People’s Interaction with Public Art in Public Spaces within New Zealand

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Cover Photo

People interacting with Sound of Sea Sculpture at Auckland's Wynyard Quarter.

Source: Author
Abstract

Public art is an attractive feature for public spaces worldwide. From fountains to sculptures, public art colours and influences public spaces. It supports interaction, suggesting meanings and symbolism to people. This study looks at six public spaces within New Zealand, two each in Auckland, Christchurch and Dunedin. The aim of this research is to investigate how public spaces influence and promote people’s interaction with public art. To achieve this aim, the research objectives of this study are to understand: 1) How is public art structured and organised within public spaces? 2) What is people’s interaction with public art in public spaces? 3) What is the connection between public art and urban regeneration? 4) What are the public art policies of Auckland, Christchurch and Dunedin?

To achieve the research objectives, semi-structured interviews and an observational matrix with video recordings were undertaken in each of the six public spaces. An observational matrix was designed by the author of this thesis. The findings from its application indicated that people are more likely to interact with public art based on factors such as the time of day and the weather. The number of people interacting with the public art in each of the public spaces varied depending on the amenities and facilities that the public spaces offered around the public art. Semi-structured interviews were undertaken which provided valuable information on stakeholders’ perspectives on people’s interaction with public art in New Zealand and how the public space can be made successful to support this interaction.

The study found that for public art to be successful, it is important to have an interactive component in the public realm. The effect that public art has on people can be determined by the public or authorities such as artists and council members who initiate the public art. Some interview participants indicated that if people do not have a public space they can enjoy and feel comfortable in, suggesting conviviality, then it is unlikely that members of the public will find the public space interactive. People’s interaction with public art can create contemplation with deeper meanings, a sense of place where they re-visit the public space and contribute to activity around the public art. People’s interaction with public art significantly contributes to building a public realm on a human scale.
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Chapter 1
Introduction

1.1 Research Overview

From Chicago’s famous public artwork Cloud Gate which stimulates interaction in Millennium Park, as people look into their reflection, to the Sounds of Sea sculpture in Auckland’s Wynyard Quarter where visitors constantly interact by playing with the sculpture, public art is an attractive feature for people in urban spaces (Lossau & Stevens, 2014). From street art, fountains and sculptures, public art has coloured and influenced public spaces, supporting interaction, suggesting meanings and symbolisms to people. One of the reasons for this is urban regeneration in the built environment (Pollock & Sharp, 2012). Some public artworks support interaction whereas others are meant for contemplation, some are directed by the community, whereas others are predetermined by the artist or the council (Catiere & Zebracki, 2015). Whatever the situation, public art is art that is meant for the general public in a public space, rather than behind closed walls such as a gallery or a museum (Lossau & Stevens, 2014). The fact that public art is in a public space, for everyone to associate with, is what draws people to personally interact with the artwork (McCarthy, 2006).

This interaction with public art is essential in creating identity not only personally for the individual but for the city as a whole (Lossau & Stevens, 2014). When people physically interact with public art they are continually shaped by the surrounding built environment. People draw connections from the physical space which in turn shapes the space through their behaviours (Finkelpearl, 2000; Zebracki, 2013). People’s interaction with public art can create a sense of inclusion among the community, giving the public space a participatory feature (Catiere & Zebracki, 2015). As the public art is located in a public space, people are influenced by the community surrounding them, where other people around them can have an impact on people’s behaviours (Finkelpearl, 2000). People’s interaction with public art can create a ‘sense of place’ for the environment around them.
(Duncan & Ley, 2013). A sense of place is acquired by creating an attachment to the space as people are drawn towards the public art (McCarthy, 2006).

This study investigates the process of people’s interaction with sculptures in public spaces. Interaction could include physical interaction with the public art along with thought processes around them such as people’s perceptions and movements towards the public art (Zukin, 1995). It seeks to understand how this interaction with the artwork affects the identity of the built environment. The research includes the ways in which people communicate with the public art, the shape and constitution of the public space by looking at spaces of regeneration, the city planning strategies behind the public space and the impact people’s interaction has on the identity of the public space (Lossau & Stevens, 2014). The various meanings and emotions people derive from the public artwork in order to understand their perceptions, are also examined. The case studies for this research include three New Zealand cities: Auckland, Christchurch and Dunedin. The public spaces that are studied in this research are Aotea Square and Wynyard Quarter in Auckland; Re-Start Mall and Cathedral Square in Christchurch and Dunedin Botanic Gardens and University Campus Plaza in Dunedin.

1.2 Key Definitions

Since the context of public art is wide, it is beneficial to define how public art is referred to in this study. There are many ways in which words such as public art, public space, regeneration and interaction can be interpreted. The definitions below give an understanding of how these terms are used in this study and a better overview of the context of this research.

**Public Art:** In this research, public art are artworks that are located in public spaces. It focuses on three-dimensional works in public spaces. These include: sculptures, statues, street furniture, fountains, water features, sound and lighting installations (Russell, 2004).

**Interaction:** In this research, interaction is defined as a response, an action or behaviour towards public art in public spaces (Lossau & Stevens, 2014).
**Public Spaces/Urban Spaces**: In this research, public space or urban spaces are outdoor recreational space targeted at the general population such as squares, parks, streets, waterfronts and so forth, which are open and accessible to all people located in the city (Sharp et al, 2005).

**Regeneration**: A type of change that has taken place in the landscape of the public space including the public art in the space. The various transformations the public space has been through during its construction are examined (McCarthy, 2006).

The above definitions assist in understanding these concepts for this study. The next section describes the research problem.

### 1.3 The Research Problem

Public art in public spaces has a number of advantages for the city. It contributes to the urban regeneration of different spaces in cities where a previously underused area is revitalized and made into an attractive public space for an inflow of people (Cameron & Coaffee, 2005). Regeneration can also create a sense of inclusion among the community as people interact with artworks and form opinions and discussions around specific artworks in the public spaces (McCarthy, 2006). Public art can stimulate thought and action which leads to community engagement, interaction and involvement in the public space (Finkelpearl, 2000). When people communicate with the artworks, it supports inclusion in the city, giving people more choices on how to engage with their public spaces (Catiere & Zebracki, 2015). It is important to understand the value public space has on the general public and how art is incorporated into the fabric of public spaces. Public art also attracts people to the environment.

In recent years, public art in public spaces has gained more prominence in academia with scholars of various fields from planning, architecture, urban design, geography to art history, publishing literature on the topic, suggesting that public art is an interdisciplinary subject. There is much literature such as Sharp, Pollock & Paddison (2005); McCarthy (2006); Sharp et al (2005); Bailey et al, (2007) on urban regeneration contributing to the civic identity and sense of place within public spaces. Public art as a component of urban regeneration strategies first started in 1988 in the UK where it was suggested that public art can be used to “deal with the problems of unemployment and alienation in the country’s inner cities, as well as contributing to the creation of a classless and
tolerant society” (Sharp et al, 2007, p.20). This might not be applicable to the same extent in other countries in the present generation, but public art in public spaces can still be used to curb isolation and create social interaction (Bailey et al, 2007). This is an important aspect of this study as it looks at how public art is used within public spaces of New Zealand.

When people interact with public art, many features need to be taken into consideration. Some of these include the type of person interacting with the artwork, the nature of the interaction and the design of the public space (Whyte, 1980; Pratt, 2009). The city planning procedures which are taken into consideration during the creation of the public spaces, are important to identify as they form a backbone for public art procedures in the city. The continuing installation of public artworks in cities around the world, raises a number of questions: What is the purpose of public art in public spaces? What are the urban regeneration strategies that are taken into consideration when installing public artworks? How does the public space provide for the public art? What are the planning procedures taken into consideration? It is common that public artworks are planned for in the city by the governing bodies, but to what extent these influence the interaction or city identity in the public spaces needs more investigation.

Placemaking has also played a role in the public realm in the past decade. The term ‘creative placemaking’ includes the effect public art has on the community in stimulating creativity and interaction in public spaces. As the following quote suggests:

“Creative placemaking is an integrative approach to urban planning and community building that stimulates local economies and leads to increased innovation, cultural diversity, and civic engagement. The practice is not as much about making creative places as it is about making places creatively” Project for Public Spaces (2015, p.1).

