communication between children and adults within the Gasiri community and with the world outside the village. The Horse Museum and War Horse Road signage projects enhanced the communication within the community and also the communication with other communities and visitors (The interviews, the evidence, are in the transformation part of this section). This shows the evidence of the participants' transformation to become pro-active creative participants after the project in the model (Chapter 5). This test project was in progress and involved the community over the 6 month period since the author visited Jeju Island. Through this project, this village could have the experience of being part of a participation-based art and design project. The aim of this project was to motivate these village community members to communicate themselves, and to communicate voluntarily by creative reformation.

As the research was executed in the former test project 1, the second test was formulated to try to create more active links between project and participants. The extent to which this was achieved can be seen in the pragmatic outcomes from the project process shown in Figure 6.4.

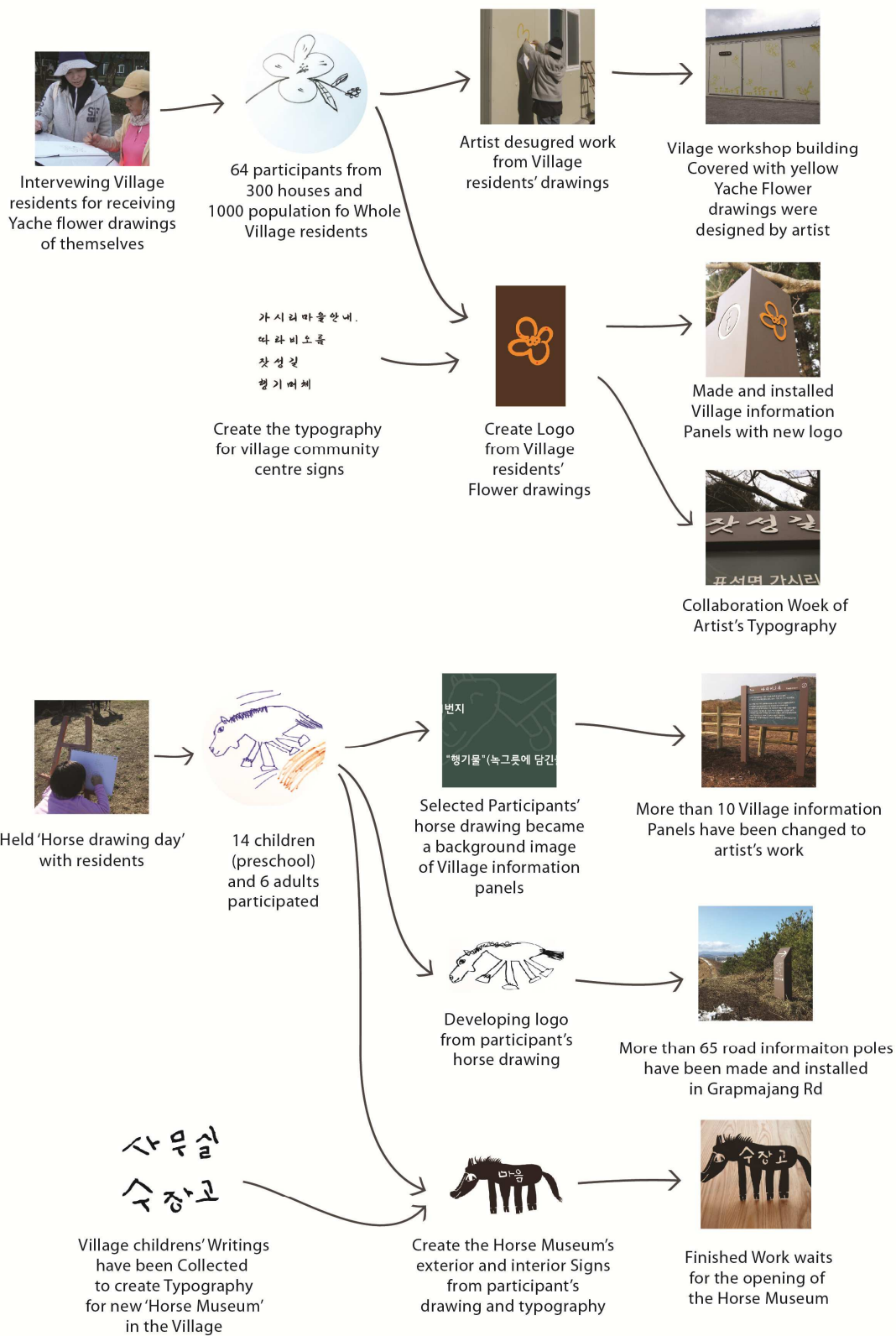


Figure 6-4 Gasiri Project Process Map

65 years after the ‘4.3 Uprising’ and the massacres which took the lives of about 500 people, around half Gasiri residents, this community is now slowly developing its own voice, dedicated to communicating with the outside world.

This result is demonstrably of more value to the community since it evolved through cultural regeneration and a public art and design project, rather than through direct political or economic development.

- **Participation Elements**

From the viewpoint of performance evaluation, the most distinguished difference between the test projects 1 and 2 is that it is difficult to clearly identify individual participation elements in the test project 2, while each participation element was definitely identified and evaluated in the test project 1.

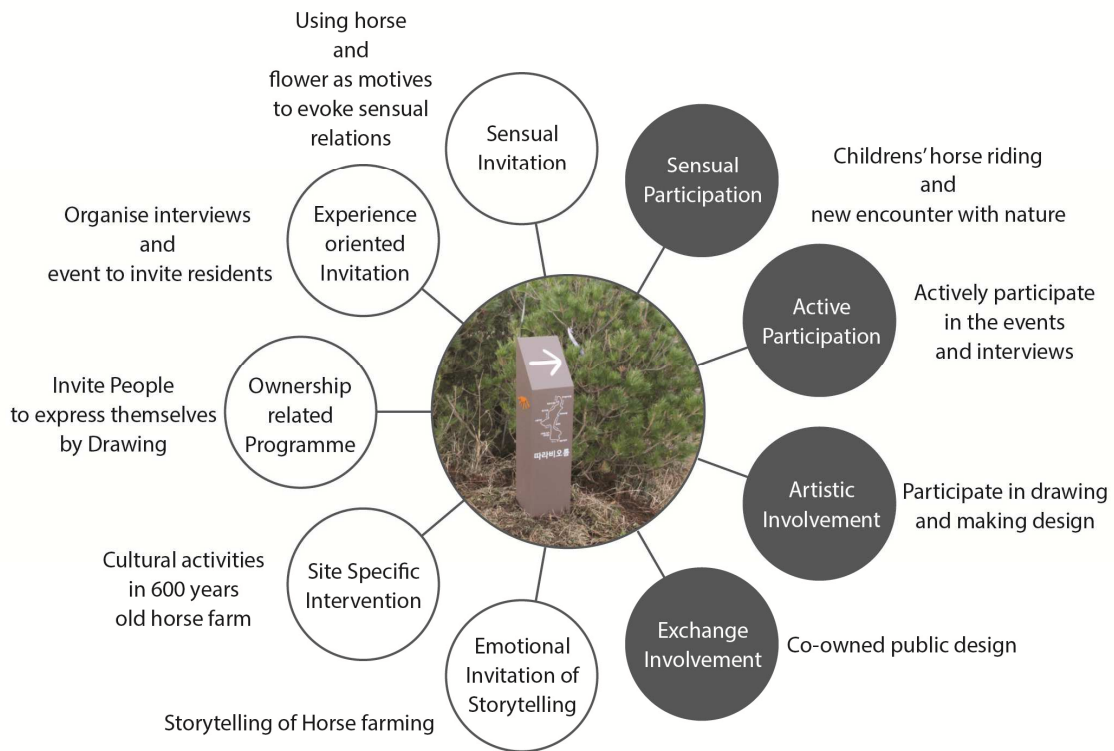


Figure 6-5 Test Project 2 Gasiri Project Achievements

The reason for the relative ambiguity involved in the test project 2 can be explained by the feature within this project that there is no clear boundary between invitation elements and participation elements. In other words, invitation and participation were seen to happen together at the same time in each sub-project of the test project 2.

Therefore, if the researcher tries to explain each achievement of each participation element, it will be mostly repetition of explanations of invitation elements which were already mentioned in the previous section. However, the close monitoring and observation of this action research, test projects, which based in specific sites, revealed no additional elements to be encompassed in the model.

The presence and dynamics of the interaction between invitation elements and participation elements have been observed throughout the project implementation. In the case of the test project 2, the invitation elements were often seen to be overlapping and integrated with each other and the participation process often rapid and sometimes instantaneous.

If the researcher compares strengths and weaknesses of the test project 1 and 2 in the consideration of the relationship between invitation elements and participation elements, it is an outstanding strength of the test project 2 that each sub-project could be executed without an outstanding leading artist/designer figure – such as a talented public art and design director, whilst, in the test project 1, it was necessary for a public art and design director to develop plans, raise funds, make numerous links in diverse disciplines and control the whole process.

The success of Gasiri Project was essentially dependent upon community participation and they showed much pride in their achievements and ownership of the outcomes. Thus, the project showed the local community of Gasiri how to demonstrate community value in the outcomes through spontaneous participation and horizontal communications among themselves, at the same time not abandoning and respecting the ‘top-down’ communication culture which has been established for a long time.





Picture 6-21 Newly-made Gapmajang Road Walking Festival in 2012

- **Transformation**

SunHee Lee, a chief administrator at Gasiri Village Community Centre stated, “As you see, there is no art gallery or museum in the village. We have never had an art and design project for children. Though the average income of the village is higher than that of big cities, the community is isolated from the diverse culture you can experience in the city.”

As a mother of eight year old daughter and six year old son, she added, “it was a magic time for me, maybe for others too, to see that the drawings made by our children could be directly turned into signage for guideposts and other public design. It is natural for the children as well as community members to take great pride in the project. Now, it is not unusual for community leaders to use the expressions related to art and design such as ‘in the viewpoint of design’ or ‘artistic value,’ each time there is a community meeting for important decision-making. I think the Gasiri Project could be a turning point for the community to understand that this kind of project can be a tool for community regeneration.”

The idea to revive Gapmajang-gil came from Gasiri residents themselves, and not suggested by the researcher or by other authorities. The community members spontaneously created the idea, and reached the decision among themselves regarding how to revive the road, before the idea was delivered to there searcher. The idea itself was originated from the consensus of the community to extend and take advantage of the achievements of Gasiri Project.



Picture 6-22 Gasiri Committee meeting with Invited Artists and Designers

- **Feedback**

In 2012, Gapmajang-gil (Royal War Horse Road) was newly opened to outsiders. In the competition run by the Ministry of Land, Transport, and Maritime Affairs, for the best landscape in 2012, Gasiri was chosen as the best landscape in the category of villages for agriculture, forest and fishery. Even though the selection criteria for the competition were complicated, taking into consideration many factors including effective preservation and usage of nature, continuing development of cultural heritage, bottom-up decision-making process, and regional regeneration through making self-governing cultural space and cultural activities, it is certain that Gapmajang-gil played a critical role for Gasiriin being selected as the best landscape.

Every New Year's Day (the first of January) in Korea, the Chosun Daily, one of the country's major daily newspapers, predicts major trends to come into being, which are selected through interviews with experts in diverse disciplines. On January 1, 2013, the daily newspaper predicted the rise of community participation as a cultural trend, and chose the Gasiri Project of this research as a case for the trends in art and design, as part of wider cultural trends. The article also included pictures of the Gasiri Project.

On May 3, 2013, Gasiri community held the first Horse Festival which was initiated and organised by themselves, one of the programmes being an event for children's horse drawing. Horse riding for children was also one of the programmes. As a matter of fact, the programme for children's horse riding was initiated by a horse trainer in the course of executing Gasiri Project (October 2010 – May 2011). While the programme for children's horse drawing was held in Gasiri, the trainer suggested horse riding for children to the researcher and instantly the idea became a part of the programmes for children. The Horse Festival showed that horse drawing and riding, by involving children, became two main programmes of the festival.

As the country's many villages regarded Gasiri as a benchmarking case, Gasiri became exposed to mass media. KBS, the national broadcasting services company, made a one-hour television programme introducing Gasiri. The community members started to learn their own history for the purpose of presenting their history to outsiders. The campaign to walk along Gapmajang-gil was initiated.

The self-governing committee of the village made a decision to maintain the artist residency programme through fund-raising from non-profit organisations and self-contributions of the community, even after the end of the sponsorship from the regional regeneration project. BongSoo Ahn, the chairman of the self-governing committee of Gasiri, announced that the art and culture have already functioned as very important resources for Gasiri.

## 6.4 Key Findings and Next Stage Plans

In order to establish the validity and feasibility of the participation-based public art and design project model, Chapter 6 explained the entire process of project design and execution of the two test projects, and analysed the effects of the projects in accordance with the framework of the model.

The Spitalfields Project was processed along a single linear sequence due to tight schedule and budget. However, these disadvantages presented the researcher with a unique advantage to look into the linear sequence of interaction between the invitation and participation elements, the subsequent transformation and the evidences of probable sustainability.

The project demonstrated that (1) Adequacy of key intermediary ('seed') which led to well-functioning invitation elements; (2) Participation in each stage of the project was more intense than planned and expected except for the initial stage of participation by the immigrant community members; (3) Transformation happened in the case of a few participants who became active in developing and communicating with the outside world, or who became a champion of the participation-based public art and design project for community revitalisation, or who became a connector creating new links among people who planned, got involved and participated in the project; (4) There is clear evidences for probable sustainability, including the new initiatives by Spitalfields Management Group who were influenced by Spitalfields Project and their proposal for renewal of the project.

The Gasiri project had multiple sub-projects and multiple sequences which allowed repetition and change of participation under more favourable conditions, i.e. comparatively sufficient time and budget. Despite the abundant evidences for interactions among these elements, the analysis of each element and interaction was not easy.

Nevertheless, the Gasiri Project presented this research with strong evidence of transformation and sustainability: (1) The Gasiri community originated spontaneous ownership-related programmes including the revival of Gapmajang-gil, the creation of Horse Festival and keeping alive the artist residency programme by self-contribution; (2) The community came to have the mind set to put high priority on the art and culture-led community regeneration; (3) As Gasiri became exposed to mass media, the community members started to learn the history and cultural heritage of their own community in order to be prepared for communication with the world outside; (4) New links among the Gasiri community members and the world outside were created, with significant implications for community openness and the long-term sustainability of participation-based public art and design project model.

The two test projects were executed in quite different environments. While Spitalfields is located in a multi-cultural metropolitan city, Gasiri is located in Jeju Island with the unique culture. The participants in the Spitalfields Project had diverse social and cultural backgrounds, while the counterparts in the Gasiri Project were members of a homogeneous community.

In conclusion, together with the evidences verifying validity and feasibility of the model, the flexibility of the model was testified to by demonstrating its adaptability to these two entirely different sites and participant groups. The validity of the model will be further supported by expert interviews in Chapter 7. While the validity test in this chapter was mainly focused on the proposed model, the expert interviews will provide a much wider perspective, addressing many other related issues.

# 7 INTERVIEWS

## 7.1 Introduction

The two test projects, Spitalfields Project and Gasiri Project, confirmed the validity of the participation-based public art and design project model in Chapter 6. This chapter is designed to provide further support for the validity of the model. The methodology adopted for this purpose is expert interviews. While the validity test in Chapter 6 was mainly focused on the proposed model in Chapter 5, expert interviews provide a much wider perspective on this subject, addressing many other related issues including but not limited to: sustainability of the model, evaluation criteria and performance measurement tool, project selection process for fund allocation in actual situation, art and design education for children, the problem of metropolitan cities losing traditional off-line communities and the relationship between on-line and off-line communities.

Section 7.2 (Interview Design) explains why the expert interview (with its open-ended questionnaire) was selected as a methodology. By presenting interview objectives, interview questions, the interviewee selection criteria and the list of interviewees, this section also explains how the expert interviews were planned and executed. Section 7.3 (Interview Development) shows the process of how the expert interviews were organised, with a detailed presentation of the interview schedule and execution.

Section 7.4 (Interview Review) displays important contents of the expert interviews. As the major part of this chapter, it presents edited text converted from verbal interviews, with tables of selected key words from each interview. This part, together with a brief summary of the collected contents, gives validation to the model and the research. The suggestions on sustainability elements and sustainability strategy for the participation-based public art and design project model are also included in this section. Section 7.4 (Key Findings and Next Stage Plans) presents key findings from expert interviews and introduces Chapter 8, the final chapter and conclusion of the research.

## 7.2 Interview Design

This research is made of qualitative analyses which require validation only through live testing or questionnaire perceptions. One of the unique features of this research is the use of action research methodology, which led to the development of the model based on human participation in Chapter 5 and the test of this model in Chapter 6. An overview of how the interviews were designed is presented in this section. In order to secure the integrity of the interviews, interviews with each expert were conducted separately.

Interviews with highly experienced and qualified practitioners and academics in the related fields are a commonly used methodology in the urban design field, as well as in sociology, anthropology and management fields. In the research by Usability Professionals' Association (2007), the most popular research methodology techniques in user experience design research are the 'un-official usability test' and the 'expert review.' The popularity of the expert interview technique depends upon its capacity to identify problems relatively accurately compared to other methodologies.

- **Interview Objectives**

In the design of an expert interview, five objectives are identified.

1. To confirm the validity of the research
2. To confirm the validity and feasibility of participation-based public art and design project model
3. To search for sustainability elements of the proposed model
4. To demonstrate the potential value of the research and the model
5. To receive suggestions on practical applications of the model and the research

- **Interview Questions**

The interview questionnaire format was designed to ask open-ended questions. As explained in Chapter 3, the purpose of using open-ended questions was to obtain an unexpected range of contents from diverse interviewees who are experts in many related fields. The unexpected range of suggestions from experts, in turn, presents a challenge to the researcher which may go beyond the researcher's scope of knowledge and experience. Well-developed open-ended questions may also stimulate interviewees to encourage themselves to participate more freely in the conversation and to be less guarded or reserved. This may also lead to the interviewees' feeling more ownership of the interview itself.

Two questions were devised for the expert interview. Question 1 addresses the validity of this research and of the participation-based public art and design project model, while Question 2 concentrates on the sustainability of the model.

**Question 1: On the Validity of the Research and of the Participation-based Public Art and Design Project Model**

- What do you think about this research subject, in terms of validity?
- Do you think the model presented in this research has validity?

**Question 2: On the Sustainability of the Participation-based Public Art and Design Project Model**

- What are the elements which establish the sustainability of the participation-based public art and design project model?
- Can you suggest any further research which could support the sustainability of the proposed model?



- **Selection of Interviewees**

Due to the nature of this research, interviewees were selected among many experts in diverse fields which include urban design, public design, architecture, art theory, visual art, music and performing art, network theory, culture management and design policy. Below is a list of the interviewees. It presents each interviewee's name, the areas of expertise, and the organisation in which they are currently based.

- **Global Expert List**

No	Interviewee	Title	Organisation	Field of Specialisation	Country
1	Bannerman, Margot	Senior Lecturer	Central St. Martin's College of Arts, University of the Arts London	Art & Art Theory	U.K
2	Rodgers, Geoff Ph.D.	Professor	Brunel University	Mathematical Science Network Theory	U.K
3	Wong, Kacey Ph.D.	Assistant Prof. School of Design	Hong Kong Polytechnic University	Art & Architecture	China (Hong Kong)
4	Karikis, Mikhail Ph.D.	Permanent Senior Lecturer	Brighton University	Performance & Sound Art	U.K
5	Newman, Kaye	Course Leader	London Metropolitan University	Architecture	U.K
6	Trevor, Tom	Director	Arnolfini Contemporary Art Centre	Art Management	U.K

Table 7-1 Interviewee List of U.K and Global Experts

The reason for including two network theory experts in the interview list is that human participation is directly linked to network theory and it is highly related with the subject of sustainability. The reason why there are as many Korean experts as British (and one Hong Kong Chinese) experts on the list is due to the fact the sites of the two test projects belong to these two countries, South Korea and United Kingdom.

- **Korean Expert List**

No	Interviewee	Title	Organisation	Field of Specialisation
1	Jeong, HaWoong Ph.D	Professor	Korea Advanced Institute of Science and Technology (KAIST)	Network Theory
2	Jeong, Seok Ph.D	Assistant Prof	Gachon (KyungWon) University (a committee member of Urban Development Policy Group of City Seoul)	Urban Design
3	Lee, Han Na Ph.D	Senior Lecturer	IndukUniversity	Public Design
4	Sung, Dong Sun	Senior Lecturer	Gachon (KyungWon) University (former director of Public Design Innovation Centre)	Public Design Visual Design
5	Yang, Hyun Mee Ph.D	Professor	Sang Myung University	Art Culture Management &Policy
6	Yoon, Yeo San	Senior Executive Manager (Former)	Korea Land & Housing Corporation (PangyoNew Town)	Urban Planning & Management
7	Hong, EuiTaek	Professor	Gachon (KyungWon)University	Industrial Design
8	Kim, JungHun	Director	Seoul Culture Foundation	CulturePolicy

Table 7-2 Interviewee List of Korean Experts

## 7.3 Interview Development

Face-to-face interviews were preferred and, e-mail interviews were also organized for special cases. In the case of the face-to-face interview, the interviews were carried out by conversation between interviewees and the researcher with the questionnaire of open-ended questions.

Through an analysis of interview results, the validity check of the participation-based public art and design project model was finalized. The selected contents from the interviews are classified into two groups according to the questionnaire given to the interviewees.

In order to establish the validity of the expert interview itself as a research methodology, 19 expert interviews with 14 interviewees were conducted in the process of this research. Interviews were scheduled into three groups in the course of arranging and executing the interviews. Interviews were held in London, Seoul and Jeju in South Korea in order to provide convenience to each interviewee.

- **Interview Schedule**

Interview 1: From January to March 2012

Bannerman, Margot; Prof. Rodgers, Geoff; Wong, Kacey; Newman, Kaye;  
Karikis, Mikhail; Jeong, Ha Woong; Dr.Lee, Han Na; Yang, Hyun Mee;  
Sung,Dong Sun; Yoon, Yeo San;Jeong, Seok

Interview 2: From June to July 2012

Bannerman, Margot; Newman, Kaye

Interview 3: From December 2012 to March 2013

Karikis, Mikhail; Trevor, Tom; Sung, Dong Sun; Hong, EuiTaek;Kim, JungHun

The table below shows the date each interview was conducted. Some interviews were carried out twice.

- **Expert Interview Dates**

<b>No</b>	<b>Interviewee</b>	<b>Interview Method</b>	<b>Interview Place</b>	<b>Interview Date</b>	<b>Country</b>
1	Bannerman, Margot	Face to face Interview / Text interview	London / e-mail	29 Feb. 2012 27 July 2012	U.K
2	Rodgers, Geoff Ph.D	Voice Interview	(Office) Phone	19 March 2012	U.K
3	Wong, Kacey Ph.D	Text Interview	e-mail	22 March 2012	China (Hong Kong)
4	Karikis, Mikhail Ph.D	Face to face Interview / Text Interview	London Seoul / e-mail	27 Feb. 2012 15 March 2013	U.K
5	Newman, Kaye	Face to face Interview	London	24 Feb. 2012 30 June 2012	U.K
6	Tom Trevor	Face to face Interview/ Text Interview	Seoul	15 March 2013	U.K
7	Jeong, Ha Woong Ph.D	Face to face Interview	Seoul	19 March 2012	Korea
8	Jeong, Seok Ph.D	Face to face Interview	Seoul	19 March 2012	Korea

9	Lee, Han Na Ph.D	Face to face Interview	Seoul	25 Jan. 2012	Korea
10	Sung, Dong Sun	Face to face Interview	Seoul Fukuoka	3 Feb. 2012 8 March 2013	Korea
11	Yang, Hyun Mee Ph.D	Face to face Interview	Seoul	21 March 2012	Korea
12	Yoon, Yeo San	Face to face Interview	Seoul	13 March 2012	Korea
13	Hong, EuiTaek	Face to face Interview	Jeju Seoul	10 Dec. 2012 20 March 2013	Korea
14	Kim, JungHun	Face to face Interview	Seoul	26 Feb. 2013	Korea

Table 7-3 Expert Interview Schedule

## 7.4 Interview Review

As explained in Section 7.2 (Interview Design), expert interviews were executed via a combination of conversational interview and open-ended questionnaire. Therefore, this review contains only the parts of interviews instead of whole conversations. These extracts were taken according to how the content of the interview corresponded to key words displayed on the tables in this chapter.

- **Questionnaire 1: The Validity of the Research and the Model**

Professor Hawoong Jeong is a proven researcher in network theory at KAIST (Korea Advanced Institute of Science and Technology), who participated in the research team led by Albert-Laszlo Barabasi, the author of *Linked* (2003). He also made a breakthrough in understanding the network structure of the internet by developing and utilising a virtual robot which gathers on-line information. According to Professor Jeong's response to the questionnaire, he acknowledged the value of developing and testing the suggested model. Under the mutual understanding that it is difficult to apply proven methodologies in on-line network research to the proposed off-line model, he suggested that, if diverse modules and hierarchies among the modules, which are observed in every natural network, could be identified in the test of the suggested model, the model may be regarded as sustainable, which, in turn, indicates the validity of the suggested model. According to Professor Jeong's opinion, the two test projects, and, in particular, the Gasiri Project, demonstrated diverse collaborations among participants and specialists in many disciplines. These collaboration then developed into new groups sharing a common interest, which showed how new political hierarchies could be formed among existing and newly-emerging groups within and outside the concerned community.

A specialist in urban design at Gachon University (former KyungWon University) and a committee member of Urban Development Policy Group of City Seoul, Professor SeokJeong mentioned that he did not see why the suggested model could not have validity.

However, he expressed some reservations by asserting that the suggested model should clearly identify which benefit will be given to whom, and that it should demonstrate its differentiation strategy by making comparisons with already-existing urban design strategies. He also stated that he never thought of urban landmarks as a part of good urban design, because behaviour patterns of residents in the city are not related to such landmarks. His theories on which part of Seoul is closely related to behaviour patterns of residents, and on how to introduce soft elements to urban design, led to his involvement in the planning and execution of the policy to introduce open spaces, including the plaza in front of the city hall and in other public spaces in the City of Seoul. Considering the participation-based public art and design project model is closely linked to culture-led urban regeneration, the policy of the City becoming oriented toward open spaces can be interpreted as introducing site-specific invitation elements suggested by the model to residents of the City. Residents are thereby encouraged to participate spontaneously in cultural activities, which can result in emergence of new communities. Most households in Seoul are living in apartments, and as a result, the City is severely lacking traditional communities.

Margot Bannerman, a senior lecturer in art and art history at Central St. Martin's College of Art, stated that "the test projects, which were developed and executed for the purpose of testing the model, could be extremely fruitful and appropriate models for alternative urban revitalisation strategy." This comment also affirms the validity of the model.

Kaye Newman, an urban revitalisation practitioner at London Metropolitan University which is located near Spitalfields, played a crucial role in arranging the Spitalfields Project and she also had an overview of the whole process of the Project. After the execution of the Project, Newman referred to the researcher feedback from Bangladeshi immigrant community that the participants in Spitalfields Project began to learn English and other skills for living with a view to communicating with outsiders and improving their life. Newman has already been involved in planning and executing several community revitalisation projects in the Spitalfields area, and she is therefore, well positioned to make an objective and comprehensive evaluation of the participation-based public art and design project model as well as the test project through comparison of the Spitalfields Project with many other urban revitalisation projects she has been involved in.

She stated that the suggested “model works well, where there is some professional credibility and selection process, and the model works within smaller networks, undefined by too much legislation, where the freedom to define the needs of a project rely on the participants rather than guidelines, meaning that it could be an intuitive choice and not tick box but still have criteria, purpose and significance.”

DongSun Sung, former director of Public Design Innovation Centre, a think tank jointly established by Gachon University and the Korean Government for the purpose of developing governance design to be applied to the cities in Korea, confirmed the value of the mission which is represented by the suggested model. Acknowledging the “infant stage” of public design for culture-led urban regeneration in Korea, he gave voice to the megatrend of public design, which citizens actively participate in, thereby revitalising their community. Showing strong interest in the Gasiri Project, Professor Sung stated he was deeply impressed by the design capability of the children in Gasiri who made drawings for signage and other public design. He said that he considers the Gasiri Project to be an excellent education programme awakening perceptual senses of children and one which is differentiated from the programmes already-existing in the elementary school course, in that the education of children can be made on a continuing basis in everyday life from a very early age as they learn their mother tongue.



HanNa Lee, a senior lecturer of public design at Induk University in Korea, who also worked as a public design specialist at a governmental body of SungNam City for four years, expressed a positive stance. She stated that the suggested model has important implications for public design by proposing a not-proven initiative for connecting urban design with community cohesion through networking in the cities. The hypothetical nature of this initiative allows for greater creativity and possibilities, rather than putting too much weight on a feasibility analysis before proposing any model.

Kacey Wong, an expert in art and architecture at Hong Kong Polytechnic University, has also carried out many public art and architecture projects as an independent practitioner over the past 10 years. He advised that it is not a good approach for a researcher to regard measurement of the suggested model as the most important evidence for its validity, as in the case of economic development of the cities.

His reasoning backed up by long-term experiences of organising and participating in urban design projects, was that the model should take into consideration that “what is important in terms of cultural development is the development of appreciation of culture from the viewpoint of individual citizens.” With the example of the Culture Bureau in Taiwan which establishes policies that shape the cultural development of the city on a macro scale, he thinks this thesis could be beneficial and relevant to the development of the ‘middle aged’ city that requires regeneration. Wong added that the thesis could also be interpreted as a criticism “towards current urban design theory which is very rough and underdeveloped in handling cultural development in a city.”

Mikhail Karikis, who recently had a solo show in Wapping Project in London and has made shows in Venice Biennale, had already experienced a collaborative project with local residents. As a permanent Senior Lecturer in Performance and Visual Art at Brighton University and as a proven performance artist, he mentioned that this thesis proposes a model which could be appropriated and applied to urban regeneration, with the firm opinion that developing the qualitative and quantitative criteria for evaluation of urban regeneration projects must be an on-going process and “could also be part of a wider process which should focus its first and foremost studies and analyses on the needs” of the concerned community. Confirming that “the thesis proposes a very interesting model of co-existence and constant engagement in creative processes,” he proposed that “specialists from diverse fields of knowledge, such as visual anthropologists, ethnographers, sociologists, art-therapists and psychologists, could be incorporated” in the model.

HyunMee Yang, a professor of art culture management and policy at Sang Myung University in Korea and one of the country’s leading researchers in cultural policy, showed keen interest in the Gasiri Project, stating that a thesis with important implications for regional regeneration deserved an earnest welcome, and that the Gasiri Project is a unique project, unlike any project she had seen before. Having worked for the Ministry of Culture and Tourism, participated in government-led nationwide regional regeneration projects for a long time, and published a book titled *Public and Publicity*, she advised the researcher on how regional regeneration projects are evaluated and on the criteria for fund allocation among those projects.

Relating to the evaluation and fund allocation criteria, Professor Yang mentioned that the Gasiri Project raised her awareness of the need to develop a new evaluation tool for the purpose of evaluating and allocating funds to newly-emerging projects, thereby encouraging practitioners in the regional regeneration area to develop projects of a similar standard.

Tom Trevor, director of the Arnolfini Contemporary Art Centre in Bristol, who has worked as an artist, a musician, a music producer for television, and as an independent curator, mentioned that it is no longer feasible in the UK to propose an urban regeneration project and apply for funds from governmental bodies without addressing ‘participation’ and ‘community’ issues, and it seemed, to Trevor, that Korea has not yet reached such a stage.

As for the researcher’s anticipation that the research in the thesis could be criticized by academics in urban design as paying excessive attention to soft elements, while, at the same time, being criticized by practitioners as being overly oriented toward urban design, he commented that participation-based, community-oriented, and culture-led urban regeneration is in need of support from academic circles, and, as a consequence, research and practice in the area should ultimately be interdisciplinary.

In the process of conducting interviews with experts in diverse disciplines, the interviewees, in general, confirmed feasibility of the participation-based public art and design project model, and affirmed the validity of the model and the thesis.

The researcher came to understand that, due to rapid changes within the current practice of culture-led urban regeneration and community revitalisation, with academic research, in general, lagging behind in understanding or supporting the strong need for such changes, the interviewees, academics and practitioners appreciated the research of the thesis as a starting point which could herald a new wave of academic research based on experiments in real situations.

Table 7-4 below presents the selected key words mentioned by each interviewee on the validity of this research.

• **Questionnaire1: Key word from Expert Interview on Validity of Research**

<b>Interviewee</b> • <b>Area of Expertise</b>	<b>Support Area</b>	<b>Statements of Validation</b>	<b>Keyword</b>
Jeong, Ha Woong • Network Theory	Value of test project	Test project made network. / Carrying out test project is enough and it is not easy because of off-line problems	network / made a model and test the model
	Value of test project	Test project 2 is valuable as it has modules within a module.	sub-module
Sung, Dong Sun • Public Design	Research topic and hypothesis	It is ideal that citizens can participate in and improve the public design./ Designer should assist and support the citizen's position.	citizens participate / citizen's position (designer's initiative)
	Value of test project	Test project 2 is a good educational case for other designers and researchers, and there is creativity in it.	good educational case / creativity

<p>Lee, Han Na</p>	<p>Research aim</p>	<p>It is a very valuable research for contemporary urban design.</p>	<p>valuable research</p>
<p>• Public Design</p>	<p>Research hypothesis</p>	<p>I agree with the researcher's hypothesis which activates the sense of place from a human-centred view point, rather than big scale planning.</p>	<p>human - centred</p>
<p>Prof. Rodgers, Geoff</p>	<p>Ensuring validity of the model through test project</p>	<p>In order to gauge the validity of the model, the test has to be able to identify that the process of real life can follow this model's process.</p>	<p>Real life can follow this model's process</p>
<p>• Network Theory</p>	<p>Test project as a research methodology</p>	<p>Evaluation tool of this research (test project) is really interesting./ New evaluation methods will be determined by the tests themselves. This may well be appropriate if you have funding to allow these as experiments rather than as 'value for money initiatives.'</p>	<p>evaluation methods are determined by the test</p>
<p>Bannerman, Margot</p>			
<p>• Art Theory Expert</p>			

Bannerman, Margot • Art Theory Expert	Research topic	I am sure that this participation-based public art and design projects could be an extremely fruitful and appropriate model for alternative urban revitalization strategy./ This seems a very valid and timely subject.	extremely fruitful and appropriate model / a very valid and timely subject
	Validity of model	The principle of the model is viable and enough example cases with test projects would help substantiate the issues.	the principle is viable / substantiate the issues
Wong, Kacey • Public Art & Architecture	Value of expert interview / Validity of research	Culture is difficult to measure so urban regeneration should be defined differently since leaders and professionals have different ‘values’ in terms of success./ Culture is a complex matter since it involves the past and the present. More qualitative research on each particular urban situation would benefit this project.	different ‘values’ / qualitative research
	Relevance of research / Benefit of research	This thesis could be beneficial and relevant to the development of ‘middle aged’ city that requires regeneration.	beneficial and relevant to ‘middle aged’ cities

<p>Wong, Kacey • Public Art Architect</p>	<p>Need of research</p>	<p>Current urban design theory, in contrast with this thesis, could be seen as very ‘rough’ and underdeveloped when it comes to handling cultural development in a city. / This thesis could be seen as a critique towards this under-development in present research criteria.</p>	<p>A critic towards this under-development in present research criteria</p>
<p>Yang, Hyun Mee • Public Art Policy</p>	<p>Value of test project 2</p>	<p>Such a meaningful research is very welcomed. / Jeju Gasiri (test project2)is unique.</p>	<p>meaningful research / unique test project</p>
<p>Yoon, Yeo San • Urban Planning Management</p>	<p>Future value of the research</p>	<p>The topic of the thesis is interesting. In the near future, it will become more important.</p>	<p>interesting / become more important</p>

Karikis, Mikhail • Performance Art	Validity of the model	Indeed, this thesis proposes a model which could be appropriated and applied to urban regeneration.	Model to be appropriated Applied to to urban regeneration
	Value of the model supported by creation of links	The city can transform into a creative complex network where autonomous emergence or a collaboration spark is attractive.	autonomous emergence • collaboration spark
Newman, Kaye • Art and Space Design Expert	Validity and sustainability of the model	The practice of settling in a new construction or re-evaluating the opportunity for art within a community context is so new that developers and surveyors do need a directive from the governing bodies of that area to add terms of responsibility. / The model is both appropriate and sustainable to guide this process.	the model is both appropriate and sustainable

Table 7-4 Qualitative Data Analysis of Expert Interviews on Validation



- **Questionnaire 2:Sustainability of the Model and Alternative Suggestions**

Sustainability can be defined in multiple ways. It is also determined by several factors comprehensively. Environmentalists argue about sustainability from an ecological viewpoint. Economists respect the cost/benefit-oriented viewpoint. Therefore, a variety of concepts, definitions and standards exist in the criteria of sustainability, and, as a consequence, it is natural for the concept of sustainability to be ambiguous.

According to Kettner (2006), key elements of sustainability from the report of UN SDI(Sustainable Development Indicators) are as follows:

<b>Social Sustainability</b>	<b>Economic Sustainability</b>	<b>Environmental Sustainability</b>
Human Rights	Economic Development	Ecosystem Stability
Participation	Fair Distribution	Capacity
Social Link	Efficiency	Biological Diversity
Cultural Essence	-	Global Environmental Issues
Social Mobility	-	-
System Development	-	-

The viewpoints of three different disciplines show that the criteria of sustainability can be translated into significantly different levels and degrees. The position in this research as to suitability is closest to Social Sustainability.

The hypothesis of this research, acknowledging the sustainability of the proposed model, is already supported by the elements of potential social and cultural sustainability in this thesis. The interviews with experts in diverse fields related to culture-led urban regeneration give encouraging support to the hypothesis.

Professor HawoongJeong at KAIST, as summarised already in the previous section, suggested in the interview that, if diverse modules and hierarchies among the modules could be identified in the test of the suggested model, the model may be regarded as sustainable. He presented a unique interpretation of ‘city branding,’ which many theorists and practitioners in urban regeneration regard as being one of the destinations a sustainable city should eventually reach. Professor Jeong regards city branding as a manipulated countermeasure or a strong drive against the unhealthy condition of a city lacking in natural phenomena, i.e., the emergence of diverse communities and new hierarchies among and within those communities. In his opinion, city branding is analogous to mass media play in opinion dynamics, or an external field in physics with the example of a magnetic field, the artificial input of which changes the whole field. His interpretation of city branding can lead to the conclusion that, in terms of urban regeneration, the autonomous emergence or development of communities through the spontaneous participation of people in the city, for which a methodology has already been presented by the participation-based public art and design project model, may well be a tool superior to city branding.

His argument in the interview went further, interpreting sustainability itself as a kind of *controllability* which pushes a system in a certain direction. His interpretation of sustainability may lead to another conclusion that what matters in urban regeneration is the continuing emergence of new communities through the spontaneous participation of citizens rather than the sustainability of the city, once again confirming the general value of the suggested model in the thesis.