Placemaking could be beneficial in understanding city identity and how different public spaces use art to revitalize their public spaces. Many people in the private and public sector come together in creative placemaking such as the art community and the general public, to generate creative public art in the community (Altman and Low, 1992). Creative placemaking is also seen to build the economic activity of the city through urban regeneration which is closely connected to the public art policy and processes of city planning authorities to create better built environments for
their people (Colantonio & Dixon, 2010). It is closely aligned to the concept of ‘sense of place’ where the perceptions and involvement of the community in the public space and the ways in which they identify with the public space is important for creative placemaking (Cant & Morris, 2006). This study looks at how these theoretical concepts can be relevant to public spaces in Auckland, Christchurch and Dunedin. The next section explores the main aims and research objectives for this study.

1.4 Research Aims and Objectives

This study focuses on aspects that can contribute to people’s interactions with public art. To do this, it looks at specific public spaces that include art, located in Auckland, Christchurch and Dunedin. Given the limited time period of this research, it is not possible to look at all the public art or public space available in each of the cities. Therefore, concentrating on specific public spaces such as squares or parks, which have been regenerated or revitalized that provide a good understanding of interactive public art in the city. Doing this also helps to understand the planning processes for the urban spaces and the main goals the City Councils have for public art in the cities.

The overall aim of this research is to understand how interaction takes place with public art in public spaces. Public space is given importance as it is the main location for the artworks. It specifically looks at urban spaces where there is a component of regeneration and how interaction with art have transformed these spaces. To achieve this, the main objectives for this study are to understand:

- How is public art structured and organised within public spaces?

This objective is to help understand how public art is situated and organised within public spaces. It looks at primary and secondary research to define public art. This not only includes secondary literature but also how the general public define public art when they visit the six identified public spaces.

- What is people’s interaction with public art in public spaces?
As the term ‘interaction’ can mean many things, this objective is to see how interaction is understood in public spaces. This human behaviour can range from physical interaction with public art to thoughts, perceptions and meanings associated with the public art.

- What is the connection between public art and urban regeneration?

This objective seeks to understand how regeneration has taken place in the public spaces of this study. It looks at secondary literature on the connection between regeneration and public art. It is important to understand the role of regenerated public spaces to answer this question. The role of public art in these spaces are specifically suitable.

- What are the public art policies of Auckland, Christchurch and Dunedin?

This objective helps understand the public art context within New Zealand and help to compare the differences between a well-used public space in central city compared to smaller public spaces or artworks that are not as interactive. Understanding the public art policies of the cities helps to better understand the importance placed in New Zealand for public art in public spaces.

Therefore, all these four research objectives helps to answer the main aim of the study. It determines how interaction takes place with public art and the significance of public spaces to public art. It also take planning into consideration through examining policies and public art strategies. The next section gives a brief overview of the research context of this study.

1.5 Research Context

New Zealand has a lively public art scene; many cities embrace public art in public spaces. Auckland, the largest and most populated city in New Zealand, has a number of public spaces with installations of public artworks (Auckland Council, 2014). The Wynyard Quarter is a reclaimed public space which was previously closed to the public, with chemical storage facilities owned by Ports of Auckland (Panuku Development Auckland, 2016). Revitalising the space has given people the opportunity to use the public space on a regular basis for various activities since 2011. The numerous public artworks on the site are a regular attraction to Auckland’s residents and visitors.
(Panuku Development Auckland, 2016). Aotea Square, another public space in the central city, was redeveloped in 2010 to provide more space for the public (Auckland Live, 2017). Like the Wynyard Quarter, it has public artworks that invite interaction. These two spaces in Auckland provide good case studies for interaction with public art in regenerated spaces in Auckland because they are frequently visited.

Christchurch is the largest city in the South Island of New Zealand, so it is a good comparison to Auckland. However, because of the various earthquakes in Christchurch, the city is in the process of regeneration and rebuild. Many developments have been taking place to make the city resilient (Christchurch City Council, 2002). To bring about community interaction and involvement, public spaces have been rebuilt. Cathedral Square, for instance, was damaged in the 2011 earthquake but opened to the public again recently (New Zealand On Web Limited, 2017). Similarly, after the 2011 earthquake, Re-Start Container Mall was developed to encourage people back into the city centre (ReStart, 2017). The mall has a public space which attracts people to spend time and linger in. It also has several public sculptures, which have given the city a fresh look (ReStart, 2017). It is interesting to understand people’s interactions with these sculptures in the two public spaces of Christchurch.

Dunedin is a much smaller city than Christchurch and Auckland. It has a large student population, and the university is one of the main economic generators for the city (Dunedin City Council, 2017). Unlike Auckland and Christchurch public spaces, the University of Otago Campus Plaza, created in 2016, is a newly regenerated public space with sculptures, where students are normally seen to gather (Dunedin City Council, 2017). The Dunedin Botanic Gardens is another well-known and popular public space in Dunedin that has a few public artworks of interest. Dunedin provides an understanding of public art in these public spaces (Dunedin City Council, 2010). Each of the three cities provide their own unique perspective on the way regenerated public spaces are used in New Zealand. The next section looks into some of the research methods used in this study.
1.6 Research Methods

Mixed methods research are carried out to understand how people interact with public art in public spaces (Tashakkori & Teddlie, 2010). The two main methods are firstly, semi-structured interviews with key stakeholders who have experience and knowledge about public art in Auckland, Christchurch and Dunedin to gain insights and perspectives about public art in the research context. Secondly, an observational matrix has been designed by the author of this study to highlight the different types of interactions people are seen to have with public art in the six public spaces in Auckland, Christchurch and Dunedin. The observational matrix uses video recordings that record different types of interactions people have with public art and the number of people engaging in these different forms of interaction. These research methods are chosen as they are thought to be the best methods to analyse how people interact with public art in New Zealand.

1.7 Policy Guidelines

Most city councils or local authorities in New Zealand have developed a public art strategy or public art policy documents that suggest the main aims and goals of promoting public art in the city. These documents mostly look at creating vibrant and attractive spaces for the general public to engage with the public art available in the city’s distinct public spaces. Auckland, Christchurch and Dunedin have a public art policy for their public spaces. These public art policies provide valuable background for the analysis phase of this research (Auckland Council, 2014; Christchurch City Council, 2002; Dunedin City Council, 2010). These policy guidelines could be useful for public spaces by providing an indication of sense of identity and inclusiveness among the community. The next section identifies the structure of the thesis.

1.8 Structure of Thesis

This introductory chapter has given a background for the thesis by outlining the aim and objectives of the study. It has also provided a brief on the research direction and context. Chapter Two outlines the literature review summarising the important planning, public space and public art literature surrounding interaction with public art and regeneration. Chapter Three outlines the mixed methods approach with qualitative and quantitative data, which is used to investigate the
problem for this thesis. Chapter Three also outlines the main public art policies in Auckland, Christchurch and Dunedin that are relevant to this study. Chapter Four presents the results and findings of the primary research that is undertaken in Auckland, Christchurch and Dunedin. Chapter Five discusses the results and findings of the research in detail while connecting them to the theoretical literature found on the topic. Chapter Six concludes the thesis and provide recommendations for future research possibilities that could take place on a similar topic.
Chapter 2

Literature Review: The Relationship between Public Space and Public Art

2.1 Introduction

The purpose of this chapter is to examine the role of public art in public spaces. To do this, first, it defines and identifies the characteristics of public spaces. The character of the public space is an important aspect in understanding the role the public art plays in the space (Shaftoe, 2008; Neil, 2009). Secondly, public art literature is discussed in relation to public space. The interactive component of public art is examined, particularly in relation to literature on movements and perceptions of people towards public artworks (Amin, 2008; Askins & Pain, 2011). Thirdly, regeneration of public spaces where a change has recently taken place in the public space and how this contributes to public art is examined in this section (Furman, 2016). Public space regeneration in relation to public art and how public spaces incorporate public art as a cultural regeneration tool is explored (Paddison, 1993). International case study examples of relevant public spaces which include interactive public art is undertaken (Kumpulainen, 2006). The concepts covered in this chapter determine the outcome of how successful public spaces include public art within their spatial fabric, contributing to how the general community use those public spaces. The ways in which public space is understood in city planning is described in the next section.