Professor Jeong also commented on the argument which regards the suggested model and the project based on the model as latecomers in the area of urban design and regeneration. The related issues are: (1) whether the project based on the suggested model, even as a latecomer, can compete with grand projects, which are executed by property development companies, global retail franchises or joint ventures between public and private sectors; and (2) whether newly-emerging communities born as a result of the project can survive already-existing social hierarchy with invincible power controlling the city. His answer is that it depends upon the 'gifted attractiveness' of the latecomer, which the latecomer was 'endowed with at the time of birth.' Compared to already-existing models for urban regeneration, the suggested model can perhaps be acknowledged to have this 'gifted attractiveness,' which can be attributed to the invitation elements identified and extracted from 46 case studies of the most successful (and therefore 'attractive') public art works or projects.

Professor Geoff Rodgers, a renowned scholar in mathematical sciences at Brunel University, linked the suggested model to his interdisciplinary study including network theory. He mentioned that he did not see why the suggested model could not have validity, even though he understood and acknowledged it is very difficult to check the validity of the model in terms of criteria for sustainability which are usually applied to very big networks such as the internet. One of the criteria for validity of sustainability is whether there exists any scale-free network coming through from the random connections within the concerned network.

Kaye Newman at London Metropolitan University advised taking reasonable precautions against institutionalisation of the suggested model such as launching a periodic festival. She warns that "the idea of institutionalisation almost seems to lose the spontaneity of the process, its appropriateness to a local community and, whilst it needs so many guidelines, institutionalisation could have alarming consequences, misuse, political agendas and favouritism." Newman also forewarns that "the many layers of legislation ready exist within urban regeneration programmes and the institutionalisation of the model could be misinterpreted to add difficulties and delay projects rather than make this event as one that brings the community together."

DongSun Sung at Gachon University thinks sustainability depends on the maximisation of spontaneous participation of the residents in the city. The participation-based public art and design project can be a tool to meet this need, in that specialists, including artists and urban designers, are organised to work as assistants for participants, and the residents can execute the project with only a tiny budget. He states that eventually the participation will go beyond the tipping point, and then, ideally, it can spread all over the city with ‘accelerating speed and exploding power.’

HanNa Lee, a specialist in urban design at Induk University, firmly asserted the sustainability of the suggested model to be critically dependent upon continuous supply of interesting elements in public spaces. A participation-based public art and design project should be flexibly organised to encourage the residents to make this continuous supply through intense interactions among themselves. Public spaces should be the places for the residents to display art works and to execute community activities, and they should be managed by the residents themselves with ease and a small budget.

Kacey Wong at Hong Kong Polytechnic University warns firmly against branding with an example of the Culture Bureau in Taiwan. He stated that “the establishment of the Culture Bureau or some kind of authority from the top down might be one of the resolutions for developing sustainable policy.” But, he warned “the double-edged sword of such a bureau is that if its value is low, then, whatever policy it establishes would be superficial and not genuine, but the model has to follow since it is within the law,” adding as his final comment “hence, it would be the pitfall of branding.”

Mikhail Karikis at Brighton University, an established performance artist himself, maintained a cautious stance with regard to sustainability. He stated that “it is not a necessary conclusion to assume that public space branding (or city branding) is the end of the process” ensuring sustainability. According to Karikis, “communities are in constant flux, and even the communities with strong identity need to retain a degree of flexibility and openness to negotiate change and difference.”

In his opinion, ‘branding’ as a way of securing sustainability presented by the suggested model has to be “defined as something that is not an end but a constant process, which is designed in such a way so that it leads to a continuous engagement in creative processes and reflection. He added that “then, the suggested model could function as a vehicle to sustainability, and could be the development of a different approach to culture, not as a temporary regeneration tool or a problem-solver, but a deep life and community-defining operator.”

HyunMee Yang at Sang Myung University affirmed that the sustainability of the suggested model needs networking among people. In the viewpoint of regional regeneration, well organised networking among specialists, regional governments and the governmental bodies supporting regional regeneration is mandatory, as presented by the suggested model and by the Gasiri Project, but, in reality, the situation in Korea is problematic. She proposed a totally new perspective on community building in Korea.

Hampered by the long-standing hegemony of regional communities and lack of traditional communities in urban areas which are filled with ubiquitous apartments, in her opinion, Korea needs to take advantage of on-line communities in creating new networks among people. She informed that, in this context, the City of Seoul launched a project to provide off-line public spaces to on-line communities with a view to encouraging cultural activities and transforming on-line communities into off-line ones.

It is remarkable that many interviewees expressed negative perceptions of city branding or of the potential institutionalisation of the proposed model, such as making periodic festivals, suggesting that such strategies may not ensure the sustainability of the model. Most interviewees preferred ever-continuing autonomous emergence or the development of communities through spontaneous participation in public art and design activities of the residents in the city or region concerned, implying that these were more likely to produce sustainability.

Table 7-5 below presents the selected key words which were mentioned by the interviewees on sustainability of the suggested model.

**Questionnaire2: Expert Interview Key Words on Suggestions of Sustainability**

<b>Interviewee / Area of Expertise</b>	<b>Support Area</b>	<b>Statements of Validation</b>	<b>Keywords</b>
Jeong, Ha Woong • Network Theory		It could be sustainable when it also has links between the projects.	Links between the projects
Sung, Dong Sun • Public Design	Sustainability in test project	The test project shows that the budgets for small projects are more suitable than the huge projects for inhabitants to participate in. / The tipping point is diffused after passing a point of contact. The power of explosion comes from gathering of small elements not just big things.	suitable budget of small projects

<p>Lee, Han Na</p> <p>•</p> <p>Public Design</p>		<p>The step for sustain ability requires continuous supply of interesting elements to the city space.</p> <p>/</p> <p>Project space for artist is the everyday space for the participants, so art work should be changed constantly to trigger new participation.</p>	<p>constantly renewing project for participants</p>
		<p>New strategy for budget and space administration will be needed in revitalisation planning</p>	<p>new strategy needed</p>
		<p>The most important thing is that it attracts the passing people.</p> <p>/</p> <p>Easy accessibility is an important aspect of locational elements</p>	<p>attracts the people</p> <p>/</p> <p>easy accessibility</p>
<p>Prof. Rodgers, Geoff</p> <p>•</p> <p>Network Theory</p>		<p>The more connected dots there are, the better.</p> <p>/</p> <p>This could bring a more diverse type of creativity. The greater diversity of creative events, the more multi-disciplinary.</p>	<p>diversity</p> <p>/</p> <p>multi-disciplinary</p>

		<p>It needs to look like a social network with one person connected to a very large number of people. Then, even if one person is removed at random from the network, it doesn't affect the connectivity very much.</p> <p>/</p> <p>Start with one person and when people are connected at random, the network will become scale-free after a while.</p> <p>/</p> <p>Social network circles are growing all the time</p>	<p>multi-links connectivity</p> <p>/</p> <p>scale-free networks</p> <p>/</p> <p>growing network circles</p>
<p>Bannerman, Margot</p> <p>•</p> <p>Art Art Theory</p>		<p>Working with pre-existing networks responding to specific local conditions</p> <p>/</p> <p>Histories seem to lend themselves to more successful 'embedding.'</p>	<p>working with pre-existing networks</p> <p>/</p> <p>link with site-specific storytelling</p>
<p>Wong, Kacey</p> <p>•</p> <p>Public Art and Architecture</p>		<p>Art activity might not be the best and might take the form of 'one medicine for all' regarding urban revitalisation. However, a classification of tactics might be beneficial.</p>	<p>need for classification of tactics</p>
		<p>In Taiwan, there is the Culture Bureau that establishes policies that shape the cultural development of the city on a macro scale</p>	<p>macro scale policy</p>



<p>Yang, Hyun Mee</p> <ul style="list-style-type: none"> <li>•</li> </ul> <p>Art Strategy And Policy</p>		<p>Networks will be needed between stakeholders like directors or designers.</p>	<p>network between stakeholders</p>
<p>Yang, Hyun Mee</p> <ul style="list-style-type: none"> <li>•</li> </ul> <p>Art Strategy and Policy</p>		<p>Public projects are normally dependent on a public budget. It is difficult to measure people's satisfaction because exposure to media of results and effects affects reliability. Results should be sustainable with effects. So it is necessary to make new measurement criteria.</p> <p>/</p> <p>Make a new measurement tool will be needed for funding body.</p>	<p>needs for new measurement criteria</p>
		<p>The point of a sustainable project depends on concept value and reasoning.</p> <p>/</p> <p>Because of the difficulty of cultural result measurement, another answer is that the similar project is made again with positive exposure to media. This would be helpful.</p>	<p>concept value and reasoning/ positive exposure to media</p>
<p>Yoon, Yeo San</p> <ul style="list-style-type: none"> <li>•</li> </ul> <p>Urban Planning &amp; Management</p>		<p>Local councils should intervene in the project more than the city planning body for many reasons.</p> <p>/</p> <p>Sustainability will appear, when they analyse the residents' life behaviour. However, such a project would take too long.</p> <p>/</p> <p>Necessary to upgrade the project constantly</p>	<p>upgrade the project</p>

<p>Karikis, Mikhail</p> <ul style="list-style-type: none"> <li>•</li> </ul> <p>Performance Art</p>		<p>Communities are in constant flux and branding is a process, which could function as a vehicle to sustainability.</p> <p style="text-align: center;">/</p> <p>The development of a different approach to culture is needed, not as a temporary regeneration tool or a problem-solver, but as a deep life and community-defining operator.</p>	<p>vehicle to sustainability</p> <ul style="list-style-type: none"> <li>•</li> </ul> <p>constant flux</p>
<p>Newman, Kaye</p> <ul style="list-style-type: none"> <li>•</li> </ul> <p>Art and Space Design Expert</p>		<p>The idea of institutionalisation almost seems to lose the spontaneity of the process and, its appropriateness to a local community, and whilst it needs guidelines and guidance, institutionalisation could have alarming consequences, involving misuse, political agendas and favouritism.</p> <p style="text-align: center;">/</p> <p>The other worrying consequence is time delay. If the artwork is in the control of the architect or similar, appropriate time and programming will be allowed within the natural process of construction. Many layers of legislation already exist within urban regeneration programmes and the institutionalisation of the model could be misinterpreted to add difficulties and delay projects rather than this event being one that brings the community together.</p>	<p>the spontaneity of the process</p>

		<p>The elements you need are: 1) Programme of purpose, or a scope of works that allows the participants to ensure that consideration of all elements has been given;</p> <p>2) A professional amongst the collective network to take on the responsibility of identifying the areas of artwork, short listing artists and managing the project with the art work in its location;</p> <p>3) The network has to identify the points of financial investment, either through already existing schemes such as ‘percent for arts’ or other initiatives that make this process intrinsic and not ‘other’ to the main contract.</p> <p style="text-align: center;">/</p> <p>The issue that is extremely important is that the community and the unknown artist would know that a framework does exist and therefore he or she would be able to engage and participate in this process without feeling overwhelmed by the enormity of the undertaking.</p>	<p>engage and participate without feeling overwhelmed</p>
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Table 7-5 About Future Development Suggestion for Sustainability of Model in Practice

## 7.5 Key Findings and Next Stage Plans

The interviewees from diverse disciplines generally confirmed the feasibility and validity of the participation-based public art and design project model and the research. They were keenly aware of the need to build bridges between theory and practice, i.e., between rapidly changing current practice of culture-led urban regeneration and community revitalisation and academic research lagging behind in its understanding of and awareness of the strong need for such change. In this context, the interviewees appreciated highly the research of the thesis as a starting point for further academic research based on experiments in real situations.

The interviews with experts give encouraging support to the hypothesis of this research, acknowledging the sustainability of the proposed model. It is remarkable that most interviewees were very cautious about making comments on sustainability. Some interviewees expressed a negative perception of city branding or institutionalisation, both of which could be regarded as the strategies for ensuring sustainability of the model by a lot of practitioners in urban and regional regeneration fields. These interviewees gave a warning to the risks inherent in city branding or institutionalisation, on the other hand, stressing the importance of ever-continuing autonomous emergence or development of communities through spontaneous participation in public art and design activities of the residents in the city or region concerned.

It is astonishing that the interviewees addressed so wide a range of issues related to urban regeneration and the participation-based public art and design project model. The whole process of expert interviews was an interdisciplinary study, confirming the comment of Tom Trevor, director of the Arnolfini Contemporary Art Centre in Bristol that participation-based, community-oriented, and culture-led urban regeneration is in need of support from diverse academic circles, and, as a consequence, research and practice in the area should ultimately be interdisciplinary.

The result of the expert interviews and feedback from test projects will be reflected in the next chapter. Chapter 8 will suggest an extended model of the participation-based public art and design project model and present a practitioner's toolkit which will help to turn a participation-based public art and design project into practical experiences. The last part of Chapter 8 will consider limitations of the research in this thesis and further development suggestions for the research, faithfully reflecting the issues which were already addressed by the expert interviewees.

## **8 CONCLUSION**

### **8.1 Introduction**

This chapter integrates the achievements of each chapter and presents the conclusion of this research. Section 8.2 presents and explains the final model of this research, which is a revision of the original participation-based public art and design project model presented in Chapter 5. This section also presents a toolkit for participation-based art and design project and explains how to use the toolkit.

Section 8.3 contains the conclusion of this research. It consolidates the contents from the whole development and testing process of the model. Section 8.4 presents the limitations of this research, as well as suggestions for further research and future developments.

## 8.2 Final Model

### 8.2.1 Revising Model

The participation-based public art and design project model as was developed in Chapter 5 shows that each participant in a participation-based public art and design project experiences the activities presented by the project in a transformation zone. In other words, while in the process of executing the project, they enter a conceptual space. Assuming that each of participation is spontaneous, individual participants are attracted to the project through interaction with the invitation elements. These elements were identified from 46 case studies and, after that, classified into five categories. Subsequently, each individual proceeds through four routes which are defined as 'participation elements' and which could also be called behaviour patterns. They were also identified from the same 46 case studies and then classified into four categories.

The model was tested by the two test projects designed in Chapter 6. By tracing this process, the feasibility and validity of the model was observed and understood. Spectators in participation-based public art and design projects are the residents of the place where the project is held or processed. Therefore, the residents share the initiative with artists or designers who work for the project, and can interact directly or indirectly with specialists, including artists and designers, or among themselves in any process in the project, including planning, making art works and logo designs, installing and building diverse facilities, and conservation and discussion in the meeting either official or informal.

In the course of planning and executing these test projects, the researcher came to understand that the process pattern and characteristics of the Spitalfields Project are quite different from those of the Gasiri Project. In the Spitalfields Project, all of the events were processed through a linear sequence.

On the contrary, the Gasiri Project had multiple sub-projects, and as a result, all of the events were processed through multiple routes. In the Spitalfields Project, in general, trial and error was not allowed mostly due to the very tight project schedule and budget.

However, in the case of the Gasiri Project, because there were multiple sub-projects (which could be alternative routes for the residents to select) and because the project had time and budget enough to execute multiple sub-projects concurrently, almost every kind of trial and error could be allowed.

For example, if it so happened that the researcher discovered that a target resident had not participated in a sub-project, then, the resident could be persuaded to participate in the original sub-project or in another sub-project. Which route the target resident would choose was dependent on the interaction between the researcher and the resident. Even if the resident had not wanted to participate in any sub-project, the researcher or other resident could have persuaded the target resident once again to participate in one of the multiple sub-projects. Reflecting these experiences, Table 8-1 shows a comparison between the two test projects in terms of project layer and process pattern.

<b>Project</b>	<b>Project Layer</b>	<b>Process Pattern</b>
Spitalfields	A single project	A single route Linear sequence Repetition is not allowed.
Gasiri	Multiple sub-projects under an umbrella project	Multiple routes Multiple sequences are processed concurrently. Repetition is allowed along each sequence (route). Choice among multiple sequences (routes) is allowed. Change of sequence (route) is allowed.

Table 8-1 Comparison between Spitalfields and Gasiri Projects



Therefore, in summary, the Spitalfields Project is characterised by a *single-layered linear sequence*, while the Gasiri Project is characterised by *multi-layered alternative sequences*. The observation of the two test projects can lead to the development of two different sub-models. The first sub-model deduced from the Spitalfields Project can be called a *single-layered linear sequence model*(or the ‘Spitalfields Model’), while the other sub-model drawn from the Gasiri Project can be called a *multi-layered alternative sequence model*(or the ‘Gasiri Model’).

Other derivative sub-models can be developed from these two original sub-models. For example, in the case of the canola flower drawing event in the Gasiri Project, the researcher had 72 face-to-face, one-to-one meetings with each potential participant in Gasiri, including the leaders of the Gasiri community. If this event had been separated from the Gasiri Project and identified as an independent project, then it could have been classified as a *single-layered alternative sequence model*, ie, a derivative sub-model. In the case of the Spitalfields Project, if there had been sufficient time and budget to allow for repetition of the linear sequential process, this project could also have been classified as a *single-layered alternative sequence model*.

## **8.2.2 Final Model of the Research**

Figure 8-1 (Chapter 8, page 227) shows the final model of this research, ie, the final model for a participation-based public art and design project. It can be interpreted as an extension of the *multi-layered alternative sequence model* presented in the previous section. The process depicted in the figure can be explained using the Gasiri Project as an example. If any member of the Gasiri community initiated another participation-based public art and design project, or any other kind of cultural activity project, after the execution of the Gasiri Project and with or without the support of the researcher, the newly initiated project could be seen as a repetition of the initial Gasiri Project. This repetition is described by the circulation of the loop in Figure 8-1 on next page.

If this repetition could stimulate other members of the community, and as a result, other rounds of repetition could be initiated by the Gasiri community members again and again, the final model of the participation-based public art and design project can secure sustainability. The ultimate aim of the project is that this sustainability would lead to sustainability of the behaviour pattern of the community in favour of arts and cultural activity. It would be hoped, also, that in the course of this process, the community's ownership of the newly initiated project or cultural activity would also be secured. In Figure 8-1, the community members who initiate repeated rounds of arts project or other kinds of cultural activity are defined as the 'transformation element group.' The endless circulation of the loop indicates the continuing engagement of community members in initiating and further developing arts and cultural activities. In this context, the final model can be defined as a sustainable model.

In the course of executing these two test projects, it was discovered that the influence of the initial participants on the 'transformation element group' is as strong as the influence of the researcher on the community members, ie, the initial participants. In Figure 8-1, the feedback and influence of the initial participants given to the 'transformation element group' are emphasised with thicker lines.

The continuing repetition, represented by the endless circulation of the loop, should eventually contribute to the extended and stronger participation of community members, ie, the further extension of the model and enlargement of the loop. In the process, each participant creates many links and gives feedback and influence to other potential participants, which is one of the important sustainability elements in the final model.