2.2 Public Space in City Planning

Public spaces in city planning have a long history, which was a result of modernist ideals in the built environment after 1950s (Whyte, 1980; Project for public spaces, 2009; Neil, 2009). Although public spaces was a part of land use planning since the 19th century and public spaces has been a part of cities prior to that, public spaces began to be studied as part of modernist planning from the 1950s (Jacobs, 1961; Kwon, 2004). In the 20th and 21st centuries, there was a shift in emphasis on
building public spaces and cities for people rather than for traffic (Gehl, 2009; Gehl, 2011; Hawkins, 2013; Catiere & Zebracki, 2015). This has had a major effect on how public spaces have been viewed today, with more concentration on the human scale and building public spaces for people to spend time in them for recreational purposes (Fainstein & Campbell, 2003; Gehl, 2009; Jacobs 1961). There is also a focus on living environments, where the cities are built for convenient living in which people are surrounded by other people and public spaces create a more welcoming environment in the city (Fainstein & Campbell, 2003).

The design features of the public spaces and the amenities they offer for the city, are thought to be an important aspect that determines the success of the public space (Amin, 2008; Gehl, 2011). Amenities such as public art, seating, greenery, restrooms, cafes or food trucks and the number of people using the public space were all thought to be significantly important in determining the success of the public space in the 21st century (Catiere & Zebracki, 2015). Public spaces which had amenities for contemplation, observation and interaction were thought to be important in building a public space on a human scale in city planning (Berg, 2009; Gehl, 2009; Hawkins, 2013). Placemaking has been an influential movement in city planning for public spaces in providing more creative neighbourhhoods for people to engage in (Whyte, 1980; Project for Public Spaces, 2009). The emphasis is on making people stay in the public space for a longer time so that they interact with the surrounding environment.

Placemaking also enabled more creative ventures to take place in the public space by encouraging people to get involved in public art or creative initiatives in the public space (Project for Public Spaces, 2009). Place attachment theory and sense of place which have derived from placemaking, are also important aspects of public spaces in city planning (Altman & Low, 1992). Public spaces greatly impact on the role of the public art within the space, indicating that understanding public space is important to the context of public art as it is situated in the public space (Amin, 2008; Lossau & Stevens, 2014). These city planning concepts in public space is discussed in the next few sections in relation to public space.
2.2.1 Understanding Public Space

A public space is an outdoor space which is accessible to the general public such as parks, squares, plazas and recreational open spaces (Panelli, 2004; Hoskyns, 2014). These spaces are usually available to everybody in the city without restraints and usually free of cost. Public spaces provide many opportunities for the people of the city to gather, express themselves freely, meet and greet other people as “sites of public encounter” and use the space on a regular basis (Amin, 2008, p. 15). As public spaces are for everyone, they do not discriminate between young and old, racially, sexually or ethnically, providing a space for people from different backgrounds to come together and spend time by using the amenities the public space provides (Catiere & Zebracki, 2015). People have a right to the public space and “citizens create meaningful public space by expressing their attitudes, asserting their claims and using it for their own purposes” (Goheen, 1998, p.479). This quote suggests that people have the freedom to use the space freely, having control of their behaviour in the public space. The ways in which people use the public space and the behaviours they display socially is important in understanding public life in the public space (Goheen, 1998).

Public life as suggested by some planners is a consequence of how the people use public space and this public life is important in understanding how successful a public space could be (Amin, 2008; Ghel, 2009; Gehl & Gemzoe, 2004). For instance, public spaces that are well-used, have more communication and interaction within them as many people visit them (Lossau & Stevens, 2014). Public life can be understood as social activities that take place in the public space, where people are able to create, observe, emulate or react to the behaviours of other people (Amin, 2008; Gehl, 2009; Gehl, 2011; Carr et al, 1993). As public art is a part of the public space, the ways people behave and interact with the public art can be a type of public life which can be observed (Carr et al, 1993). Public spaces provide leisure activities and help develop the senses with which human beings interact and communicate with one another (Amin, 2008; Gehl, 2011). The following quote describes the essence of public life in public space:

“When public spaces are successful, they will increase opportunities to participate in communal activity. This fellowship in the open nurtures the growth of public life, which is stunted by the social isolation of ghettos and suburbs. In the parks, plazas, markets, waterfronts, and natural areas of our cities, people from different cultural groups can come together in a supportive context of mutual enjoyment. As these experiences are repeated,
public spaces become vessels to carry positive communal meanings” (Carr et al, 1993, p.344).

Public life is a part of ‘civic culture’ in which people from diverse backgrounds come into the public space and carry out everyday activities which is suitable in the public space (Amin, 2008). Public life is enhanced by community involvement and civic engagement, which is evident in well-known public spaces that have regular activities and events for people (Hawkins, 2014). As Gehl (2011) suggests there can be many activities people can do in public spaces creating a public realm in the public space as indicated by Figure 2.1 which shows public life in Italy. The Public realm includes the characteristics inside a public space such as people’s actions and movements, the activities the public space enables, the design of the space and the objects inside the public space (Catiere & Zebracki, 2015). These activities in the public space, create identity, meanings and symbolism for the general public which can influence their perspectives about public spaces. The next section describes the key components of public space that is important to understand how public space is structured and organised.

Figure 2.1: Public life in Piazza della Signoria in Florence, Italy.
Source: www.easyreserves.com
2.2.2 Key Components of Public Space

Pioneers in planning have tried to analyse the behaviour of people in the public spaces (Wyte, 1980; Jacobs, 1961; Gehl, 2009; Gehl, 2011). Whyte (1980) focuses on city plazas as public spaces and how they provide spaces for people to mix and congregate. He observes and records people’s behaviours in various public spaces. Scholars have advocated for social life in public spaces with an emphasis on community engagement and bottom up place design which indicates that there should be more room for experiment and improvisation in public spaces (Panelli, 2004; Amin, 2008; Amin & Thrift, 2002; Hoskyns, 2014). There is emphasis on the importance of seating and other amenities that people enjoy such as the importance of sunlight and shade in public spaces (Gehl, 2009). It is important to emphasize the four tenets for good public spaces which are “intricacy (stimulating a variety of uses and repeat users), cantering (a main crossroads, pausing point, or climax), access to sunlight, and enclosure (the presence of buildings and a diversity of surroundings)” (Jacobs, 1961, p.116). Successful public spaces in the 21st century have followed these tenets which have contributed to a pleasant surrounding for the public.

Safety in public spaces is an important concept used to ensure people use them (Parkinson, 2012; Jacobs, 1961; Gehl, 2011). The more people there are on the streets and outdoor spaces, the more likely the public space is safe. Jacobs calls this process ‘eyes on the street’ where people’s behaviours in the public spaces are important to ensure that the place is safe (Jacobs, 1961; Hoskyns, 2014). Events on the street that highlight some form of animation in the public space such as festivals might also make the public spaces safer to use (Shaftoe, 2008). Safe public spaces also encourage interaction with other people and do not make people feel threatened in the space (Hoskyns, 2014). These places are friendly, welcoming and encourage people to use the space as often as they can, with the aim that they might return to the public space and use it frequently (Parkinson, 2012).

Building public spaces on a ‘human scale’ is beneficial to the public, as it focuses on building the space for human use rather than for traffic (Gehl, 2011; Gehl, 2009). The Human scale has provided a better understanding of how people behave in public spaces (Amin, 2008). The three types of activities usually observed in public spaces are necessary activities, optional activities and social activities (Gehl, 2009). Gehl (2011) suggests that the quality of the public space and the surrounding environment, determines which activity people might be most involved in. For
instance, optional activities are highest in good quality of physical environment, whereas optional activities become low in spaces that are not well built. As people’s interactions with public art would fall under optional activities, it is important for the public space to be built well and provide amenities for the public to use (Amin, 2008; Parkinson, 2012). It is important to use sensory input in public spaces because “the good city for meeting is essentially a city with good opportunity for three basic human activities: seeing, hearing and talking” (Gehl, 2011, p.148). More closely connected to public art, Gehl (2011) suggests that “self-expression, play and exercise” are important aspects of human scale in the public space (Gehl, 2011, p. 158). For example, this could be one of the reasons some public spaces have public art that a variety of people could interact with by using their senses (Gehl, 2011; Amin, 2008). It is important to consider these aspects of planning for public spaces as they can form the basis for activities in the public realm.

2.2.3 Situated Multiplicity and Thrown Togetherness

Urban public spaces are part of many activities taking place at the same time (Massey, 2005). ‘Situated Multiplicity’ is when many different aspects in the public space exist together and complement each other within the public space (Amin & Thrift, 2002; Amin, 2008). This aspect of simultaneousness, includes all the characteristics present in the public space, such as people walking around the space, interacting with the space, the surrounding environs such as buildings, streets and even traffic (Massey, 2005). Such aspects that can be sensed in the public space contribute to what is called ‘multiplicity’ and ‘togetherness’ (Massey, 2005; Amin, 2008; Mitchell, 2014). People’s connections with each other and the built environment are important for situated multiplicity to occur as indicated by Doreen Massey (2005) that “social space is a product of our relations with each other, our connections with each other” (Edmonds, 2013, p.2). This quote suggests that all the activities taking place in a public space is a consequence of the relationships people have with each other. Situated multiplicity takes this aspect into consideration leading to a togetherness in the public realm (Amin, 2008).

The concept of multiplicity in public spaces brings about thought and action that allows creative activities and social encounters, including public art, to take place (Edmonds, 2013). Situated multiplicity indicates that if a person interacts with a public artwork, the interaction is not just between the person and the artwork but part of the entire social process taking place in the public
space. There is a two-way nexus - the built environment aids the human-physical interaction and in turn, people engaging with the public space contribute to the built environment (Massey, 2005). Public space contributes to the uniqueness and vibrancy of the public space and also helps to create identity in people and provides a space for inclusion and conviviality as discussed in the next section (Catiere & Zebracki, 2015).

**2.2.4 Conviviality in Public Spaces**

Conviviality in public space is about the characteristics of the public space that make them comfortable and friendly spaces to use (Shaftoe, 2008; Miles, 1997). Conviviality is when people are comfortable to share their spaces with other people they have never met before (Miles, 1997). It is a part of ‘sociation’ in the public space where people can express themselves and be social in the space without feeling a sense of threat or discomfort (Shaftoe, 2008). Planning for convivial public spaces is about ensuring people have the means of interacting and engaging with other people as well as making use of the amenities provided in the public space that creates a positive experience for the visitor (Miles, 1997; Amin, 2008; Hawins, 2013).

Public art can be a form of conviviality that provides a means for interaction within the public space (Miles, 1997; Banerjee, 2007). However, it is also important to maintain a comfortable atmosphere in the public space before any interaction can take place with public art (Hawkins, 2013). The atmosphere of the public space determines the extent to which the amenities inside the space are used. Conviviality in public spaces gives it a ‘personality’ that makes it more engaging (Banerjee, 2007; Amin, 2008). The interaction that convivial public spaces enable are of a relaxed and unconcerned manner where people need not overanalyse their thought or action in the public space (Shaftoe 2008). Conviviality creates a friendly environment and provides for communal feel in the built environment. Convivial spaces contribute to public life and a pleasurable experience of visiting a public space where people can meet other people involved in the public life (Shaftoe, 2008; Miles, 1997; Banerjee, 2007). In the quote below it is evident that convivial public spaces provide for generic lifestyles. It makes people feel more comfortable to express themselves:

“Our people use these spaces because they offer a way to feel comfortable about sharing public space with strangers. People sit, read, watch other people, or look at the water; they drink

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coffee, talk, kiss, argue, wait for a friend, or just rest their feet. It is in providing for such needs that a city creates in those who use it a sense of conviviality” (Miles, 1997, p.188).

While planning for public spaces, it is important to think about conviviality as an asset to the city, and as evident, many planners are starting to build on these philosophies of conviviality in public spaces (Shaftoe, 2008). These convivial behaviours are already evident in many public spaces around the world, which have successfully provided for the feeling of comfort and encounter within the space. For instance, children carelessly playing with public art or people moving towards a statute to understand more about it, can be classified as convivial activities in the public space (Amin, 2008; Banerjee, 2007). The ability to make people feel relaxed and comfortable in a space can influence positive thinking and good health of the person (Miles, 1997).

Figure 2.2: Pedestrian facilities, entertainment and seating makes Times Square a convivial public space.

Source: https://inhabitat.com/tag/pedestrian-friendly/

Places which are user friendly are important in public spaces. There are case studies of public spaces in European Cities of York, Barcelona and Berlin to indicate how the spaces provide for
joyous and comfortable use within their public spaces (Shaftoe, 2008). Conviviality indicates that urban design and planning are not the sole necessities for public space but the ways in which people use them creates a connection between social life and the built environment (Miles, 1997; Banerjee, 2007). Times Square in New York City as shown in Figure 2.2 has provided many facilities for people in the city, making people feel comfortable in the public space (Banerjee, 2007). Therefore, conviviality in public space is an important concept covered in public space literature which can be very useful in the practice of city planning. The next section is about placemaking, a movement in city planning which is starting to gain recognition.

### 2.2.5 Placemaking

Placemaking is a movement that helps to create better public spaces in cities and towns. Placemaking includes community participation and focuses on revitalization within public spaces and promotes well-designed public spaces so that there is social interaction present within the public space (McCarthy, 2006; Whyte, 1980). Placemaking considers the overall built environment and how planning practices influence people’s behaviours in the public spaces of cities around the world (Project for Public Spaces, 2009). Placemaking incorporates art and creative processes in the public spaces to bring about interaction, involvement and social engagement within the public realm (Ghel, 2009; McCarthy, 2006). It relies on the philosophy that “a good public space is not only inviting, but builds a place for the community around an artwork, or culture venue, by growing and attracting activities that make it a multi-use destination” (Project for public spaces, 2009, p.1). This quote suggests that community engagement where lively and inclusive public spaces are created is at the core of placemaking. An example of Placemaking is the Parklett in San Francisco where a collaboration between city authorities and the local communities are involved in developing Parkletts or small parks allowing people to sit and reflect in the streets around the city (Pavements to Parks, 2016).

The meaning people attach to places and the ways in which different public spaces shape the concept of place for people in the cities are important (McCarthey, 2006). Amenities provided with the public spaces and the various characteristics it poses particularly by looking at the human side of planning, placemaking activities enhance public spaces (Ghel, 2009; Amin, 2008). Project for Public Spaces (2009) defines place into four main components: sociability, uses and activities,
comfort and images, and access and linkages as shown in Figure 2.3. Sociability is the ways in which humans use the public space and the purpose of this use which assists with uses and activities, comfort and images, and access and linkages (Dovey, 2016). Uses and activities is an important component for public art, as the need for public art to be active, fun and useful would be important in making the art an interactive one (Miles, 1997). More recently, placemaking has grown towards ‘creative placemaking’ a movement specifically for public art and creative activities in the public space (Project for Public Spaces, 2009). Creative placemaking looks at the benefits people have by using art in the public space, focussing on civic engagement and social interaction with public art (McCarthy, 2006). The primary aim of creative placemaking is to get people involved with art and revitalize new spaces. The model in Figure 2.3 on ‘what makes a great place’ demonstrates the aspects that make a public space successful.

![Figure 2.3: Model of a great place by Project for Public Spaces.](source: www.pps.org)
2.2.6 Place Attachment and Sense of Place

Place attachment is a geographical and environment psychological phenomena which is recently being addressed in planning. Place attachment is the bonds and meanings people create with their environments such as public spaces that have special significance for people to re-visit the place (Mitchell, 2014; Harris, 2011; Parkinson, 2012). Altman and Low (1992) suggest that the ‘place’ includes different actors, social relationships which provides an emotional bond for people towards the particular place. When people visit the place for the first time, the environment in itself doesn’t hold any meaning, but when people associate with the amenities and social structure of the environment, it becomes a ‘place’ which carries emotional bonds and meanings to the individual (Altman & Low, 1992).

There can be individual and societal place attachment where the place might be significant for the society at large rather than just for an individual. However, because individuals have an impact on creating the public realm, the attachments people hold towards public spaces might not be static (Massey, 2005; Gifford & Scannel, 2013). These attachments can change with the built form, and on the effect the community has on the individual. Frederickson and Anderson (1999) indicate that “it is through one’s interactions with the particulars of a place that one creates their own personal identity and deepest-held values” (Frederickson & Anderson,1999, p. 22). This quote suggests that for each person, the significance and the value of the place might not be similar and the value one person holds towards a place might be different to another person.

There is a three-dimensional, tripartite framework towards place attachment (Gifford & Scannel, 2013). The framework presents the main categories identified in literature in regards to place attachment. The three-dimensional model is explained in the quote below:

“The first dimension is the actor: who is attached? To what extent is the attachment based on individually and collectively held meanings? The second dimension is the psychological process: how are affect, cognition, and behaviour manifested in the attachment? The third dimension is the object of the attachment, including place characteristics: what is the attachment to, and what is the nature of this place?” (Scannel & Gifford, 2010, p.2).
Figure 2.4 depicts the three-dimensional model in detail. The model could be useful when analysing the ways in which people interact with public art in the public spaces. If people stay long around the public space or re-visit the sculptures regularly, it might show a level of attachment to the place and the object they are interacting with (Frederickson & Anderson, 1999). People might associate many positive or negative feelings with the public space such as pride, love, affection, anger and rejection (Scannel & Gifford, 2010). These emotions provide a basis for their perspectives of the place and their behaviours towards the public space and the public art located in the public space.