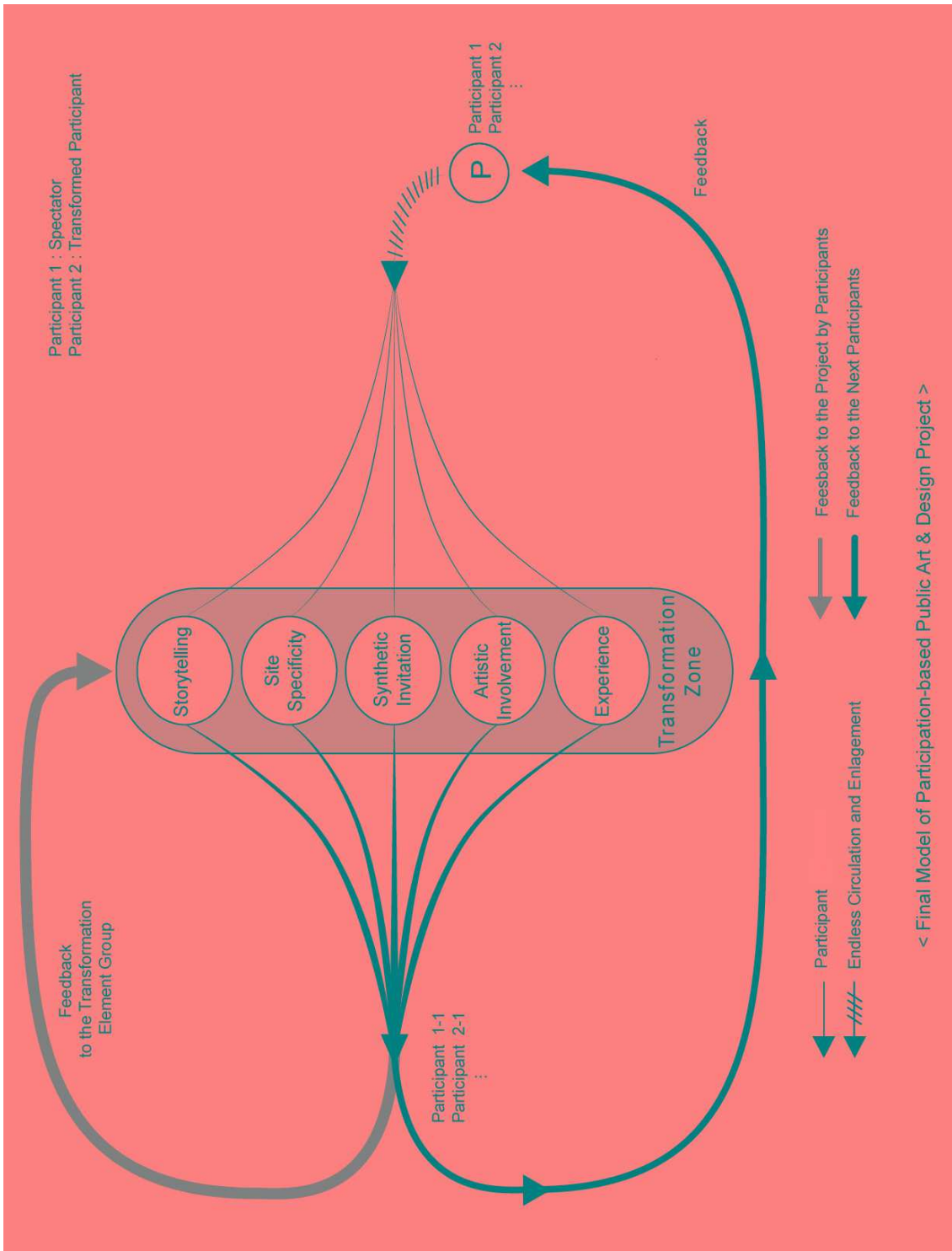


Figure 8-1 Final Model of Participation-based Public Art and Design Project

### **8.2.3 Practitioner's Toolkit for Final Model**

Even though the validity of the participation-based public art and design project model has been confirmed by two test projects and expert interviews, evaluation criteria and performance measurement tools remain unresolved. In this context, a practitioner's toolkit for the project is proposed (Tables 8-2 and 8-3). The primary objective of the toolkit is to present practitioners specialising in urban or regional regeneration with a guideline for planning a participation-based public art and design project. Nevertheless, the toolkit can also be utilised as a reference for preliminary evaluation of a proposed project or for performance measurement after the execution of a project. This is of particular value from the perspective of governmental bodies in allocating funds.

In order to facilitate decision-making, each consideration element of the toolkit has only three degrees of validity. For example, regarding the first element ('project objective') [see Table 8-2, page 10], as the element gets closer to the right side ('everyday life'), the project can claim a higher level of validity. On the contrary, as the element gets closer to the left side ('public manifestation'), the project depends on a lower level of validity. The toolkit considers ten project elements: project objective, initiative, project management, communication method, degree of participation, pattern of participation, process features, collaborative boundary, cultural dynamics, and scale.

The toolkit can be utilised as a tool to present a rationale for a proposed participation-based public art and design project to the residents of a community, thereby inducing them to participate in the project. It can also be used to attain consent of the residents with regard to important matters, such as the allocation of the budget across multiple sub-projects. The process of utilising the toolkit can induce intense interactions and collaborations between practitioners and residents, making the project 'truly public' and, not just the work of a single artist or specialist in urban design.

• **Participation-based Art and Design Project Toolkit**

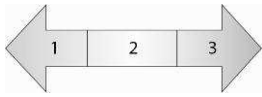
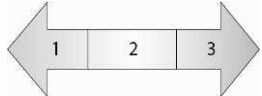
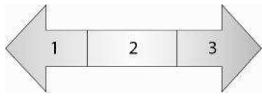
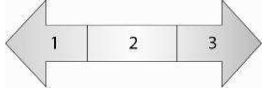
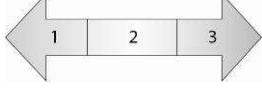
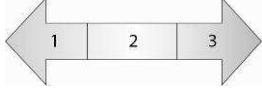
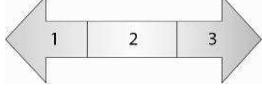

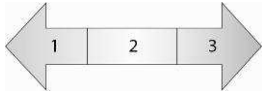
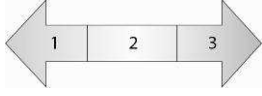
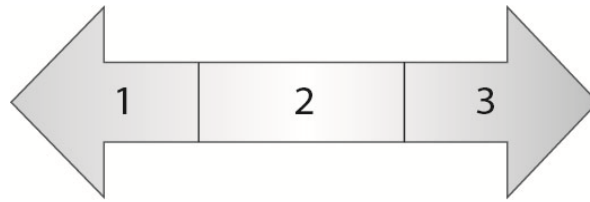
No.	Project Element	Consideration Elements and Degree	
1	Project Objective	Public Manifestation	 Everyday Life
2	Initiative	Artist (Designer)	 Residents (Community)
3	Project Management	Administrative Body	 (Experts) Artist (Designer)
4	Communication Method	Top down	 Interactive
5	Degree of Participation	Inactive	 Proactive
6	Pattern of Participation	Passive	 Volunteer
7	Process Features	Result oriented	 Experience oriented
8	Collaborative Boundary	Disciplinary	 Interdisciplinary
9	Cultural Dynamics	Aesthetic Expression	 Social Contribution
10	Scale	Monumental	 Human scale (Sustainable)

Table 8-2 Participation-based Public Art and Design Project Toolkit

- **Levels of Participation-based Art and Design Project Toolkit**



	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	
Non recommendable Level	Low	Middle	High	Non recommendable Level
90~100 %	20~40 %		60~80 %	90~100%
Single	vs	50 % vs 50 %	vs	Single
	80~60 %		40~20 %	

Table 8-3 Levels of Participation-based Public Art and Design Project Toolkit

Because the ten consideration elements are qualitative ones, the toolkit is adequate for the comparative evaluation of competing projects. Each consideration element of a participation-based public art and design project is relative, not to be given any absolute grade, and can only be judged when compared with each counterpart element of other projects. As examples, the consideration elements of the Spitalfields Project and Gasiri Project are evaluated as indicated in Table 8-4 and Table 8-5.

- **Spitalfields Project**

<b>No</b>	<b>Project Element</b>	<b>Consideration Element</b>	<b>Degree</b>
1	Project Objective	Public Manifestation / Everyday Life	1
2	Initiative	Artist (Designer) / Residents (Community)	1
3	Project Management	Administrative Body / (Experts)Artist ( Designer)	1
4	Communication Method	Top down / Interactive	1
5	Degree of Participation	Inactive / Proactive	2
6	Pattern of Participation	Passive / Volunteer	3
7	Process Features	Result-oriented / Experience-oriented	3
8	Collaborative Boundary	Disciplinary / Interdisciplinary	3
9	Cultural Dynamics	Aesthetic Expression / Social Contribution	3
10	Scale	Monumental / Human scale (Sustainable)	3
	Total		21

Table 8-4 Evaluation of Spitalfields Project

- **Project Objective:** Even though the process of the Spitalfields Project was community-oriented, the project itself was initiated as a part of the London Architecture Festival, and was sponsored by private companies. Therefore, whatever the art work was, it was mandatory for this work to be exhibited in Spitalfields Market. In this context, the project is evaluated with an emphasis on ‘public manifestation.’
- **Initiative:** The project was initiated by the researcher.
- **Project Management:** The project was under management of Spitalfields Market management team and the organisation for the London Architecture Festival.
- **Communication Method:** Though the researcher made direct communication with participants from the immigrant community, all communication channels of the project were organised through a top-down pattern.
- **Degree of Participation:** The number of participants from the immigrant community in Spitalfields was smaller than expected. Nevertheless, in spite of the small group size, the participants were keen and committed themselves fully to the task of growing the Korean vegetables.
- **Pattern of Participation:** The participants were volunteers.
- **Process Features:** From the starting point, the project was planned and processed with an experience-oriented spirit.
- **Collaborative Boundary:** The collaborators for the Spitalfields Project were artists, designers, an urban community revitalisation specialist, the management team of Spitalfields Market, managers of sponsor companies and many others from diverse disciplines.
- **Cultural Dynamics:** The project was solely oriented towards social contribution.
- **Scale:** The project was planned and executed with a tiny budget, and the Korean vegetables were exhibited in Spitalfields Market.



- **Gasiri Project**

<b>No</b>	<b>Project Element</b>	<b>Consideration Element</b>	<b>Degree</b>
1	Project Objective	Public Manifestation / Everyday Life	2
2	Initiative	Artist (Designer) / Residents (Community)	1
3	Project Management	Administrative Body / (Experts)Artist ( Designer)	3
4	Communication Method	Top down / Interactive	3
5	Degree of Participation	Inactive / Proactive	2
6	Pattern of Participation	Passive / Volunteer	2
7	Process Features	Result-oriented / Experience-oriented	2
8	Collaborative Boundary	Disciplinary / Interdisciplinary	3
9	Cultural Dynamics	Aesthetic Expression / Social Contribution	3
10	Scale	Monumental / Human scale (Sustainable)	3
	Total		24

Table 8-5 Evaluation of Gasiri Project

- **Project Objective:** The Gasiri Project took advantage of matching funds of a regional regeneration project which was a joint venture between governmental bodies and Jeju communities including Gasiri. Therefore, the project had to have public manifestation, at least to a limited extent.
- **Initiative:** The project was initiated by the researcher.
- **Project Management:** The project was managed by the researcher and collaborators.
- **Communication Method:** The researcher made continuing communications with the residents.
- **Degree of Participation:** Some residents are proactive, while many others were inactive.
- **Pattern of Participation:** Even though there were many volunteers, particularly children, the other residents were passive.
- **Process Features:** Due to the public manifestation requirement, the project could not be wholly experience-oriented.
- **Collaborative Boundary:** The collaborators for the Gasiri Project were artists, designers, regional regeneration specialists, curators, journalists, and managers of design product manufacturing companies.
- **Cultural Dynamics:** The project was solely oriented towards social contribution.
- **Scale:** No monumental art and design products were made or installed in Gasiri as a result of the project.

As has been demonstrated, with only two comparative projects, the evaluation of each project element can be carried out easily. Extensive applications of the participation-based public art and design project and the subsequent accumulation of experiences and knowledge may lead to the development of a more elaborate toolkit in the future. However, even the simplest toolkit, as presented above, can display the main characteristics of the concerned project very well. This fact indicates that it is not a formidable challenge to develop evaluation methodologies and criteria for a participation-based public art and design project.

It is important, however, to analyse carefully all aspects of the information given in the toolkit before applying it to an actual situation. For example, it may not be appropriate to make a decision related to performance measurement or resource allocation, if the decision is based only on the total grades. In the case of the Spitalfields and Gasiri Projects, the former gained 21 points, while the latter earned 24 points. But, this does not mean that the Gasiri Project is superior to the Spitalfields Project, in terms of performance evaluation. A critical reason for the difference in total scores is because the Gasiri Project, with sufficient time and budget to manage multiple sub-projects, had better conditions than the Spitalfields Project. With the budget for the Gasiri Project, 5 projects or more of a similar size to the Spitalfields Project could have been executed. Such a comparison leads to the conclusion that the types (ie, types of sub-models) of participation-based public art design project, which were identified in the previous section, should be considered before reaching a final judgment or decision in terms of comparative evaluation, performance measurement and resource allocation based on preceding factors. In conclusion, the comparison reveals the limitation of the qualitative evaluation tool, and points out a need for combined utilisation of qualitative and quantitative tools.

## 8.3 Conclusion of Research

Increased attention has been paid to the importance of public art and design in recent decades, particularly since the two disciplines began to be regarded as indispensable parts of culture-led urban regeneration. In line with the new trends in urban design in the 21<sup>st</sup> century, most noticeably the deviation from landmark-centred design, culture-led urban regeneration has also experienced substantial changes, one of which is the orientation towards the human-centred position.

Corresponding to the human-centred positioning of culture-led urban regeneration, this research proposes a participation-based public art and design strategy to meet the needs of this new positioning. Chapter 1 (Introduction) sets out the research aim to develop a model for a participation-based public art and design project, and presents the overall research plan, research subjects and research objectives. Chapter 2 (Literature Review) displays a collection and review of information materials and references related to the research subjects identified in Chapter 1. Because of the interdisciplinary features of this research, the boundaries of the literature review are inevitably broad. This chapter oversees the development and changes in the trend of urban design as well as in public art and design. It begins with culture-led urban regeneration and incorporates the criticism of culture-led urban design. The new development of urban design, especially related to urban regeneration, was critically affected by its relationship with public art and design. This chapter discovers evidence that the recent innovation in culture-led urban design is concerned with community and participation.

Chapter 3 (Research Methodology) establishes the research methodology which is basically qualitative research. The methodology used in this research is primarily action-based research, a combination of data collections, cultural probes, experience prototyping and expert interviews. Chapter 4 (Case Study Analysis) summarises 46 case studies which were carried out for the purpose of identifying the invitation and participation elements. This chapter also presents the case study selection criteria, the tool devised for analysis and the results of the analysis. It is founded on the research reported in Chapter 2 (Literature Review) and takes it forward to its practical application in order to enable the key factors to be identified and to proceed to the development of practical models.

Chapter 5 (Building the Model) is a key chapter of this research and presents both the process of developing the model, and the model with the visual figure originally developed in this chapter. As a progression from the case study and analysis in Chapter 4, this chapter traces the development of a participation-based public art and design project model for culture-led urban design. Chapter 6 aims to test the model which was developed in Chapter 5, and the two test projects were designed for this purpose: the Spitalfields Project and the Gasiri Project. To affirm the feasibility and potential of the model, the chapter displays the objectives and target issues of the test projects and gives the reason for selecting sites and development plans. Presenting a summary of the test projects, the chapter describes the process of the projects by stages and how the model and the developed elements are applied to form a framework for the test projects. With the key findings from these two test projects, Chapter 6 confirms the model was validated by the test projects within identified limitations, and further aspects concerning its sustainability were identified.

After the presentation of the two test projects in Chapter 6 and its confirmation of the validity of the participation-based public art and design project model, Chapter 7 is designed to further support the validity of the model. The methodology adopted for this purpose is expert interviews. While the validity test in Chapter 6 was mainly focused on the proposed model in Chapter 5, expert interviews provide a much wider perspective on this subject, addressing many other related issues. The chapter, together with a summary of the collected contents, gives validation to the model and the research. The suggestions regarding both the sustainability elements and the sustainability strategy for the participation-based public art and design project model are also included in this chapter.

This section in Chapter 8, the final chapter, draws conclusions from the research, based mainly on 46 case studies, two test projects and 19 expert interviews. The research is, therefore, clearly backed up by a diverse range of experiences and experiments in real situations. The conclusions are presented as follows:

- The Research Becoming a Breakthrough in Urban Regeneration by Integrating the Discipline with Public Art

This research acts as a pioneer in developing a model which integrates public art with urban regeneration. Even though the research was initiated according to the viewpoint of culture-led urban regeneration, the utility of the research can be extended into almost every area of urban design and regeneration. This is because the model suggested in the research captures the sensual and social impacts the arts have exerted in those areas. For the purpose of capturing the impacts, this research reviewed hundreds of public art cases, and selected 46 cases among them. Through comparative analysis of those 46 public art cases, the research could identify five invitation elements.

The Australian Government Report (2004), 'Social impacts of participation in arts and cultural activity' pointed out that, "while expecting the arts to have a desired social impact is an important policy goal, many uncertainties remain in terms of the establishment of clear links between participation in the arts and other cultural activity and social impacts desired by policymakers. Not only are links not clear but the mechanisms for establishing those links are poorly understood. In contrast, there seems to be much evidence that such participation, whether it be receptive or creative, increases the quality of life and the richness of experiences available" (ibid: p60).

There is evidently a need and a wish for empirical evidence of the link between participation in the arts and its corresponding positive impact on society, and it is hoped that this research has contributed in part towards providing an answer to the issues raised in this report.

By identifying the invitation and participation elements from 46 public art cases and the successful execution of two test projects to which interactions between invitation and participation elements are applied, the research provides a way to understand the mechanisms for establishing clear links between participation in the arts and social impacts desired by policy makers. As a consequence, this research may have notable implications for policymakers in urban design and regeneration areas who have trouble in aiding planning, executing and managing grand scale urban design and regeneration projects.

- The Research Suggesting a Small Scale Urban Regeneration Model Able to Prevail in the Urban Design and Regeneration against Grand Scale Model

One of the expert interviewees, Professor HawoongJeongat KAIST made a comment regarding the argument that the suggested model in this research and the project based on the model could be viewed as latecomers in the area of urban design and regeneration. The related issues are: (1) whether the project based on the suggested model, even as a latecomer, can compete with grand projects, which are executed by property development companies, global retail franchises or joint ventures between public and private sectors; (2) whether newly-emerging communities born as a result of the project can survive the already-existing controlling social hierarchy. His answer, as mentioned in Chapter 7, is that it depends upon the ‘gifted attractiveness’ of the latecomer. Compared to already-existing models for urban regeneration, the suggested model can be acknowledged to have this ‘gifted attractiveness,’ which is attributed to the invitation elements identified and extracted from 46 case studies of the most successful public art works or projects. As a consequence, this research provides a strategy for small scale urban regeneration projects to prevail in urban design and regeneration areas against grand scale projects which have dominated those areas.

- The Research Building a Bridge over the Gap between Theory and Practice

The success of the two test projects was acknowledged in academic circles as well as by practitioners in the area of urban and regional regeneration. The expert interviewees in diverse disciplines, in general, confirmed the feasibility of the participation-based public art and design project model, and affirmed the validity of the model and the thesis with enthusiasm. The overall response suggested that the experts appreciated the research of the thesis as a spring-board to further academic research based on experiments in real situations.

- The Research Suggesting an Alternative Human-Centred Model for Urban Regeneration and Community Revitalisation

Many experts stated that the thesis has important implications for paradigm shift urban and regional regeneration, including the shift from landmark-centred to human-centred and the shift from grand project to community-oriented small scale project. The research was evaluated by Margot Bannerman at Central Saint Martins as developing a fruitful and appropriate model for alternative urban and community revitalisation strategy, which was testified to by the two test projects. Kaye Newman at London Metropolitan University acknowledged the suggested model as working well within smaller networks, undefined by too much legislation, where the freedom to define the needs of a project rely on the participants rather than guidelines. The proposed model was regarded as a new platform for participation-based urban regeneration, with great potential for interdisciplinary study, where specialists from diverse fields of knowledge could be incorporated. HuynMee Yang at SangMyung University stated that the Gasiri project raised her awareness of the need to develop a new evaluation tool for the purpose of evaluating and allocating funds to the newly-emerging projects like the Gasiri Project, thereby encouraging the practitioners in those areas to develop participation-based new projects.

- Confirmed Flexibility of Participation-based Public Art and Design Project Model

The two test projects were executed in quite different environments. While Spitalfields is located in London, one of the most multi-cultural metropolitan cities in the world, Gasiri is located in Jeju Island, the unique culture of which is represented by numerous mythologies and legends of around 18,000 gods and goddesses, shamanic rituals, a very distinct mother tongue, and Haenyo(Woman Diver)– women who dive into the deep sea to gather living creatures for seafood. The participants in the Spitalfields Project, including members of an immigrant community, had diverse social and cultural backgrounds, while the counterparts in the Gasiri Project were members of a homogeneous community represented by over 600 years' history of being an area famous for breeding and rearing war horses. The flexibility of the model was testified to by demonstrating its adaptability to these two entirely different sites and participant groups.



- Flexibility of the Model Backed up by Alternative Sub-Models

As presented in Section 8.2.2 (Revising Model), the participation-based public art and design project model can be divided into many sub-models according to diverse combinations of elements, including project layer, process pattern, and flexibility of sequence change. While the ‘single-layered linear sequence’ model, or Spitalfields Model is an adequate solution for the project constrained by a tight budget and a tight schedule, the ‘multi-layered alternative sequence’ model, or Gasiri Model is preferred by the project which can secure a sufficient budget and an adequate timeframe. Alternatively, other sub-models can be developed in order to meet various needs arising from the different situations.

- Orientation of the Model towards Site and Social Concerns

Basically, the participation-based public art and design project model is devised for off-line communities and the cultural and social background of the concerned community has had associations with the specific site of the participation-based project for a long time. Therefore, it is essential for practitioners of participation-based public art and design projects to respect the community’s social and cultural background. The project’s invitation element mix should be developed, taking into consideration the background and related agenda. In this context, ‘seed’, a universal symbol of life, was selected as a key invitation element, and proposed to the immigrant community in Spitalfields. In the Gasiri Project, the key invitation element was ‘horse’, a symbol of the community representing over 600 years’ history of the war horse breeding accompanied by bitterness, wars, massacres and survival.

With regard to site-specific art, there have been continuing heated discussions and fierce debates. Chapter 2 (Literature Review) has already collected references for those discussions and debates, which were mainly focused, in many cases, on the landmark of the concerned site as the artwork. However, from the perspective of the participation-based public art and design project model, the priority is ‘site’ rather than artwork.

Many individual lives were positively affected such as in the example of the women in the immigrant community, who grew the vegetables which were distributed to Spitalfields Market, where the vegetables were exhibited, and presented to spontaneous participants to grow more vegetables. After the Spitalfields Project, the women decided to learn English and other life skills. In Gasiri, intense communications were made between and among residents and outsiders along the 'war horse road,' where tens of guideposts were installed, the design of which, in turn, was captured from drawings of children proud of their design capabilities. Story-telling is an effective invitation element for the community's residents to initiate another cycle of participation-based public art and design project or other social collaborations by themselves, thereby inviting sustainability to the project and the community.

- Orientation of the Model towards Public Involvement and Ownership

A report on social impacts of the arts pointed out that the arts and community development field has changed over the last thirty years, away from focusing on the encouragement of community members' participation in the arts towards communities' taking 'control of their cultural direction and development'. ('Social impacts of participation in the arts and cultural activity (2004:19) quoted from 'The Australia Council 2000a: 28') Even though 'participation' is the most important pillar of the model in this research, the ultimate goal of the model is encouragement of 'communities are taking 'control of their cultural direction and development.' This stance of the model has already been postulated in the final model in Section 8.2.3. While participation is initiative-sharing between artists, urban regeneration specialists, and the residents of the concerned community, voluntary involvement can lead to making new initiatives and to ownership of newly developed projects. In the stage of involvement and ownership, what matters is not the artist's brand, but community value.

During the course of, and after, the Gasiri Project, an already-existing small pop band composed of Gasiri residents became so well organised as to make frequent performances within and outside the community.

The experiences from the test projects and the advice of expert interviewees indicate that transformation from participation to involvement and ownership critically depends on strong interest and ‘fun’ triggered by effective invitation elements.

- The Research Presenting a New Model for Urban Regeneration in Emerging Market Countries.

In the past ten years, public art and design projects in the context of urban re-generation have been planned and executed in cities and towns in Korea. In the case of Seoul, the ‘City Gallery Project’ has been developed since 2006 for the occasion of the selected event, ‘World Design Capital 2010’. The ‘Anyang Public Art Project’ (One of the leading artists for the Project was Suzanne Lacy whose public art work for the project is included in the case studies in Chapter 4.) also started in 2005 and has been held every 2 years as a biennale festival in Anyang, Korea. The development of and support for public art and design projects for urban regeneration, as shown above, is now one of city governments’ urban design strategies.

However, despite these efforts coupled with active business investment and revision of acts governing these areas, public art and design are still widely considered to be simply a decorative part of urban design and regeneration. Public art and design in Korea is still trying to follow more advanced countries rather than becoming a creative pioneer in its own right. It still relies heavily on public art and design programmes already established in America and Europe. Korea is attempting to find its own way through trial and error, unable to develop a programme suitable for the urban environments in the country, and sometimes wasting budgets on one-time displays.

The research of this thesis can provide new and fresh impetus for change in urban design and regeneration in Korea, and perhaps in China too, as both these countries have a history of imitating more well-established urban design practices in America and Europe. This thesis could not include an in-depth research on the current situation of urban design and regeneration in emerging market countries. Nevertheless, it offers a range of exciting possibilities for these countries to apply the research and the developed model to urban design and regeneration.

## 8.4 Limitations and Future Development Suggestions

This section will now focus on the limitations of this research, while also proposing research questions for further development. The points below are the agenda that can be explored further after this research.

As seen in the final model (shown in Section 8.2.3), if a participation-based public art and design project is successful, then the initiative of the initial project will lead to the outcome that community members become further involved in arts and cultural activity and understand more clearly their ownership of any continuing arts projects or cultural activities. Some questions can be raised: What does sustainability mean in this case?; Whose sustainability is it?

Professor HawoongJeong at KAIST argues that sustainability itself is a kind of ‘controllability’ which pushes a system in a certain direction. His interpretation of sustainability may lead to another conclusion that what matters in urban regeneration is the continuing emergence of new communities through the spontaneous participation of citizens rather than the sustainability of the city or community concerned. This conclusion, confirming the general value of the suggested model in the thesis, is a good match with the initial goal of the model. The initial goal was that, above all, the model should concentrate on participation itself and this participation should be made through the interaction between the invitation and participation elements, rather than through the sustainability of the model.

It has already been noted that many interviewees expressed a negative perception of city branding or of the institutionalisation of the proposed model, such as making periodic festivals (one of the strategies for ensuring sustainability of the model). Most interviewees preferred ever-continuing autonomous emergence or development of communities through spontaneous participation in public art and design activities of the residents in the city or region concerned. The perception above indicates that ‘sustainability’ can be an evasive concept, and blind faith in sustainability can be problematic. It is certain that sustainability is a critical concept which will need to be further explored in the future.

As revealed in the comparison of the Spitalfields and the Gasiri Projects in Section 8.2.2, a limitation of this thesis is that it is mainly composed of qualitative research with the absence of quantitative research, particularly in terms of evaluation of the proposed model. Relating to project evaluation and fund allocation criteria, Professor Yang at SangMyung University already addressed the task of developing a new evaluation tool for the purpose of evaluating and allocating funds to newly-emerging projects such as the Gasiri Project.

As Professor Yang pointed out, effective evaluation tools can motivate the practitioners in urban and regional regeneration areas to develop good projects based on the model suggested in this research. In addition, the tools can encourage policymakers to take a proactive stance in terms of fund allocation.

The Gasiri Project demonstrated that the concurrent execution of many sub-projects can enhance the effectiveness of an umbrella project. It is clear that without consideration of quantitative constraints including budget and time, the Gasiri Model (multi-layered alternative sequence model) is generally superior to the Spitalfields Model (single-layered linear sequence model) in terms of performance effectiveness and sustainability.

However, consideration of the constraints can lead to quite different judgments. It is natural for a multi-layered project to be preferred, even though, in general, a multi-layered project claims a bigger scale and budget than a single-layered project. The trade-off between layer and scale should be considered, when evaluating a participation-based public art and design project. Consequently, a question is raised: How can the balance between layer and scale be found?

The starting point of the participation-based public art and design project model is the initiative-sharing among specialists in diverse disciplines and participants, generally members of the community concerned, all of whom can be considered stakeholders of the project. As equal shareholding between two shareholders has the highest failure rate in a joint venture, a project may have a high failure risk without a clear leader.

On the other hand, in case any stakeholder tries to seize hegemony of the project, some tension may be created among stakeholders, which will hamper smooth progress of the project. Some questions are raised: (1) How to motivate the artist who is used to having her or his own authority, discretion and brand in an independent art project, but who will lose those privileges in a participation-based project?; (2) A flip side to the situation suggested in the question (1) might be that, if a participation-based project results in much stronger hegemony of the artists due to the project's dependence on the creativity of the artists, what should be a countermeasure to prevent such a situation?; (3) How to monitor the tension among stakeholders, if any, and who monitors?; (3) Is it necessary to develop a sophisticated monitoring scheme?; (4) In case there is tension, who intervenes in the situation and deal with the tension?; (5) Is it necessary to develop a negotiation procedure among stakeholders?

- New Media Potential to Address Off-line Community Problems

Professor HyunMee Yang at SangMyung University proposed a totally new perspective on community building in Korea.

Hampered by the lack of traditional off-line communities in urban areas which are filled with ubiquitous apartments, in her opinion, Korea needs to take advantage of on-line communities in creating new networks among people. In this context, the City of Seoul launched a project to provide off-line public spaces to on-line communities with a view to encouraging cultural activities and transforming on-line communities into off-line ones. Nevertheless, the 'no off-line community' problem is worsening in the country which is proud of having the highest level of mobile usage in the world. It is not unusual to see almost everyone is looking into her or his mobile phone screen in subway, in an off-line meeting or even at a family dinner in a restaurant. Under the condition that 'site' is necessary for the continuing participation of people, can it solve the problem to provide an off-line 'site' to on-line communities or to provide open spaces to citizens?

The last message of this thesis may well be borrowed from the main theme of the final model –'continuing transformation.'

In the course of conducting case studies, building the original model, executing test projects, carrying out expert interviews, and developing the final model, so many diverse and creative ideas, insights and inspirations were merged into the research of this thesis that the research has gone through significant transformations. The research itself was a participation-based project which so many practitioners, academics and people with homogenous or multi-cultural backgrounds participated and were involved in. The road does not end here. The research only entered the initial stage of 'continuing transformation.' It is hoped that all of participants in this research would share 'ownership' of its achievement and become involved in the further development of this research.

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# **Appendixes**

**Appendix 1 Expert Interview Questionnaire**

**Appendix 2 Case Study Analysis (Example 01-46)**

## Appendix 1: Expert Questionnaire

# Expert Interview Questionnaire

Date:

Presented by SungHee Ahn

As a Part of Ph.D. Research  
Design Innovation and Strategy  
School of Engineering and Design  
Brunel University  
Uxbridge, U.K.

Dear:

This Expert Interview Questionnaire is devised as a part of Expert Interview in the Ph.D. thesis of Ahn, SungHee, titled 'Participation-based Public Art and Design Project Model for Culture-led Urban Regeneration.' The purpose of Expert Interview is to ask experts in diverse disciplines to answer the open-ended questions as to feasibility and validity of the research and the 'Participation-based Public Art and Design Project Model' which was developed in this research and tested by two test projects. The Questionnaire also includes the questions as to sustainability of the Model. The summary of Ph.D. thesis below presents the core contents of the research. Further detailed information will be provided in case requested by each expert.

Title of Thesis: **Participation-based Public Art and Design Project Model for Culture-led Urban Regeneration**

Summary of PhD Thesis

Though the art has played a critical role in urban design and regeneration for a long time, it is very recent that, after these disciplines could not effectively tackle the problems inherent in ever-accelerating worldwide urbanization, the specialists in these fields consider a radical idea of giving the initiative of these fields to the art. Nevertheless, the idea has not been tested and validated in the theoretical perspective of urban design and regeneration, let alone being formulated into a theoretical model. The research in this thesis was carried out to test, validate and formulate a model for the idea.

The first step of model development was to uncover the secret of the art: How can the art attract people? Through the analysis of 46 seminal public art cases having common merit of inducing people to participate in the art work or performance, this research identified 5 elements attracting people (Invitation Elements: sensual invitation; experience-oriented invitation; site-specific intervention; emotional invitation of storytelling; ownership-related program) and 4 participation behavior patterns (Participation Elements: sensual participation; active participation; artistic involvement; exchange involvement) (ref. Figure A-1 below).

Based on the interactions between Invitation and Participation Elements, a model was formulated – ‘Participation-based Public Art and Design Project Model’ (the Model). To harness the attractiveness, creativity and diversity of the art as a driving but reliable force, it is necessary to merge a proven public design project process into the Model as a practical framework.

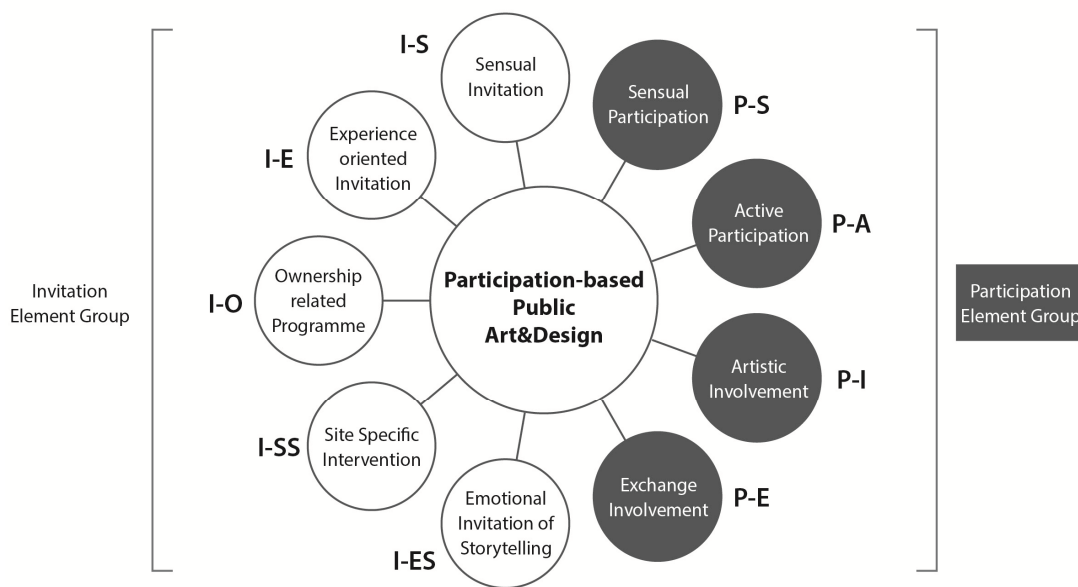
The hypothesis underlying the Model is that, if any member of a community participates in the ‘Participation-based Public Art and Design Project’ (the Project), then, there could be autonomous transformation among community members, i.e. transformation from a passive spectator to a proactive participant. At the moment any member of the concerned community spontaneously participates in the Project, the initiative of the Project is shared between the artist/designer and the participant. This event is called ‘Initiative-Sharing’ in the Model. After the ‘Initiative-Sharing,’ the next transformation will happen by the first participant affecting other members of the concerned community. In the course of these transformations, the artist/designer who planned and executed the initial Project could be still involved in the transformation process. But, sometime after the initial transformation, the transformation process will continue autonomously among the community members without involvement of the artist/designer. The continuing autonomous transformation is described in Figure A-2 below.

The continuing autonomous transformation is supposed to be dependent upon interactions between Invitation and Participation Elements. For example, ownership-related program can play a critical role in encouraging the community members to initiate their own Project and be actively involved in the new Project. As a result, each pattern of participation (‘Participation Element’) could happen. The continuing autonomous transformation can be regarded as a critical evidence for sustainability of the Model. Another evidence of sustainability of the Model could be increase of links and relationship among and community members and between the community and the outer world.

For the validation of the Model, two questions were raised: (1) Is the Model effective in generating immediate spontaneity from passive spectators thereby transforming them into proactive participants in the art and cultural activity?; (2) Is the Model sustainable?

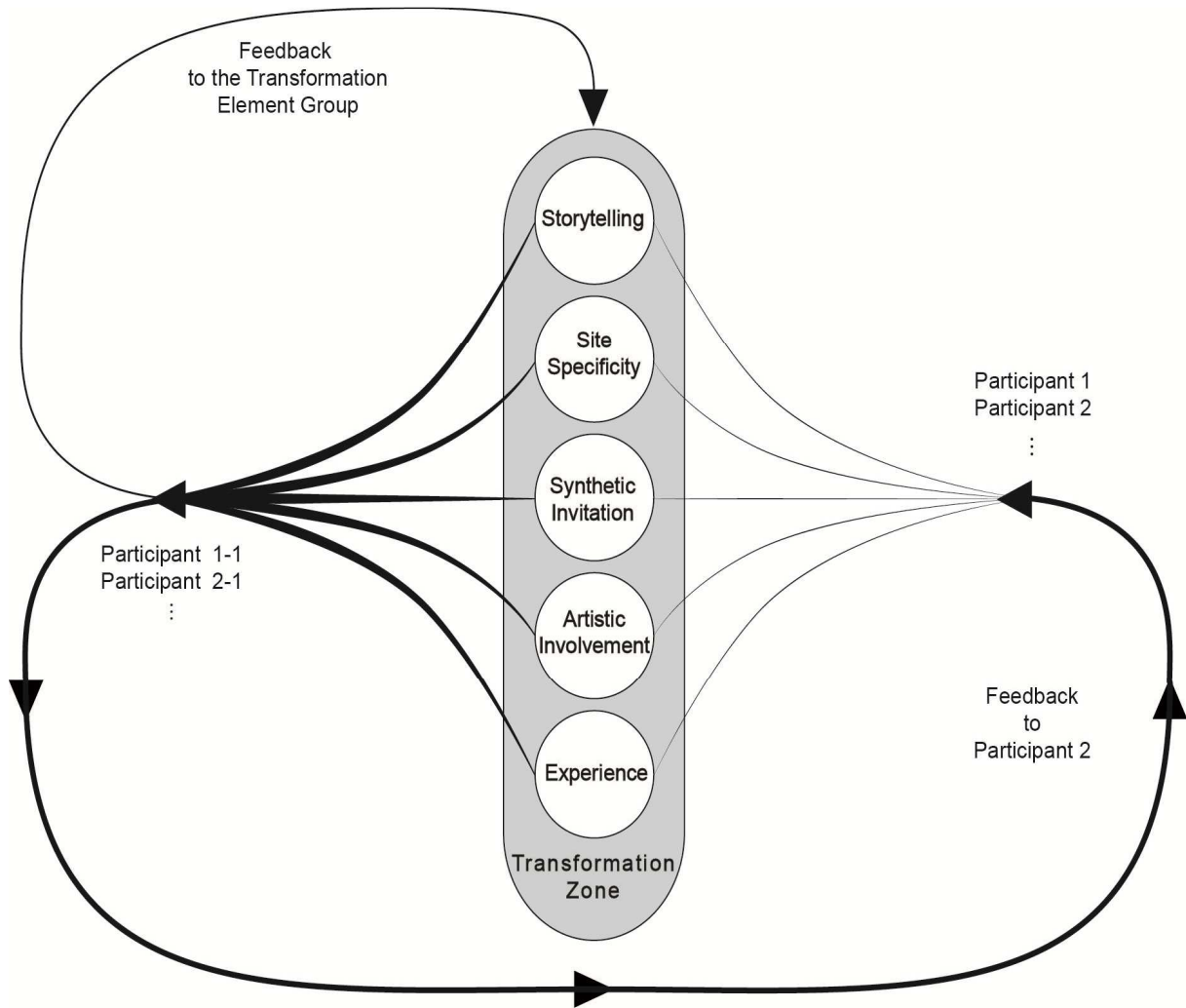
The validity tests are conducted through execution of test projects and expert interviews. Two test projects were planned and implemented in Spitalfields in London, UK and Gasiri in Jeju Island, Korea, under contrasting environments and conditions: multi-cultural vs homogeneous communities; tight vs comparatively sufficient budget and timeframe; single project and linear sequence vs multi-sub-projects and alternative sequences. If both projects are to be successfully executed, it will testify to the flexibility of the Model. The interviews with experts in diverse disciplines will be carried out in London, Seoul, and Jeju Island mainly in person, and alternatively via e-mail and phone communications.