![Place Attachment Model](image)

*Figure 2.4: A model demonstrating the concept of Place Attachment.*

*Source: Adapted from Scannel & Gifford (2010)*

Drawing from place attachment, the concept of sense of place is being used in architecture and urban planning. Sense of place, like place attachment, is about the values people hold towards the place and the various meanings they attach to the particular place (Altman & Low, 1992). However, sense of place also considers the overall character of the place including the quality of the place. It draws from the works of Kevin Lynch (1990) and Gordon Cullen (1995) who observed various places and recorded how people use and understand the place they are in. The notion of legibility
(also known as imagine-ability and visibility) is important when people navigate places within the city (Lynch, 1990). The mental maps people draw from their experiences and physical movement of the city, contributes to a sense of place. According to Lynch (1990) cities have five main components: Path, Node, Landmark, Edge and District.

The physical environment can relate to identity and the structure of the mental image, similar to place attachment theories which place importance on how people perceive and relate to the space (Cullen, 1995). Here, sense of place would need to be identified by understanding how people interact with their physical landscape. The various experiences people form from the place is understood to influence their interaction with the place. It is important for public spaces being studied in this thesis, as people’s interactions with public art might indicate their perspective towards the place and their sense of place in the public space (Russ et al, 2015; Cullen, 1995). The combination of these factors determine how people relate their personal experiences to the place which in turn contributes to how they interact with the place.

The above theoretical concepts in this section give a comprehensive overview of public spaces and the various elements that need to be present to make the public space a good one. However, one gap that was found in this literature is that it fails to attribute public space elements in relation to public art. Most of these spaces are analysed without particularly relating them to public art in the public space. Art could be included in some of the concepts stated in the literature, but the fact that they do not specifically relate public art to public space can be critiqued. This study aims to fill that gap by bringing these concepts in this section of public space and linking them to public art practice. The next section looks at public art within public spaces.

2.3 Public Art in Public Space

Public art in the public space, gives the public space a focus and a reason for people to engage with the space (Hawkins, 2013; Berg, 2009; Dovey, 2016). Initially public art was thought to beautify the landscape and serve a purpose for the public (Dovey, 2016). Public art is subjective with ‘specific publics’ each forming their own opinion or meaning towards the public art (Miles, 1997). Public art is usually designed for the public in the public space rather than for the artist or the council enforcing the artwork. The importance of the general public is evident in the quote “the fundamental purpose of public art is shaped by its publics, which comprise a multifaceted
“...audience” (Zebracki, 2013, p.303). This quote suggests that the people shape the way the public art is used and how it is characterised in the urban environment. Artists and the public art professionals collaborate on many instances to produce a public art that is suitable for a public space (Miles, 1997). Public art can bring the community together and create a place of meaning (Sharp et al, 2005; Hein, 1996). The role of the general public supports the definition of public art where public art is art that is located outside in the public spaces of the city for accessibility of the general population rather than inside a museum or a gallery space.

All the concepts explained in the previous section of public space can influence public art in different ways. Public art can contribute to the multiplicity and the overall quality of the environment (Gehl, 2011; Massey, 2005). When people feel comfortable in the public space, there can be some form of connection or interaction with public art, this can make the reaction to public art in public space convivial (Shaftoe, 2008). Placemaking includes the ways in which public art makes the public space inclusive and contributes to bringing the community together (Dovey, 2016). Similarly, place attachment and sense of place can be a function of interaction with public art, where people associating with public art feel a ‘sense of place’ and re-visit or spend more time near the artwork because of the emotional bond it creates in people within the public space (Scannel & Gifford, 2010).

Contemporary definitions of public art have suggested the theory of ‘art in public places’ where the public place is important in determining where the artwork is located (Hawkins, 2013; Zebracki, 2013). Art in public places would be relevant for this study as it looks at specific public spaces in New Zealand. Art in public places refers to artworks located in public places as site specific artworks where the location creates how the art is perceived such as site specific art is an artwork created for a specific location (Catiere & Zebracki, 2015). Art in public places can be defined through the two way relationship between the art in the public place and the public place’s contribution to the artwork (Hein, 1996; Hawkins, 2013). Site specific art can be temporary or permanent. An example of site specific artwork is Antony Gormley's Angel of the North in Gateshead in England as depicted in Figure 2.5 (Gormley, 2016). The artwork in Figure 2.5 has been located at a specific place in Gateshead as it is thought of the best place by the artist for people to understand and engage with the artwork (Amin, 2008; Gormley, 2016). The Angel of North sculpture brings about a sense of awe, wonderment and togetherness in the public space because
of the meaning, size and the nature of the artwork (Amin, 2008). Antony Gormley, on the other hand indicates that:

“the angel has three functions - firstly a historic one to remind us that below this site coal miners worked in the dark for two hundred years, secondly to grasp hold of the future, expressing our transition from the industrial to the information age, and lastly to be a focus for our hopes and fears - a sculpture is an evolving thing" (Lindell, 2015, p.1).

The above quote suggests that site specific public art can create a purpose and symbol for the space it is located in. Anthony Gormley has also created Iron Man in Victoria Square in Birmingham which is a site specific sculpture located in a more defined public space (Gormley, 2016). As Hein (1996, p.4) suggest “public art today seems to engage more abstract concerns and more ephemeral interpretations of site, memory, and meaning.” The meanings attached to public art suggests that people’s emotional connections to public art can be important in understanding their relation to the public space (Hein, 1996).

![Figure 2.5: Angel of North, a site specific sculpture, in Gateshed, England.](https://biggsytravels.com/2014/09/06/photographing-the-angel-of-the-north/)
Site specific public art is common to be found in public spaces as they are a part of the regeneration plan or as part of the site when the public space was being built (Hall & Robertson, 2001). Along with permanent artworks, temporary public art has also been common to activate public spaces (Amin, 2008; Hein, 1996). Temporary artwork does not consider the site specificity in particular, but still has an impact on the public (Lindell, 2015). They can bring about activities and interactions in ways that permanent artworks might not. For example, some public spaces in Melbourne have initiated temporary public art with light and sound technology such as the Sonic Light Bubble in Federation Square which was used to capture people’s attention and bring the public together in a public space (Fed Square, 2017).

As Amy McBride, an arts administrator based in New York says “I don’t think temporary work is so much the be-all and end-all of defining place, but it’s a fantastic way to start to get people to pay attention to otherwise ignored space” (Huebner, 2013). Temporary artworks can also bring about a change to a previously known public space and brighten the space (Fed Square, 2017; Huebner, 2013). New Zealand’s public spaces also have temporary artworks regularly in the public spaces of Auckland, Christchurch and Dunedin. Although this study concentrates on permanent artworks, if there are any temporary artworks during the time of study, these are included in the data collection process. This section has suggested that public art can act as a symbol for the public space and create encounters with the art and people. The next section looks specifically into public art as an interactive component for people and the concepts that contribute to making public art interactive to the public.

2.3.1 People’s Interaction with Public Art

People’s interaction with public art stimulates thoughts, movements and actions that some public art allow more than others (Lossau & Stevens, 2014; Cant & Morris, 2006). There is a sense of attraction by the public who need to be physically involved with the art. Some scholars suggest that people’s physical interaction with public art creates a type of ‘play’ in the built environment, where people are actively engaged with the public art (Stevens, 2006; Zebracki, 2012). To take this one step further, this playful feature creates an affordance between the public and the art (Stevens, 2006). Affordance also includes the relationship between the public art and the public space.
Affordances are where people and environment are inseparable and have a direct effect on each other (Lossau & Stevens, 2014). When spaces provide affordances, they assist people to use their bodies to express themselves in the built environment and is important in understanding how people move or react to public artworks (Stevens, 2006). When people interact with an artwork they might have a positive perception of the artwork, or might just be experimenting with the public art for the first time (Zebracki et al, 2010). However, interaction with public art has not been specifically studied as much as public art in general, suggesting a gap in the literature available on the topic which this research attempts to fill.