### Participation and Invitation Element for the Model



Participation and Invitation Element for the Model

## The Model of Thesis



The Participation-based Public Art & Design Project Model

## Questionnaire

- **Question 1: On the Validity of the Research and of the Participation-based Public Art and Design Project Model**

- What do you think about this research subject, in terms of validity?
- Do you think the model presented in this research has validity?

- **Question 2: On the Sustainability of the Participation-based Public Art and Design Project Model**

- What are the elements which establish the sustainability of the participation-based public art and design project model?
- Can you suggest any further research which could support the sustainability of the proposed model?
- If there's any other suggestion, please introduce.

**Thank you very much.**

## Appendix 2 Case Study Analysis (Case Study01-46)

- **Project title : What's Your Favourite Colour? (Case Study 02)**

**Artist or Designer :** Roy McMakin

**Location :** The La Jolla wall at 7596 Eads Ave, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** The artist filled up mosaic wall with local people's favourite colours. The artist's intention is to simply find out people's favourite colours and refresh their memory and emotion felt as a child. The simple idea of displaying colour preferences also presents a way to show different identities in the society.

### Project Analysis by Tool Model

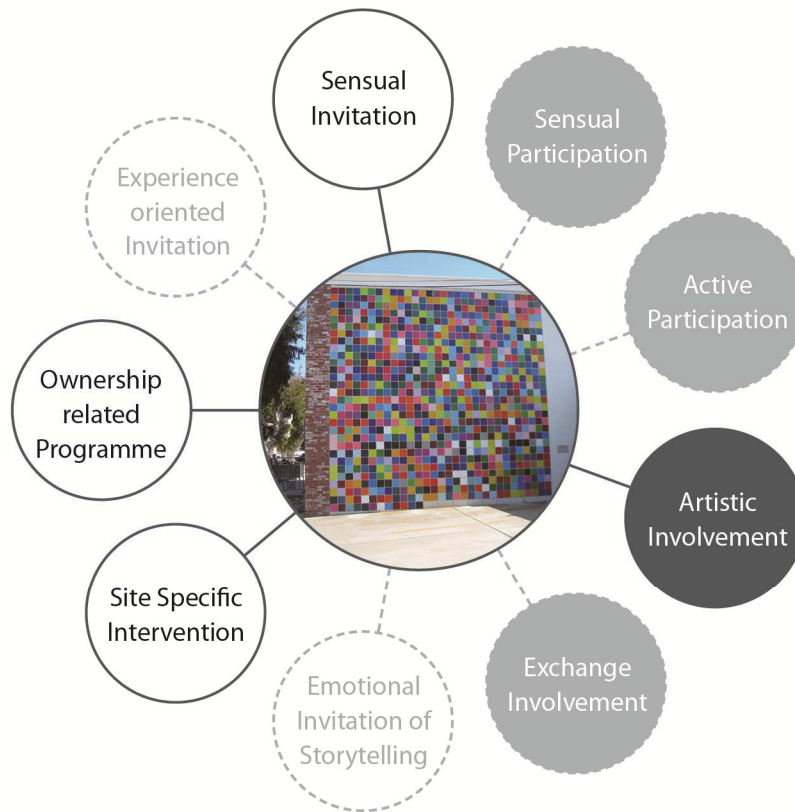
#### Invitation Elements

Case StudyExample 02	Analysis
Filling up the wall with favourite colours of local people	Sensual Invitation
It is made up by selected colours	Ownership related Programme
The side wall of buildings	Site Specificity Intervention

#### Participation Elements

Case StudyExample 02	Analysis
Providing the materials for making artwork (favourite colour)	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 02 . What's Your Favourite Colour?**



Example 02. What's Your Favorite Color?

Figure A-01 Case Study Example 02. What's Your Favourite Colour?



- **Project title : One and Other (Fourth Plinth Project) (Case Study 04)**

**Artist or Designer:** Antony Gormley

**Location:** Trafalgar Square, London, U.K

**Status of work (Duration) :** Temporary living sculpture

**Project description:** The artist provided a platform where people can pose on the platform becoming a part of work. The artist's idea is to make a person's body to become a metaphor, a symbol. The society can reflect on diversity and their positions in everyday life.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 04</b>	<b>Analysis</b>
Live sculptures of people	Sensual Invitation
Different gestures of people become new artwork	Experience oriented Invitation
Becoming a part of artwork	Ownership related Programme
The sculpture of Trafalgar Square	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 04</b>	<b>Analysis</b>
People can make sound as the artwork or listen to or watch the artwork as the audience	Sensual Participation
Making different gestures or poses	Active Participation
Participating in the making new artwork	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example04.  
One Other (Fourth plinth project)**



Example 04. One and Other(Fourth Plinth Project)

Figure A-02Case Study Example 04. One Other (Fourth plinth project)

- **Project title : Fountain(Case Study 05)**

**Artist or Designer :**Jeppe Hein

**Location :** Southbank Royal Festival Hall, London, U.K

**Status of work (Duration) :** Temporary Art Work became Public Space Design (because of popularity)

**Project description :** Number of people run and shout in the shooting water fountain which feels like a playground located in front of hall. The concept of a fountain is to interact with people in their lives. The artist's purpose is to attract people with a sculpture that is familiar, yet refreshing and inviting.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 05</b>	<b>Analysis</b>
The fountain looked like a playground located in front of hall doesn't seem to hold any authority of artwork	Sensual Invitation
Shooting streams from the fountain and the sound	Experience oriented Invitation
The fountain is located in South Banker where many people congregate	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 05</b>	<b>Analysis</b>
People shout when water touches	Sensual Participation
Running inside and outside of the fountain	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 05.Fountain**



Example 05. Fountain

Figure A-03 Case Study Example 05. Fountain

- **Project title : Test Site (Case Study 06)**

**Artist or Designer :**Carsten Holler

**Location :** Tate Modern, London, U.K

**Status of work (Duration) :** Temporary Installation

**Project description :** Someone wait for sliding and others enjoy sliding and shouting in the museum. Up to date, Holler has installed six smaller slides in other galleries and museums, but the cavernous space of the Turbine Hall offers a unique setting in which to extend his vision. Yet, as the title implies, he sees it as a prototype for an even larger enterprise, in which slides could be introduced across London, or indeed, in any city.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 06</b>	<b>Analysis</b>
The installation of rides	Sensual Invitation
People get on the line for slides and enjoy	Experience oriented Invitation
The site specificity of the museum	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 06</b>	<b>Analysis</b>
Shouting (excitement)	Sensual Participation
People ride/slide	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 06.Tate Site**



Example 06. Tate site

Figure A-04Case Study Example 06. Tate Site

- **Project title : Garden in Transit (CaseStudy 07)**

**Artist or Designer :** Ed Massey

**Location :** New York, U.S.A

**Status of work (Duration) :** Temporary Art Work became Public Space Design(because of popularity)

**Project description :**People filled up the outlines of artist’s drawing with various of colours. These paintings were put on the taxis in New York. The involvement of local people and their efforts symbolizes the city and the place they live in. Every paintings on the taxis represent the community.

**Project Analysis by Tool Model**

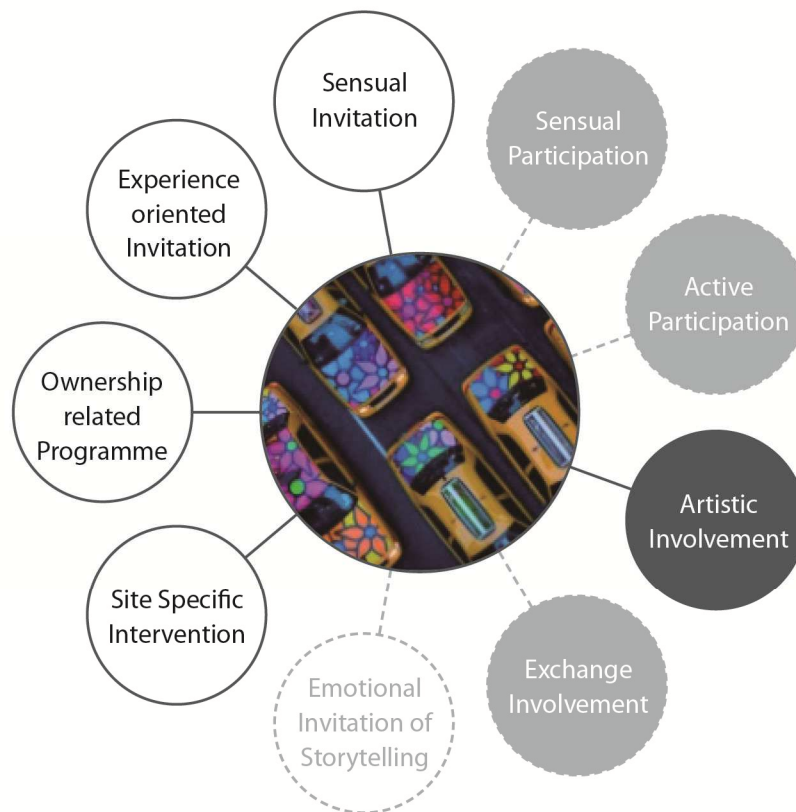
**Invitation Elements**

<b>Case Study Example 07</b>	<b>Analysis</b>
Painted on the taxis	Sensual Invitation
People filled up the colours together	Experience oriented Invitation
Participating in a part of painting artwork(process)	Ownership related Programme
Many numbers of skyscrapers in New York and its symbol of New York taxis	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 07</b>	<b>Analysis</b>
Participating in making artwork by painting together	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 07.Garden in Transit**



Example 07. Garden in Transit

Figure A-05 Case Study Example 07. Garden in Transit



- **Project title : Shalechet (Fallen Leaves) (Case Study 08)**

**Artist or Designer :** Menashe Kadishman

**Location :** Jewish Museum, Berlin, Germany

**Status of work (Duration) :** Temporary Installation

**Project description:** Walking on the artwork laying down in the Jewish museum, people can feel the materials, forms and the sound of artwork, thus experiencing the sorrow of the Jewish history.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 08</b>	<b>Analysis</b>
Installed the artwork on the floor to walk on rather on the wall or in the space	Sensual Invitation
Art work is created with sonic materials and forms	Experience oriented Invitation
Because of Jewish museum	Site Specific Intervention
Metaphor related in story of the dying Jewish people	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 08</b>	<b>Analysis</b>
Step on the artwork and listen to the sound	Sensual Participation
Step on the artwork as people keep walking	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example08.Shalechet (Fallen Leaves)**



Example 08. Shalechet-Fallen Leaves

Figure A-05 Case Study Example 08. Fallen Leaves

- **Project title : Shooting Back Project (Case Study 09)**

**Artist or Designer :** Jim Hubbard

**Location :** U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** Jim Hubbard created Shooting Back, an organization dedicated to empowering children at risk by teaching them photography. By teaching children how to take photos and being a part of artwork, they show the reflection of their views toward the world in pictures.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 09</b>	<b>Analysis</b>
Homeless children become interested in photography which was taken themselves	Experience oriented Invitation
Homeless children participated in workshop	Ownership related Programme
That workshop helped children to interact and provided the skills that change the world	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 09</b>	<b>Analysis</b>
To participate in workshop	Active Participation
To take some pictures and exhibit at the galleries	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example09.Shooting Back Project**



Example 09. Shooting Back Project

Figure A-06 Case Study Example 09. Shooting Back Project

- **Project title : San-O-house (Case Study 10)**

**Artist or Designer :** Edwin van der Heide

**Location :** Son en Breugel, Netherlands

**Status of work (Duration) :** Temporary Installation

**Project description :** Son-O-House is an architectural environment that provides an interactive sound. The artwork itself invites people inside and the structure makes sounds by sensors picking up movement of people. The generated sounds changes as people move around and it becomes a part of artwork where people participate in creating different sounds.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 10</b>	<b>Analysis</b>
The changes of sound by the movement of people	Sensual Invitation
People's reaction to the changes of sound by the movement	Experience oriented Invitation
Changes of movement in the space	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 10</b>	<b>Analysis</b>
Listen to the sound and the movement	Sensual Participation
Different sounds, different movements	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example10.Son-O-House**



Example 10. Son O house

Figure A-07 Case Study Example 10. Son-O-House

- **Project title : Aeolus Acoustic Wind Pavilion (Case Study 11)**

**Artist or Designer :** Luke Jerram

**Location :** Media City, London U.K

**Status of work (Duration) :** Temporary Installation

**Project description :** Aeolus is a giant stringed musical instrument, an acoustic and optical pavilion designed to make audible the silent shifting patterns of the wind and to visually amplify the ever changing sky. The sculpture is a tool of interaction with people as they try to interpret the sounds around them.

**Project Analysis by Tool Model**

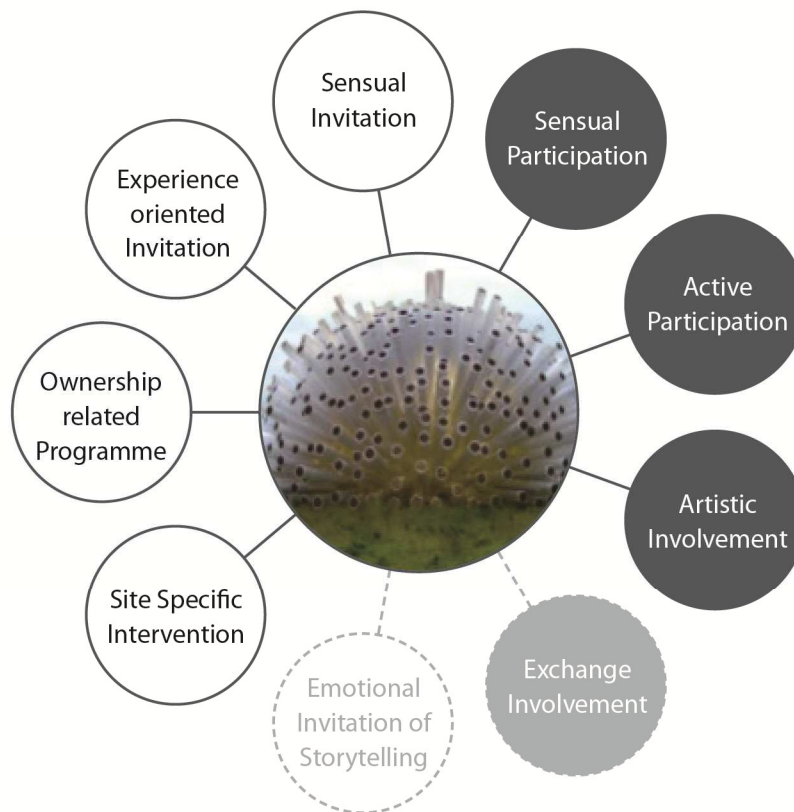
**Invitation Elements**

<b>Case Study Example 11</b>	<b>Analysis</b>
Sound of nature and engineered structure	Sensual Invitation
Wind change the sound through the vibration	Experience oriented Invitation
Windy space	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 11</b>	<b>Analysis</b>
Listen the sound through strings and pipes	Sensual Participation
Move around the artwork to listen to the sound	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 11.Aeolus**



Example 11. Aeolus

Figure A-08 Case Study Example 11. Aeolus



- **Project title : Path (Case Study 12)**

**Artist or Designer :**PawelAlthamer

**Location :**Münster, Germany

**Status of work (Duration) :** Temporary Installation

**Project description :**The path, just less than 1 kilometre long and located out of the city, leads through meadows and fields. It abruptly ends in the middle of a field of barley. Sudden ending of the path makes visitors decide how to deal with the situation. The idea came from the artist’s observation on people’s blind obedience to regulation represented by guideposts.

**Project Analysis by Tool Model**

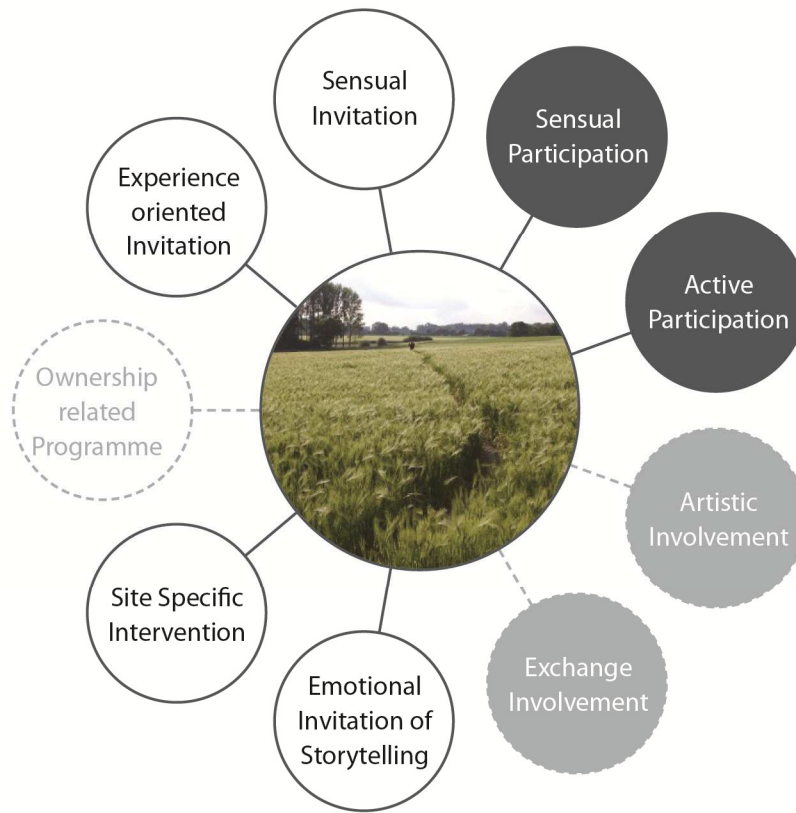
**Invitation Elements**

<b>Case Study Example 12</b>	<b>Analysis</b>
New path invites people.	Sensual Invitation
New path is explored by people.	Experience oriented Invitation
The path is just less than 1 kilometre long.	Site Specific Intervention
It can be a small adventure for people to explore the path.	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 12</b>	<b>Analysis</b>
Walking along the path, people see landscape and listen to diverse sounds.	Sensual Participation
People walk along the path which is just less than 1 kilometre long.	Active Participation

**Analysis Result : Invitation & Participation Diagram of Case Study Example12.Path**



Example 12. Path

Figure A-09 Case Study Example 12. Path

- **Project title : Welcome (Case Study 13)**

**Artist or Designer:** Alex Chaves

**Location :** New York, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** People can make different patterns with cups and bottles that are filled with different colours. They can arrange these bottles and cups to create different shapes and patterns. In this process, people become a part of artwork.

**Project Analysis by Tool Model**

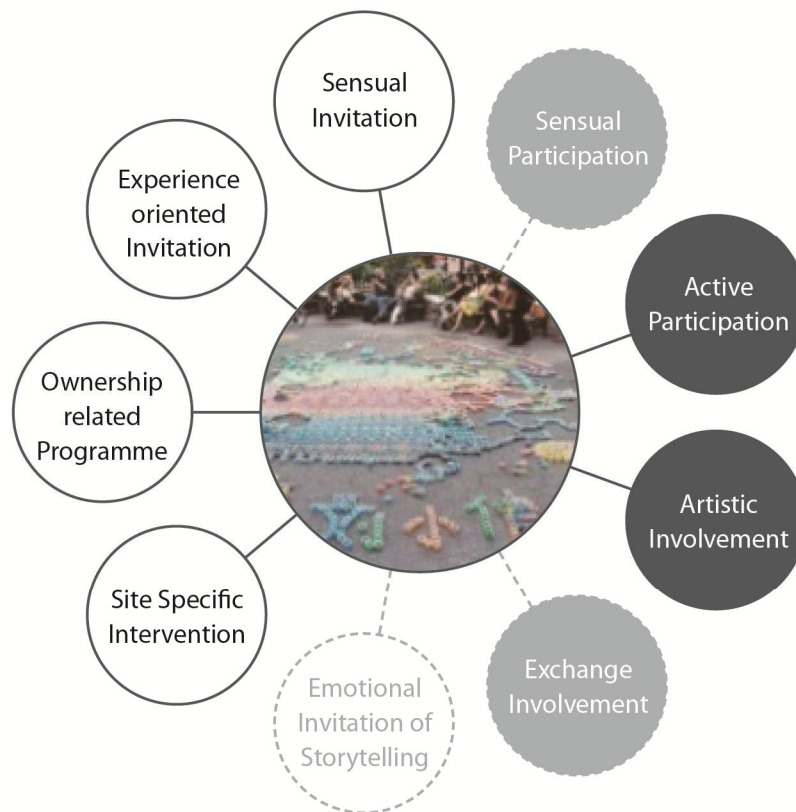
**Invitation Elements**

<b>Case Study Example 13</b>	<b>Analysis</b>
Draw different patterns with cups and bottles filled with colours on the ground of the park	Sensual Invitation
Provide various colours of cups and bottles to arrange what people want	Experience oriented Invitation
People participate in making artwork	Ownership related Programme
Crowded New York park	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 13</b>	<b>Analysis</b>
Move around to arrange and connect the patterns	Sensual Participation
People can select their own colours and arrange them in their way	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example13.Welcome**



Example 13. Welcome

Figure A-10 Case Study Example 13. Welcome

- **Project title : The Future Phenomena Project (Case Study 17)**

**Artist or Designer:** Amanda Browder

**Location:**Brooklyn, New York, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description:** The involvement of community and volunteers conducted this project. The artist gathered all the clothes donated by local people and brought people together to make artwork. This project symbolizes the efforts of local community.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 17</b>	<b>Analysis</b>
Patterns used from people’s old clothes	Sensual Invitation
Local people gathered and sewed the materials by themselves	Experience oriented Invitation
New York city where many different races live	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 17</b>	<b>Analysis</b>
Local people sewed and created artwork	Active Participation
All the materials used to make artwork was donated by local people	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example17.The Future Phenomena Project**



Example 17. The Future Phenomena Project

Figure A-11 Case Study Example 17. The Future Phenomena Project

- **Project title : Career Path (Case Study 18)**

**Artist or Designer :** Candy Chang

**Location :** Turkey, Finland

**Status of work (Duration) :** Temporary Installation

**Project description :** The meaningful project about dreams goes with college passer by students. In the blank, each English and Finnish letter are written 'When I was young, I want to become .' and 'Today, I want to become \_\_\_\_.' The project lettering by chalk gives the chance to think about future of less material young age. For reference, the painted spray on the road is the temporary spray so that it would remove soon.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 18</b>	<b>Analysis</b>
Wrote letters on the road	Sensual Invitation
Wrote about memories and hopes from youth	Experience oriented Invitation
Own letters (answer) become the part of artwork	Ownership related Programme
Pedestrian road	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 18</b>	<b>Analysis</b>
Writing the letter	Active Participation
Passer by participate in work by writing	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example18.Career Path**



Example 18. Career Path

Figure A-12 Case Study Example 18. Career Path



- **Project title : Circumstance Project (Case Study 19)**

**Artist or Designer:** Duncan Speakman

**Location:** Cambridge, U.K

**Status of work (Duration) :** Temporary Project

**Project description:** Temporary Project

**Project description:** When visiting the city around, people receive the information through recorded sound. This helps people to understand the specific place they visit. With the combination of art, sound and the performance, this portable hearing device will attract people to different sites.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 19</b>	<b>Analysis</b>
People can tour the city with the explanation of places	Sensual Invitation
Helps people to visit and experience the city	Experience oriented Invitation
Foreign country/first time visit	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 19</b>	<b>Analysis</b>
Hear the explanation of places	Sensual Participation
Listen while walking around the city	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example19.Our Broken Voice**



Example 19. Our Broken Voice

Figure A-13 Case Study Example 19. Our Broken Voice

- **Project title : Sway' d (Case Study 20)**

**Artist or Designer :** Daniel Lyman

**Location :** Salt Lake City, Utah, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** As grass and trees move in the wind, the artist has installed nylon sticks in regular distance in the city. When people come to the site, they can bend and move the sticks to create different forms and shapes. Anyone can take an active role creating the movements and become a part of artwork.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 20</b>	<b>Analysis</b>
Moving sticks	Sensual Invitation
Moving the sticks freely to make shapes	Experience oriented Invitation
Crowded city vacant lot	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 20</b>	<b>Analysis</b>
Touch and feel the sticks	Sensual Participation
Hang out in the space, create different shapes	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example20.Sway'd**



Example 20. Sway'd

Figure A-14 Case Study Example 20. Sway'd

- **Project title : Mixrice (Case Study 21)**

**Artist or Designer :**Cho Jieun

**Location :** Anyang, Korea

**Status of work (Duration) :** Temporary Installation

**Project description :** Emigrant workers learned how to handle the video tools and the artists lets them create their own movie by themselves. These emigrant workers reflect their stories in the film with their point of views and the movie eventually points out opinions of minority and their everyday life in foreign country.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 21</b>	<b>Analysis</b>
Workers become the main characters	Sensual Invitation
Discuss each other to create their own movie	Experience oriented Invitation
Participate and being a part of making process	Ownership related Programme
Emigrant workers' lives in Korea and their relationships	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 21</b>	<b>Analysis</b>
Discuss about the movie	Active Participation
Film, edit and display the movie (whole process) by themselves	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example21.Mixrice**



Example 21. Mixrice

Figure A-15 Case Study Example 21. Mixrice

- **Project title : Piano Stairs (Case Study 22)**

**Artist or Designer :** The Fun Theory

**Location :** Stockholm, Sweden

**Status of work (Duration) :** Temporary Installation

**Project description :**As people walk on the steps, they make piano sound. By making the steps into a piano sound installation, people started to use steps more than the escalator. The experience of using steps is turned into something special when they hear the piano sound.

**Project Analysis by Tool Model**

**Invitation elements**

<b>Case Study Example 22</b>	<b>Analysis</b>
The steps make piano sound	Sensual Invitation
Make people to use steps more than escalator	Experience oriented Invitation
A place where escalator and normal steps coexist	Site Specific Intervention

**Participation elements**

<b>Case Study Example 22</b>	<b>Analysis</b>
Steps make piano sound	Sensual Participation
Use steps more than escalator	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 22.Piano Stairs**



Example 22. Piano Stairs

Figure A-16 Case Study Example 22. Piano Stairs



- **Project title : The Great Wall (Case Study 23)**

**Artist or Designer :** Judy Baca and SPARC

**Location :** LA, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** The artist group, SPARC, and 200 of different racial teenagers gathered together to create a 600 meter fresco painting with their own ideas. In order to create this mural, they communicate and share their own stories by reading a literature and listen to the book.

**Project Analysis by Tool Model**

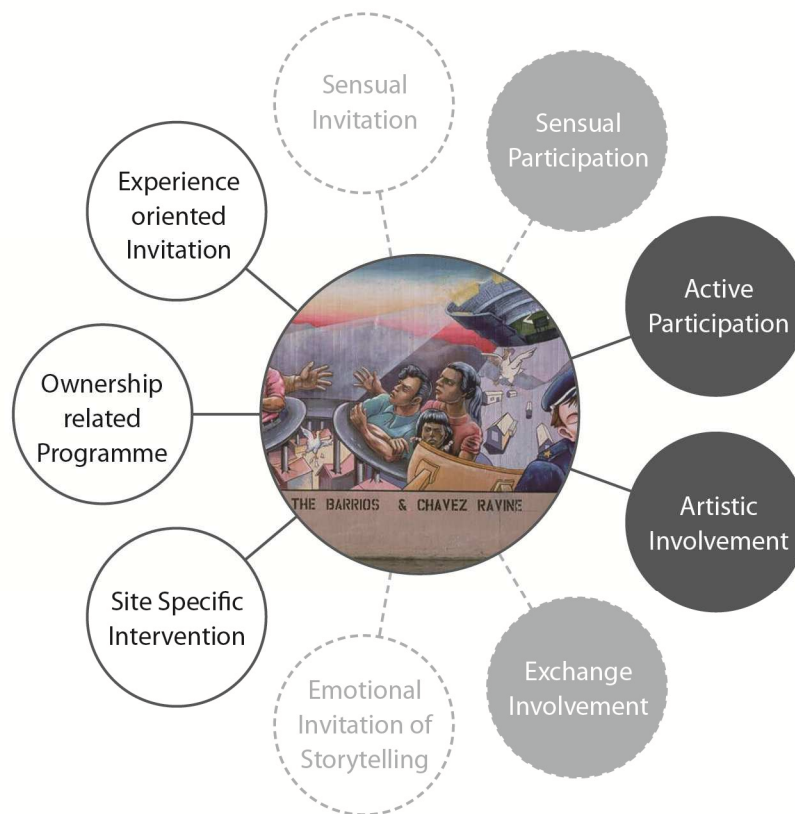
**Invitation Elements**

<b>Case Study Example 23</b>	<b>Analysis</b>
Experience the relationship between democracy and art, planning and making	Experience oriented Invitation
Includes teenagers' ideas	Ownership related Programme
A huge wall	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 23</b>	<b>Analysis</b>
Need good communication and discussion to create a painting	Active Participation
Participate in making artwork and giving their ideas	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 23.The Great Wall**



Example 23. The Great Wall

Figure A-17 Case Study Example 23. The Great Wall

- **Project title : Vietnam Veterans Memorial (Case Study 24)**

**Artist or Designer :** Maya Lin

**Location :** Washington, D.C, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :**Victims’ names of war are carved on the memorial monument. The black granite reflects people’s faces as they visit the monument. People can appreciate the names carved on by touching and rubbing the carved letter.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 24</b>	<b>Analysis</b>
The difference from normal memorial monument is that it allows walking activity	Sensual Invitation
Touch and feel the engraved letters	Experience oriented Invitation
Placed in the middle of Lincoln Memorial and Washington Monument	Site Specific Intervention
The connection between contemporary people and the victims of war	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 24</b>	<b>Analysis</b>
Reflection of faces and engraved letters on the granite	Sensual Participation
Touch the letters	Active Participation
Take a rubbing	Exchange Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 24.Vietnam Veterans Memorial**



Example 24. Vietnam Veterans Memorial

Figure A-18 Case Study Example 24. Vietnam Veterans Memorial

- **Project title : The People’s Choice (Case Study 25)**

**Artist or Designer :** Group Material

**Location :** Lower Eastside, New York U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** The members went door to door on their block (13th Street), and asked each household to donate a valuable possession. These items collected from local people represent different values and stories about the community.

**Project Analysis by Tool Model**

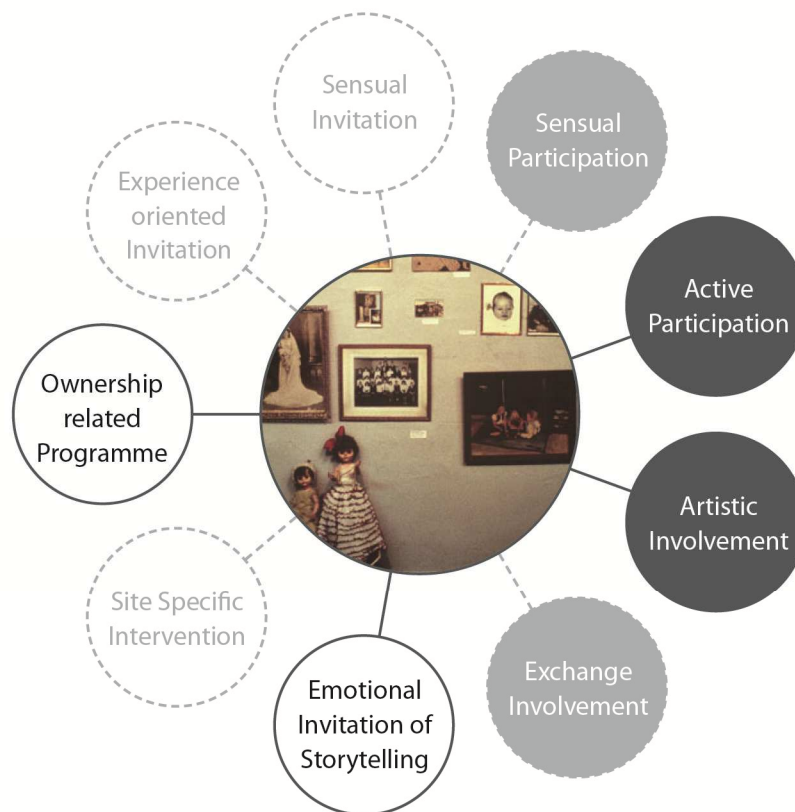
**Invitation Elements**

<b>Case Study Example 25</b>	<b>Analysis</b>
To donate valuable possessions of them	Ownership related Programme
It wasn't so much that they wanted "art," as anything with "sentimental, cultural value."	Emotional Invitation of Storytelling

**Participation elements**

<b>Case Study Example 25</b>	<b>Analysis</b>
To donate and to visit	Active Participation
Their possessions can be artworks	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 25. The People's Choice**



Example 25. The People's Choice

Figure A-19 Case Study Example 25. The people's Choice

- **Project title : The Crystal Quilt (Case Study 26)**

**Artist or Designer :**Suzanne Lacy

**Location :**Minnesota, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** The women sat and discussed their lives, every ten minutes they changed the placement of their arms on the tables thus altering the quilt’s pattern when seen from above. The crystal quilt pattern seen above is only a symbol of women’s lives and the public perception of old women.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 26</b>	<b>Analysis</b>
Make different patterns for themselves	Experience oriented Invitation
Being a part of artwork	Ownership related Programme

**Participation Elements**

<b>Case Study Example 26</b>	<b>Analysis</b>
People discuss about their lives and every ten minutes they change the placement of their arms on the tables	Active Participation
Their movement alter the quilt’s pattern	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example26.Crystal Quilt**



Example 26. Crystal Quilt

Figure A-20 Case Study Example 26. Crystal Quilt



- **Project title : Zone (Case Study 27)**

**Artist or Designer :**Mark Wallinger

**Location :**Münster, Germany

**Status of work (Duration) :** Temporary Installation

**Project description :**When walking through town, passers-by will cross the thread many times but only notice the work if they look up towards “higher things.” The intention of artist is to let people realize how some things are ignored and unconsciously hidden from their views toward the society.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 27</b>	<b>Analysis</b>
There were threads out of sight	Sensual Invitation
The intention of artist is only revealed when people look up	Experience oriented Invitation
Artist installed the artwork in resident’s walkways	Site Specific Intervention
A question about the control and violation of arbitrary areas	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 27</b>	<b>Analysis</b>
Only noticeable when people look up	Sensual Participation
There are boundaries, but people pass them unconsciously	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example27.Zone**



Example 27. Zone

Figure A-21 Case Study Example 27. Zone

- **Project title : Before I die (Case Study 28)**

**Artist or Designer :**Candy Chang

**Location :** New Orleans, U.S.A.

**Status of work (Duration) :** Temporary Installation

**Project description :**Transforms neglected spaces into constructive ones where we can learn the hopes and aspirations of the people around us. The artist created a public space into a chalkboard where people can participate in creating artwork with their ideas and opinions.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 28</b>	<b>Analysis</b>
Writing down their hopes and aspirations	Sensual Invitation
Completing the blank	Experience oriented Invitation
What they write becomes the artwork	Ownership related Programme
The annoyance of dirty wall becomes urban artwork	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 28</b>	<b>Analysis</b>
Chalkboard, chalks and blank make them to participate	Sensual Participation
All blanks were filled out by people	Active Participation
Tempt people to complete the blanks	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 28. Before I die**



Example 28. Before I die

Figure A-22 Case Study Example 28. Before I die

- **Project title : Play Me, I'm Yours (Case Study 29)**

**Artist or Designer :** Luke Jerram

**Location :** New York, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** In the installation, 60 donated pianos were colourfully painted by local artists, then distributed in different spots. These colourfully painted pianos attract people. These pianos act as a bridge to people to people.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 29</b>	<b>Analysis</b>
A piano placed in the centre of city	Sensual Invitation
People can play the piano	Experience oriented Invitation
The centre of New York where many cars and buildings are crowded	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 29</b>	<b>Analysis</b>
Passer by will listen to the sound of piano	Sensual Participation
Playing the piano	Active Participation
The colourful piano attracts people to play the piano	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 29. Play Me, I'm Yours**



Example 29. Play Me, I'm Yours

Figure A-23 Case Study Example 29. Play Me, I'm Yours

- **Project title : Participation Park (Case Study 31)**

**Artist or Designer :**Baltimore Development Cooperative

**Location :** Baltimore, U.S.A

**Status of work (Duration) :** Temporary Project

**Project description :** An on going public art project and activist initiative started in 2007. The artist tried to create a urban farm, kitchen and many other spaces that serve the community. The artist hopes to bring the community as one.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 31</b>	<b>Analysis</b>
The artist created the space and fulfilled their needs and desire	Experience oriented Invitation
The artist ensured that people had right to participate in the city and the area where they live	Ownership related Programme
A farm where privatization hasn't took over	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 31</b>	<b>Analysis</b>
Appearance of the urban farm	Sensual Participation
People participated in using space and assert their right about the urban area	Active Participation
People respond their needs and desires	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example31.Participation Park**



Example 31. Participation Park

Figure A-24 Case Study Example 31. Participation Park



- **Project title : A Rooftop Rice Field at Byuri School (Case Study 32)**

**Artist or Designer :**MarjeticaPotrč

**Location :** Anyang, Korea

**Status of work (Duration) :** Temporary Project

**Project description :** Rainwater from the roof of a pavilion on top of the building is collected in a water tank. It is used for irrigating the rooftop rice field and flushing the toilets on the building's top floor. The rice field is cultivated by students, and the rice is used for student meals at the school. Growing one's own food is an important part of city life in Anyang, but it is not a practice that is recognized by the municipal planning authorities. The project's aim is to create greater awareness about sustainable water use and the importance of re-localizing food systems to rebuild the city's self-sufficiency in food provision. The project is a part of citizens' efforts to persuade the municipality to provide free, organically grown food for all students in Anyang.