Affordances in public spaces with public art particularly sculptures has been recently studied (Stevens, 2006; Lossau & Stevens, 2014). The term ‘affordance’ defines the way people move and use the public art as a consequence of people’s needs towards the environment in an interactive nature (Lossau & Stevens, 2014). An example of affordance is Cloud Gate in Chicago’s Millenium Park, as it is a sculpture that defines movements towards and away from it in a ‘standing relation’ to the artwork (Stevens, 2006). Cloud Gate “has a continuous, curved mirror surface that encourages people to stand close in front of it, move around and touch it, to explore and play with their own reflections and that of the city skyline” (Lossau & Stevens, 2014, p.26). People demonstrate affordance with public art in different ways, such as, resting or standing on top of artworks as movements that satisfy the physical need of the person (Stevens, 2006). Affordances also relate to people sitting on the plinths of artworks and that “people sit on artworks even when it is not obvious or easy to do so, because of their excessive height, uneven surface or uncomfortably hot or cold temperature” (Lossau & Stevens, 2014, p.25). An example of this is in the Memorial of Murdered Jews of Europe in Berlin where people climb and sit on the stelae of the memorial (Stevens, 2006). Many of the times these movements do not have much to do with the artwork in itself and people use playful movements or bodily functions without a direct practical function but as a response towards the interactive effect of the artwork (Zebracki, 2012; Zebracki, 2013). Interactive artworks provide people an opportunity to touch, see, walk on the plinths, step or climb on them which are all forms of affordances in the environment (Lossau & Stevens, 2014).

There is also public art literature in engaging geographies which directly relate to people’s engagement with public art. ‘Art engagers’ is a concept where people actively engage with public art through various movements and stimuli presented by the public art (Lossau & Stevens, 2014;
Catiere & Zebracki, 2015). Zebracki (2013) gives an example of Paul Mc Carthy’s Santa Claus sculpture in the Netherlands. As this sculpture was controversial because of the way it looked, resembling a sexual toy, it was known by people as the ‘Butt Plug Gnome’ which created differences in opinions with how people engaged with the sculpture. Zebracki (2012; 2013) suggests that there is a nexus when people interact with public art, where the person interacting is “in a constant, iterative interplay with the object of art, with space (which is multi-scalar), with himself or herself (performative by nature) and with time” (Lossau & Stevens, 2014, p.167). As the quote suggests this interaction is the subject–object–space–time nexus where all the categories are interrelated and affect each other when a person interacts with an artwork which is the ‘object’ (Lossau & Stevens, 2014; Zebracki, 2012). To understand this concept, it is important to look at how the subject interacts with the objects in the public space and the time in which the interaction is taking place. With Santa Claus people interacted in many ways through tactile movements and by taking photographs (Lossau & Stevens, 2014). Tactile engagements with public artworks also indicate a level of interaction that is present in the nexus (Zebracki, 2012). Physical interaction “provides an open social sphere where people express and share experiences, thoughts and critiques” (Lossau & Stevens, 2014, p.179). Affordance is relevant in this study which looks specifically at interactions with artworks in public spaces.

Figure 2.6: People interacting as a response of affordance on the Memorial of Murdered Jews of Europe in Berlin, Germany.

Source: Eva Blue, Flickr
The theory of ‘contact zones’ in which artworks enable contact with the object and other human beings surrounding the object is also important to people’s interaction with public art (Askins & Pain, 2011). Although the research on contact zones predominantly focussed on multicultural interactions between and among people, it indicates that public art can provide contact zones which enable interaction (Berg, 2009; Miles, 1997). Contact zones are a result of tactile interaction with artworks, where physically interacting with public art contributes to discussion and community engagement (Askins & Pain, 2011). Academic literature surrounding contact zones is about integration and meaningful contact between people and public artworks where public art interactions enable people to form a cohesive community where differences in ethnicities and race can be submerged (Catiere & Zebracki, 2015; Cant et al, 2006). If an artwork enables interaction and if people are physically involved with the artwork, then there is a chance for contact zones in the public space (Hawkins, 2013). Contact zone is important for analysing how the public space enables public art interactions with the public. As the installation of public art is in many ways related to the regeneration of the public space, the next section analyses the concepts relating to urban regeneration.

2.4 Public Art, Public Space and Urban Regeneration

Urban regeneration refers to the social, economic and cultural regeneration of a previously under-used area (Hall & Robertson, 2001). The social and cultural revitalisation of the public space might consequently lead to economic boost and income growth (McCarthy, 2006). Public art contributes to regeneration of a public space in many ways, and helps people identify, create meanings, a sense of inclusion and understanding themselves in the public space. Sharp et al (2005) suggest that cultural policy can contribute to social inclusion and cultural regeneration in a public space. Bailey, Miles & Stark (2007) support this by suggesting that cultural policy is important in understanding how quality of life is improved in cities through revitalising an old location with new facilities in the public space that enables people to re-visit and linger in the public space for a long time. Revitalization is also evident in Evans (2001) in the following quote:

The arts and cultural industries … can distinguish themselves by restoring identities as well as local economies, in an eclectic urban society conscious of not only the traditional, but
also of other cultures (and lifestyles), whether also local or experienced through the mass media, and by exchange/fusion in all its forms. (Evans 2001, p. 267)

The above quote suggests that regeneration strategies can contribute to a lifestyle change in the city where people are more involved in the built environment around them by making use of the regenerated public spaces (Evans, 2001). Public art has contributed to this lifestyle change in a fundamental way as people are drawn towards artworks in the public space they spend time in (McCarthy, 2006). The art is mostly a cultural, social or psychological consequence of regeneration which Hall & Robertson (2001) support as they indicate that regenerated public spaces can promote social inclusion, health and well-being of the public. Figure 2.7 adapted from McCarthy (2006) identifies the various benefits of public art in urban regeneration. Some of the categories identified have been looked at in detail in other sections of this chapter such as place identity and sense of place. As evident, there are many benefits of public art to urban regeneration. The following sections considers other positive impact of public art in urban regeneration.

![Figure 2.7: Figure showing the benefits of having public art for urban regeneration.](Image)

*Source: Adapted from McCarthy (2006)*
2.4.1 City Image and Economic Benefits of Regeneration

Regeneration can improve the image of the city and create an economic boom in the regenerated space (Evans, 2001). To create a change in the space, economic input and investment into the amenities and design of the space is important (Cameron and Coaffee, 2005). Many new recent public artworks form a symbol for the city such as Eiffel Tower in Paris and Millennium Park in Chicago which contributes to people frequently visiting the space and consequently leading to more locals and tourists who are willing to spend money in the public space which creates an economic investment and identity for the city (Furman, 2016; Pratt, 2009). Regeneration improves the city’s infrastructure and facilities by supporting businesses and job creation especially in public spaces which have cafes and restaurants as part of the design (Pratt, 2009).

As more people use the space and interact with public artworks there is an increase in financial capital and economic increase in land values (Pollack & Sharp, 2011). An example is the City of Gateshed in UK which implemented a public art regeneration project which has subsequently improved the image and tourism in the city (McCarthy, 2006). It is suggested by Furman (2016) that culture and capital played important parts in this regeneration scheme and that public art was an important aspect in gentrification and regeneration of Gateshed. Regeneration has given the region around the public space which was previously underused an increase in property values and promotion of the public space (McCarthy, 2006). Urban regeneration public art projects can change the structure, function and fabric of the city. The next section looks more closely at creating social cohesion through regeneration.

2.4.2 Developing Social Cohesion through Regeneration

Creating a communal space with public art for people to use can bring many positive benefits to the public space (Colantonio & Dixon, 2010). The community can have a positive effect on city planning in an economic, cultural and social sense (Furman, 2016). Developing a sense of community in the space, evidently needs economic input and investment into the public space so that it is beneficial for the public to use (Paddison, 1993). There have been many recent examples of regeneration schemes which have been used in deprived neighbourhoods to create a sense of social cohesion in the community. An example is Damaia and Buraca in the city of Amadora in Lisbon, which was a deprived neighbourhood with high drug use and criminal activities, which
wasn’t perceived to be safe by residents and city dwellers (European Commission, 2012). The project involved renovating the buildings and creating new public spaces in the community to create social cohesion. This example of regeneration drastically changed the social and economic feel of the neighbourhood, leading to low crime rates and more community oriented activities taking place in the city of Lisbon (European Commission, 2012). People were also seen to use the public spaces and interact with the artworks creating positive experiences for the residents of the low-income neighbourhood.