**Project Analysis by Tool Model**

<b>Invitation Elements</b>	
<b>Case Study Example 32</b>	<b>Analysis</b>
Expect to have more residents' participation	Experience oriented Invitation
Local people can build by themselves	Ownership related Programme
A specific area where water has to be sustained	Site Specific Intervention

### Participation Elements

Case Study Example 32	Analysis
People construct and remodel the area	Active Participation
They only need sunlight and the rain	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example32. A Rooftop Rice Field at Byuri School**



Example 32. A Rooftop Rice Field at Byuri School

Figure A-25 Case Study Example 32. A Rooftop Rice Field at Byuri School

- **Project title : Fluids (Case Study 33)**

**Artist or Designer :** Allan Kaprow

**Location :** Los Angeles, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** “Fluids” is an art project, which tears down the walls of Contemporary art and its features. The artist built walls of rectangular blocks of ice in Pasadena and 20 other cities in LA with the sponsor of Los Angeles County Museum of Art(LACMA). The size of 30 x 10 x 8 foot tall ice walls were constructed throughout the city

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 33</b>	<b>Analysis</b>
Built the walls of ice blocks in 20 cities in LA.	Sensual Invitation
Volunteers, local people and visitors can enjoy the artwork	Experience oriented Invitation
The artwork is built in the city instead of museum. Many people can easily access to the work and enjoy	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 33</b>	<b>Analysis</b>
People can touch and watch the ice blocks melt.	Sensual Participation
People can touch the walls of ice blocks.	Active Participation
Volunteers and people spent 3 days to build the walls of ice blocks.	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example33.Fluids**



Example 33. Fluids

Figure A-26 Case Study Example 33. Fluids

- **Project title : Touch Sanitation (Case Study 34)**

**Artist or Designer :** Mierle Laderman Ukeles

**Location :** New York, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** She followed the city's sanitation workers to thank each of them personally and to use art to put their everyday cleaning work into the spotlight of public attention. This performance not only portrays people's perception of service of workers, but also the important relationship between the culture and maintenance.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 34</b>	<b>Analysis</b>
By shaking hands, every sanitation workers become a part of artwork	Ownership related Programme
A city where population is concentrated/ more trashes	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 34</b>	<b>Analysis</b>
Hand shake and Greet	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example34.Touch Sanitation**



Example 34. Touch Sanitation

Figure A-27 Case Study Example 34. Touch Sanitation

- **Project title : The New Charleston (Case Study 35)**

**Artist or Designer :** Houston Conwill, Estella ConwillMájozo, Joseph DePace

**Location:** Avery Research Centre Charleston, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description:** The team traced themes of African-American heritage over the last decade, re-telling this history in the form of diagrammatic floor drawings. The interaction between the diagram and people comes from the understanding of history, music and the dance of traditional African culture.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 35</b>	<b>Analysis</b>
A cosmogram on the gym's floor	Sensual Invitation
Traveling along the cosmogram	Experience oriented Invitation
The Avery Research Centre for African-Americans	Site Specific Intervention
Artists traced themes of African-American heritage over the last decade, re-telling this history	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 35</b>	<b>Analysis</b>
Traveling and dancing along	Active Participation
Visitors travel along the route as learning dances	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example35.The New Charleston**



Example 35. The New Charleston

Figure A-28Case Study Example 35. The New Charleston



- **Project title : The 7,000 Year Old Woman (Case Study 36)**

**Artist or Designer:** Betsy Damon

**Location:** New York, U.S.A

**Status of work (Duration) :** The artist wanted to transform the public space by utterly disrupting the expected role of women. The artist displayed distracting and disturbing performances in the street where many people can see. The intention of artist is to break the expected role of women and remind the public about the women’s right.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 36</b>	<b>Analysis</b>
The spectators were involved in the actual performance	Sensual Invitation
Intelligent and emotional switching	Experience oriented Invitation
She wanted to transform public spaces by utterly disrupting the expected role of women	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 36</b>	<b>Analysis</b>
Viewing also can be performance	Sensual Participation
Throwing the flowers and eggs, popping sacks of flour after cut them	Active Participation
Spectators can be performers	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 36. The 7,000 Year Ole Woman**



Example 36. The 7,000 Year Ole Woman

Figure A-29 Case Study Example 36. The 7,000 Year Ole Woman

- **Project title : Pink (Case Study 37)**

**Artist or Designer:** Sheila Levrant de Bretteville

**Location:** LA, U.S.A.

**Status of work (Duration) :** Temporary Installation

**Project description:** De Bretteville handed out pieces of pink paper to friends and to women on the street, asking them to describe what the colour meant to them. The interaction of people answering the questions became the artwork which was the image created with pieces of pink paper.

**Project Analysis by Tool Model**

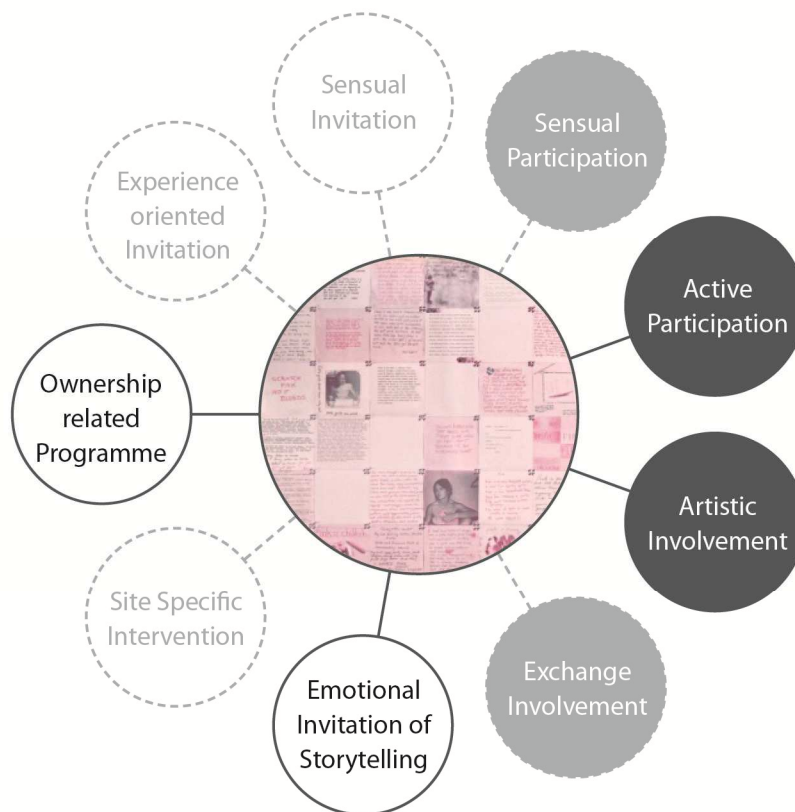
**Invitation Elements**

<b>Case Study Example 37</b>	<b>Analysis</b>
Their comments can compose the artwork	Ownership related Programme
She maligned for pink's associations with femininity, meant to them	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 37</b>	<b>Analysis</b>
She assembled the results on a poster in a quilt-like format, including blank spaces for audience response	Active Participation
To fill in the blank	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example37.Pink**



Example 37. Pink

Figure A-30 Case Study Example 37. Pink

- **Project title : Diana, Princess of Wales Memorial Fountain (Case Study 38)**

**Artist or Designer:** Gustafson Porter

**Location:** Hyde Park, London, UK

**Status of work (Duration) :** Temporary Installation

**Project description:**By creating a running water fountain, people can enjoy watching the flow. By turning the industry area into a cultural public place, the community can enjoy the recreational activities in the park watching the water fountain.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 38</b>	<b>Analysis</b>
The artwork reverses the concept of existing memorial monument	Sensual Invitation
The velocity of water and direction in the fountain is changed by the fountain shape	Experience oriented Invitation
Built a fountain in Hyde park where Dianna used to live and people loved	Site Specific Intervention
Diana’s memorial	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 38</b>	<b>Analysis</b>
The sound of water and children	Sensual Participation
Run into the water and play	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example38.Diana, Princess of Wales Memorial Fountain**



Example 38. Diana, Princess of Wales Memorial Fountain

Figure A-31 Case Study Example 38. Diana, Princess of Wales Memorial Fountain

- **Project title : Amerika (Case Study 39)**

**Artist or Designer:** Tim Rollins & K.O.S.

**Location:** South Bronx, U.S.A

**Status of work (Duration) :** Temporary Installation

**Project description :** All have been inspired by the final chapter of Franz Kafka's novel "Amerika". Rollins or a student would read aloud from classic literary texts while the rest of the class drew or wrote on the pages being read, connecting the stories to their own experiences.

**Project Analysis by Tool Model**

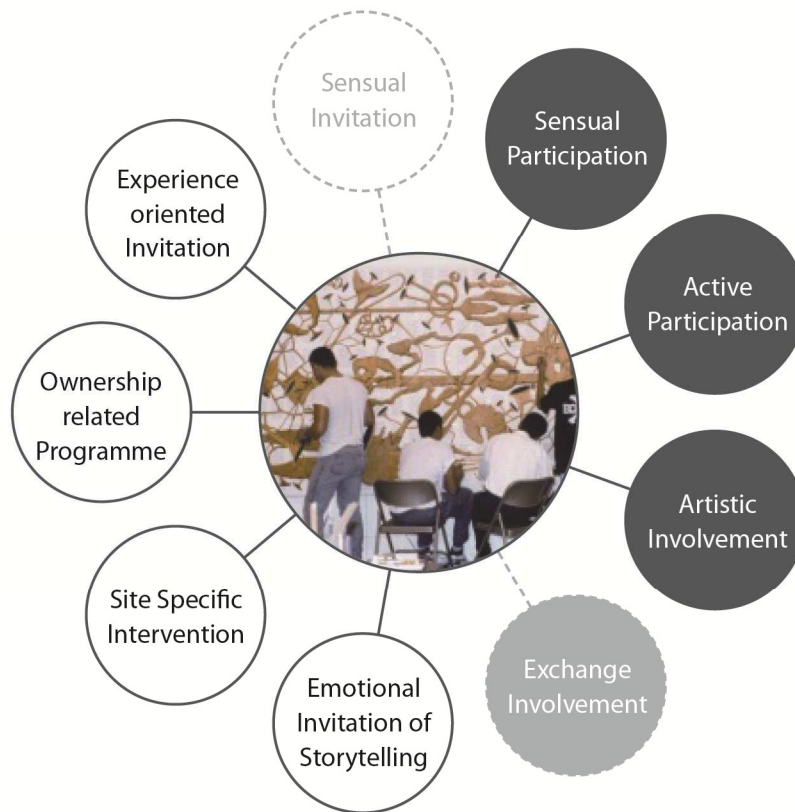
**Invitation Elements**

<b>Case Study Example 39</b>	<b>Analysis</b>
After the students read books, they drew and painted horn motif	Experience oriented Invitation
They participated all of processes like reading book, being inspired to book and completion	Ownership related Programme
The student could talk about themselves in classes	Site Specific Intervention
It started from phrase of book : Everyone has their voices and everyone can say that they want, there	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 39</b>	<b>Analysis</b>
They read books and told about their opinion each other	Sensual Participation
They drew and painted horn motif	Active Participation
The students participated in project as each drawing after reading books	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example39.Amerika**



Example 39. Amerika

Figure A-32 Case Study Example 39. Amerika



- **Project title : Remote Furniture (Case Study 40)**

**Artist or Designer:** Noriyuki Fujimura

**Location:** Queen's mall, Yokohama, Japan

**Status of work (Duration) :** Temporary Installation

**Project description:** Two chairs have a sensor and motor that is connected. This device allows one another to copy its rocking action.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 40</b>	<b>Analysis</b>
Chairs copy each other's movement	Sensual Invitation
People sit on the chair and move and shake	Experience oriented Invitation
Crowded department store	Site Specific Intervention

**Participation Elements**

<b>Case Study Example 40</b>	<b>Analysis</b>
Experience the movement of other chair and shake the chair in various ways	Sensual Participation
Sit and move	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example40.Remote Furniture**



Example 40. Remote Furniture

Figure A-33 Case Study Example 40. Remote Furniture

- **Project title : Common Land, Greenham (Case Study 41)**

**Artist or Designer :** Margaret Harrison

**Location :** New York, U.S.A.

**Status of work (Duration) :** Temporary Installation

**Project description:** ‘New museum of Contemporary Art’ in New York City has a story of people who endeavoured continually to close the cruise missile site in suburb. A checked pattern with quotations was established to portray 25 women who camped in the site for 8 years and millions of woman who attempted to resist.

**Project Analysis by Tool Model**

**Invitation Elements**

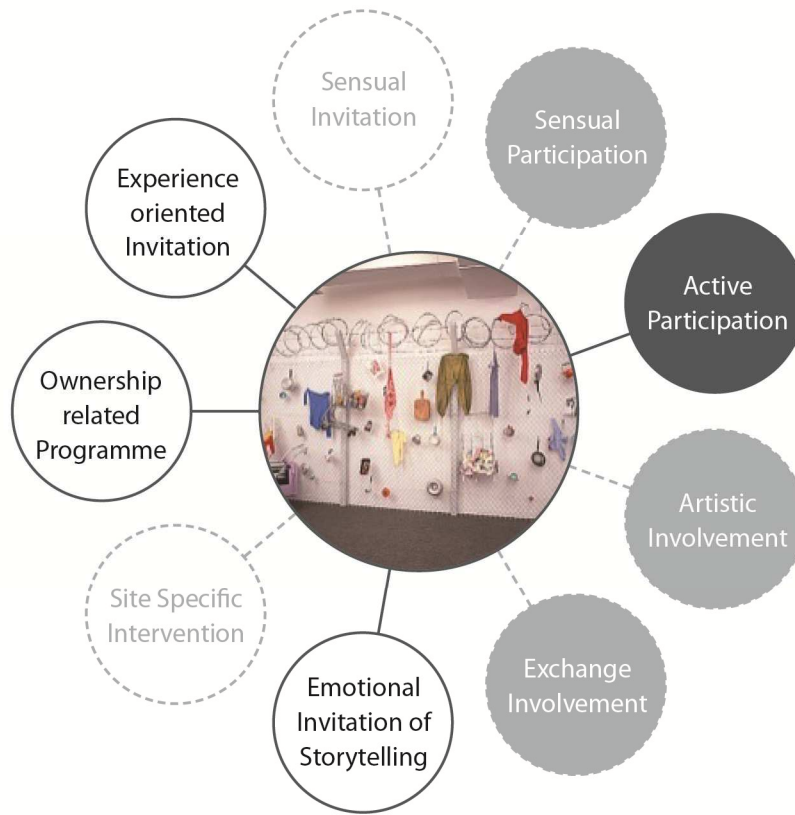
<b>Case Study Example 41</b>	<b>Analysis</b>
It showed the value through which demonstrators hung their clothes, pots, snap photos, baby clothes, and toy	Experience oriented Invitation
They showed their value of themselves and demonstrations towards public ownership on the region	Ownership related Programme
A story of the community residents in the area where the cruise missile site was built	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 41</b>	<b>Analysis</b>
They hung a variety of stuff and clothes while demonstrating	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study**

**Example41.Common land, Greenham**



Example 41. Common land, Greenham

Figure A-34 Case Study Example 41. Common land, Greenham

- **Project title : The World Wall: Triumph of the Hands (Case Study 42)**

**Artist or Designer:** Judith F. Baca

**Location:** Finland, Russia, Israel, Palestine, Mexico, Canada

**Status of work (Duration) :** Temporary Installation

**Project description :** The project explored a potentiality of social change through our ability to imagine peace in the whole earth. She invited historians, scientists, military strategists, dreamers, artists, writers and students to discuss ‘A future vision without a fear.’ Through this collective conversation, compositional images including expanded stories and sophisticated symbols have been emerged.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 42</b>	<b>Analysis</b>
Draw the idea from the discussion of world peace in the site	Experience oriented Invitation
Participating in the mural work with conversations	Ownership related Programme
Exploring a possibility of social change and discussing world peace	Emotional Invitation of Storytelling

**Participation Elements**

<b>Case Study Example 42</b>	<b>Analysis</b>
Sharing opinions and watching the painting for the mural	Sensual Participation
They walked around the wall to paint on a mural	Active Participation
They shared stories on images to finish the mural	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study Example 42. The World Wall: Triumph of the Hands**



Example 42. The World Wall: Triumph of the Hands

Figure A-35 Case Study Example 42. The World Wall: Triumph of the Hands

- **Project title : Breathing Space for the Sava River, Yugoslavia (Case Study 43)**

**Artist or Designer:** Helen Mayer Harrison and Newton Harrison

**Location:** New York, U.S.A

**Status of work (Duration) :** Temporary Project

**Project description :** It was to have a conversation to save the ecology of Sava River as one of the last wide plain of Europe among public officers in the area, engineers, businessman, factory worker, and farmers depending on the river for survival. They exhibited a text including a discussion on the possibility of healing with 125ft colour photo collage.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 43</b>	<b>Analysis</b>
Making a corridor of the uncontaminated land along the river, sowing plants, raising fish and etc. were planned	Experience oriented Invitation
They made an effort to save the ecology of the area they lived in	Ownership related Programme

**Participation Elements**

<b>Case Study Example 43</b>	<b>Analysis</b>
They had a conversation for a contaminated earth and river while looking at them	Sensual Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example43.Breathing Space for the Sava River, Yugoslavia**



Example 43. Breathing Space for the Sava River, Yugoslavia

Figure A-36 Case Study Example 43. Breathing Space for the Sava River, Yugoslavia



- **Project title : Angels Have Been Sent to Me (Case Study 44)**

**Artist or Designer :** Jerri Allyn

**Location :** New York, U.S.A.

**Status of work (Duration) :** Temporary Project

**Project description :** Wheel chair, crutches, a blinker, and a helmet for protection were modified to provide them in a school, a community centre, and an art space. The audiences including passengers, spectators were situated as temporarily ‘handicapped’ while hanging around using a variety of devices provided.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 44</b>	<b>Analysis</b>
Experiencing a temporal ‘disabled’ statue	Sensual Invitation
Experiencing a state of disable through the devices	Experience oriented Invitation

**Participation Elements**

<b>Case Study Example 44</b>	<b>Analysis</b>
Feeling disabled senses without seeing and hearing and then listening to the story of being disabled	Sensual Participation
Resulted in unnatural behaviour due to the devices	Active Participation

- **Analysis Result : Invitation & Participation Diagram of Case Study Example44.Angels Have Been Sent to Me**



Example 44. Angels Have Been Sent to Me

Figure A-37 Case Study Example 44. Angels Have Been Sent to Me

- **Project title : If You Live Here (Case Study 45)**

**Artist or Designer:** Martha Rosler

**Location:** New York, U.S.A.

**Status of work (Duration) :** Temporary Installation

**Project description:** It was to find out a power group of New York City to control its structure and application. A variety of people ranging from professional artists with lots of experiences, community groups, children in a school, homeless people, artists based on the community, the poor, illegal immigrants, residents of house of refugees, art school students majoring fine art and other people made the works of this exhibition which explored on a housing problem, a homeless problem, and an urban planning problem. Exhibiting in a non-profit gallery, Rosler connected this reality of art to its real estate and redevelopment process.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 45</b>	<b>Analysis</b>
Encouraging participation, while providing materials	Experience oriented Invitation
Giving them a ownership with the project about their problems	Ownership related Programme

**Participation Elements**

<b>Case Study Example 45</b>	<b>Analysis</b>
Discussing those issues and participating in the exhibition process	Active Participation
It was tried to eliminate the boundary between the inside of the gallery and the outside community while various people participated in the problems of the area	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study**

**Example45. IfYou Live Here**



Example 45. If You Live Here

Figure A-38 Case Study Example 45. If You Live Here

- **Project title : Time Landscape (Case Study 46)**

**Artist or Designer:** Alan Sonfist

**Location:** New York, U.S.A.

**Status of work (Duration) :** Temporary Installation

**Project description:** It was the place where thousands of people passed by every day, and it was the first place to maintain it permanently by urban public park system. Sonfist restored a soil to recreate this place a historically correct forest, rebuilt the height of the original ground, collected a sample of rocks, and sowed plants in the third stage of growth of a plant.

**Project Analysis by Tool Model**

**Invitation Elements**

<b>Case Study Example 46</b>	<b>Analysis</b>
Community people and school planted trees and grow them	Experience oriented Invitation
It was planned to make it as a part of the community life and residents' continuous work for their community	Ownership related Programme
The abandoned space with full of trash and cement of the apartment's building which is about to collapse	Site Specific Intervention
It was an attempt to restore a space to experience what it looked like around 300 years ago before Europeans arrived	Emotional Invitation of Storytelling

### Participation Elements

Case Study Example 46	Analysis
Planting trees and raising and taking care of them	Active Participation
Spent more than 10 years to research and have a conversation with the community committee in the area	Artistic Involvement

- **Analysis Result : Invitation & Participation Diagram of Case Study**

#### Example46.Time Landscape



Example 46. Time Landscape

Figure A-39 Case Study Example 46. Time Landscape