Another example of how public art can contribute to social cohesion and sense of place is Manchester’s Northern Quarter where public art stimulated urban regeneration strategies in the region (McCarthy, 2006; BBC, 2010). It has a long history where it was thought to be ill-kept during the industrial revolution and identified with a bohemian culture. Northern Quarter’s revitalisation included many bars and cafes with public artworks now draws people to the regenerated area, creating a sense of communal feeling and identity with the public space (Furman, 2016). The Northern Quarter Public Art Scheme was used to identify the district’s unique cultural identity. Many artists including Banksy have been said to paint the walls of Northern Quarter along with other unique sculptures which gives it a new identity and creates a cohesive environment for people to engage in (BBC, 2010; Pollack & Sharp, 2011). Figure 2.8 is of the Big Horn sculpture which was made from industrial parts, now a symbol and a sign for the landmark and the city (McCarthy, 2006).

The above examples suggest that regeneration can significantly change the look and feel of an urban space which might have previously been under-used. The regeneration strategies adopted by the councils can create social cohesion and communal engagement in the public space, leading to many social activities and innovative ideas in the region. The next sections look specifically at some case studies of interactive public artworks to understand the impact public art has on people.
Trafalgar Square, London, United Kingdom

Trafalgar Square was first initiated by Charles Barry in 1840s. Since then, it has gone through a number of regeneration changes to revitalise the public space and has given more attractions to people using the space (Lossau & Stevens, 2014). The most recent regeneration was done in 2003 which an 18 month redevelopment which involved pedestrianising the public space (Escobar, 2014). This work included closing the eastbound road in the north side and pedestrianising around the three sides of the square (Escobar, 2014). The square provided more facilities for disabled access, public toilets and cafes along the gallery and the square. It also involved the initiation of the fourth plinth and other public artworks along the square (Lossau & Stevens, 2014). The square has four plinths each with a statue or a public artwork that is noticeable to the public. There is also a large fountain in the square where people sit on, interact with and play with as evident in Figure 2.8.

Figure 2.8: Big Horn Sculpture in Northern Quarter, Manchester, U.K.
Source: www.manchesterhistory.net

2.5 Excellent International Case Studies
The fountain can indicate a sense of affordance for people in the public space with the fountain (Lossau & Stevens, 2014). Trafalgar Square is a well-known landmark around the world and for London where it has become a primary tourist attraction and a civic space for all people to use.

There are many other public artworks in Trafalgar Square which people engage with, this includes Nelson’s Column at the centre of the square guarded by four lion statues (Lossau & Stevens, 2014). The lion statues are interactive as people sit on it, touch and take photographs as evident in Figure 2.10. There are many statues of prominent people in the square but these are not interactive but rather a representation of history and contribution for the city of London. The Fourth Plinth has been the most recent addition to the square. The Fourth Plinth is the most contemporary attraction in Trafalgar Square (Searle, 2009). There have been many interactive art projects on the Fourth Plinth where people have displayed and performed on the plinth as well. An example of this interaction is an activity on the Fourth Plinth by Antony Gormley in 2009, where he exhibited the human-sculpture art form ‘one and the other’ (Searle, 2009). In this space, for a hundred days,
around two thousand chosen members spent an hour on the fourth plinth enacting their moment of fame in different ways that they wished. In an interview, Gormley stated:

“In the context of Trafalgar Square with its military, valedictory and male historical statues, this elevation of everyday life to the position formerly occupied by monumental art allows us to reflect on the diversity, vulnerability and particularity of the individual in contemporary society. It’s about people coming together to do something extraordinary and unpredictable” (Daily Telegraph, 2009, p.1).

The above quote suggests that Trafalgar Square gives people a reason to interact with the public space where they can enact their own thoughts and feelings in relation to the public space. Such public art initiatives are important in raising awareness and bringing a togetherness in the community. There have been many other popular artworks in the fourth plinth such as David Shrigley’s Thumbs Up, a rooster by Katharina Fritsch and other contemporary artworks which make people contemplate and interact with the artworks in Trafalgar Square (Escobar, 2014).

Figure 2.10: People interacting with the lion statues in Trafalgar Square.

Source: www.city-walks.info/London-en/Trafalgar-Square.html
Forrest Place, Perth, Australia

Forrest Place is a pedestrianised square located in the CBD of Perth, Australia. It was redeveloped in 2014 making it the most used and visited public space in Perth. There are many activities which are usually held in the square for people to visit and encounter other people in the square (City of Perth, 2015). There are also public artworks which have been recently redeveloped into the area particularly temporary artworks which are frequently held in the space. There are a few fountains and a sculpture called “Situate” which has received a lot of attention by the people of Perth (City of Perth, 2015). Situate in Figure 2.11 is said to look like a cactus and adds colour and vibrancy to the city and children are known to interact with the artwork. There is also a “fountain of the big granite ball you can push around in its base” (City of Perth, 2015, p.10). When people push the ball around the fountain it creates an interactive element with the artwork, suggesting that Forrest Place has been a successful public space for the public to interact with through its new regeneration in 2014. Pedestrianisation of the square has also created more space away from the traffic roundabout so that people can move and use the space more freely and frequently (City of Perth, 2015). This has created a sense of place and movements of affordances within the square (Lossau & Stevens, 2014; Shaftoe, 2008). The sculpture and the fountain also create contact zones for people to interact and personally engage with the public artworks in the square (Lossau & Stevens, 2014).

Figure 2.11: Street dancers dancing around the Situate Sculpture in Forrest Place, Perth, Australia.

Source: Wikipedia Commons
Millennium Park, Chicago, United States of America

Millennium Park has become one of the biggest tourist attraction in United States since it’s regeneration in 2009 (City of Chicago, 2017). The park was developed in 2004 and has free admission to everyone. Since its development, it has gone through many regeneration projects to constantly improve the facilities and the space offered for the public (City of Chicago, 2017). The park has a number of interactive sculptures including Crown Fountain which changes images behind a screen, spitting out water so that the public can bathe and enjoy the fountain (Lossau & Stevens, 2014). This fountain in Figure 2.12 offers an escape from summer heat and provides people a play area to personally interact with the water from the fountain (Lossau & Stevens, 2014).

![Image of people bathing around the Crown Fountain in Millennium Park](image)

*Figure 2.12: People bathing around the Crown Fountain in Millennium Park, Chicago, USA.*

*Source: Woodywonderworks, Flickr*

Perhaps the biggest attraction in Millennium Park is the Cloud Gate, a sculpture by Anish Kapoor shaped in the shape of a bean, giving a concave view of the person interacting with the sculpture and the skyline of Chicago city (Lossau & Stevens, 2014). The sculpture in Figure 2.13 has gained immense attraction and reputation throughout the world as one of the best public artworks which
stimulates thought and interaction with people who linger along the sculpture for hours just to view their own image, take photos or walk below the concave sculpture (City of Chicago, 2017). Many children and adults touch the sculpture and sit around it while walking alongside it, creating a very attractive feature for the public to engage in (Lossau & Stevens, 2014; City of Chicago, 2017). Lossau & Stevens (2014) suggests that the Cloud Gate creates affordances in the environment as people’s movements with the sculpture can impact their thoughts and perceptions of the city. Millennium Park creates a convivial space for people to relax in through many amenities in public art (Shaftoe, 2008). The public art has led to place attachment where many tourists visit Chicago for Millennium Park creating a sense of place within Chicago. The artworks significantly contribute to the sense of place, art engagers, contact zones and conviviality of the space as they form as one of the main attractions of the public space (Lossau & Stevens, 2014).

Figure 2.13: People interacting with the Cloud Gate Sculpture in Millennium Park, Chicago, USA.

Source: https://traveldigg.com/cloud-gate/
Federation Square, Melbourne, Australia

Federation Square was first developed in 1997 and redeveloped in 2002 (Fed Square, 2017). It went through a series of changes including its connection to the Yara River and its space to the riverfront (Fed Square, 2017; Bishop, 2007). In 2006, the square was extended from the Federation Wharf to the Yara River by regenerating the vaults along Princes Bridge into cafes and ferry terminals with elevator access to Federation Square (Fed Square, 2017). Federation Square is the biggest square in Melbourne and is located in the CBD. It is also well known worldwide as one of the best public squares in the world (Fed Square, 2017; Bishop, 2007).

Since its regeneration project, the changes have included many new public artworks including some permanent ones which are open to the public on a daily basis (Bishop, 2007). Temporary artworks are also known to be included in the Federation Square, giving people ample opportunity to interact with public art in the square (Fed Square, 2017). At present, it features three permanent artworks which gives people an opportunity to walk on the drawings, think about the artwork and engage with it physically (Fed Square, 2017). These are Sun Drawings by Christopher Bell which change colour and brings out sunlight as people pass through the artwork called ‘Nearamnew’ by Paul Carter which are poetic inscriptions that people can walk on and read as they pass through the square. The Red Centre by Konstantin Dimopoulos can illuminate light and burn out fire as people walk through the square (Fed Square, 2017).

The Red Centre in Figure 2.14 can spark imagination and thought while giving a feeling of interaction mentally as it captures the attention of the public who can stay in the space for a long time to engage with the artwork (Fed Square, 2017). The art can contribute to a sense of togetherness and situated multiplicity in the square while also giving it a sense of place. People who engage with the artworks might visit the space often for similar experiences and encounters. This artwork also creates affordances and art engagers towards the public art, where people’s movements can be observed and recorded.
The above four case studies give excellent examples of how public art can be interacted with in public spaces worldwide. They provide many successful public artworks in public spaces that allow people to engage with on a regular basis. These case studies are important while conducting this research in New Zealand to understand how people use the public space and to understand the characteristics that make a successful public space.

2.6 Conclusion

This chapter has given an overview of the literature available on public space in relation to public art. As evident, the topic is multidisciplinary and has a very broad framework. However, literature on city planning in public spaces has been emphasised in understanding the relationship between the public space and how it enables interaction with public art (Hawkins, 2013). It has provided many key themes that form the basis for this study. Firstly, the main characteristics of public spaces were discussed to understand the role of public art in the public space (Gehl, 2010). Secondly, public art literature was analysed in relation to the space that it is located in (Zebracki, 2013). The interactive nature of public art was also analysed although there was not a lot of
literature written on the interactive component of public art. This also looked at movements, perceptions and behaviours towards public artworks as indicated by various scholars in public art (Lossau & Stevens, 2014). Thirdly, the regenerative component where a change is set to take place in the public space was looked at and identified why regeneration is important to public spaces (McCarthy, 2006). Some international case study examples were also demonstrated to understand how public art has been used in regenerated public spaces. All these indicate that it is important to provide successful public spaces for people that includes public art which can be interactive. All the components analysed in this literature review serve the purpose of understanding what makes public art interactive and successful in public spaces.
Chapter 3
Research Methods

3.1 Introduction

This chapter outlines the research approach that is used to analyse the data collected for people’s interaction with public art in public spaces in Auckland, Christchurch, and Dunedin. This study uses a mixed methods research approach with both qualitative and quantitative data. Firstly, Semi-structured interviews are conducted with people who had knowledge about public art. Secondly, video recordings were undertaken and tabulated in an observational matrix. These methods support the nature of the research topic, for example, the video analysis was used to understand the ways in which people directly engage with public art in the six public spaces that are being studied (Johnson & Onwueguzie, 2004). The research topic uses a conceptual framework where human experiences and engagement with public art is considered. To support this research topic, interviews are conducted with key stakeholders and coded to understand the results of the methodology as indicated in the next chapter. The chapter also analyses Public Art Policy documents in Auckland, Christchurch, and Dunedin which are important in understanding the context of public art decisions in New Zealand.

The chapter begins with a discussion of the research strategy that was used in this study. Following this, the role of secondary data which are literature review and policy documents is discussed. Then the primary data is highlighted with the case study examples explaining the site selection and location of each public space providing a rationale for including them in this study. The other primary data which are an observational matrix and semi-structured interviews are then individually discussed further. The data provides insights into the reasons for the choice of specific methods, policy and research strategy. The data gathered using the methods discussed in this chapter, are presented and analysed in the results and discussion chapters of the thesis. This chapter discusses the primary data collection, transformation and analysis of the research process that are
undertaken. It also describes the area of study, the research design as well as data analysis, limitations and ethical considerations that are needed to be able to empirically conduct the research.

### 3.2 Research Strategy

This study employs a mixed methods research design. A mixed methods approach includes both quantitative and qualitative research to provide a better understanding of the data collected and the research problem undertaken by the researcher (Johnson & Onwueguzie, 2004). Qualitative methods cannot be measured or strictly calculated as with quantitative methods. However, qualitative methods provide their own insights through open-ended techniques, which can be coded and examined. Quantitative methods are close-ended data that can be measured (Tashakkori & Teddlie, 2010).

Qualitative data that was undertaken for this research is semi-structured key informant interviews by stakeholders who had knowledge and experience in public spaces, placemaking, regenerated public spaces and public art’s relation to public space in each of the three cities. The main focus of qualitative interviews to gather open-ended data that is useful in understanding the uses, purpose and strategies that are employed with public art in public spaces in these specific locations (Johnson & Onwueguzie, 2004). Quantitative data is collected through an observation matrix in the form of video recordings which are categorized into different themes to understand how many people interacted with public art and the various ways in which people did this. By using a mixed methods approach both of the qualitative and quantitative data can be analysed to a greater extent by gaining in depth understanding of both the techniques (Teddlie & Yu, 2007). Triangulation with qualitative and quantitative data is thought to be an advantage while conducting mixed methods approach which is the use of several means to examine the same data in order to avoid the bias created by using one specific method (Johnson & Onwueguzie, 2004; Trainor & Graue, 2013). Triangulation is used in this research to accurately understand different views of the data collected in relation to how people interact with public art (Trainor & Graue, 2013).

As this study is conducted in three different cities, Auckland, Christchurch and Dunedin, it is important to consider the overall characteristics of these cities such as the population, the size and the location of the public space in order to understand how people use the public spaces. For
example, if an artwork is located in a prominent public space in the central city area, it might be well-used in comparison to a location that is secluded. However, most of the artworks that are being studied for this study, are located in a prominent location that is well-known to the city’s residents.

3.3 Secondary Data

3.3.1 Literature Review

A literature review is a significant part of a thesis. A literature review is conducted as part of this study to demonstrate the secondary material available on the research topic. As a preliminary step, the main aim of the literature review is to provide an overview of the available literature to answer the research question. The methods used to conduct the research are determined by the literature review and how people have analysed similar situations in the past. Further, the literature review assists the researcher to evaluate the study’s research questions with the current body of literature and knowledge available on the topic.

Chapter Two has demonstrated the knowledge and body available on interactive public artworks with case studies. Some of the main themes this literature review identified are of public spaces and public art. In public spaces, literary concepts such as placemaking, sense of place, place attachment, conviviality in public space and situated multiplicity are identified. This further influenced the concepts relating to interaction with public art such as affordances with public art, art engagers in public art and contact zones are also identified. These concepts provide a theoretical framework for this study which are used to understand the type of primary data that could be conducted for this study. The literature review is further used to analyse the results and discussion chapters of the thesis.

3.3.2 Public Art Policy Documents

The planning context in New Zealand gives some importance to public art in its legislative structures and frameworks (New Zealand Legislation, 1991). This section answers research objective four which is ‘what are the public art policies of Auckland, Christchurch and Dunedin?’ To answer the research objective, it looks at the key public art documents of each city. The District
and Regional Plans of Auckland, Christchurch and Dunedin have mentioned public art and the importance of creative activity in the city (Auckland Council, 2014) Public art can contribute in providing a vibrant built environment through the public spaces in the city (Christchurch City Council, 2002; Dunedin City Council, 2010). There needs to be resource consenting approval before the public art is installed in a public space which aligns with the legislative framework of the Resource Management Act 1991 (New Zealand Legislation, 1991).

Since public art affects how the land is being used in the built environment, it relates to the category of land use in the RMA (New Zealand Legislation, 1991). However, the RMA and other national legislations do not give specific importance to public art. There is also a financial budget allocated by the City Councils for public art that is gained from ratepayer’s taxes that is considered before installation of public art in the city (Dunedin City Council, 2010). For these reasons, public art is an essential process of city planning legislation in New Zealand. The next section looks at the main public art policies in Auckland, Christchurch and Dunedin to understand how public art is incorporated in each city.

**Auckland’s Public Art Policy**

Auckland City Council’s Public Art Policy (2014) focuses on promoting creativity and bringing artworks into the public realm of the city. There is an emphasis on cultural diversity and multiculturalism in the city, specifically on the Maori community and acknowledging Maori artistic talent in the city (Auckland Council, 2014). The policy also relates to the distinct characteristics of Auckland city such as beaches, islands, forests, heritage and natural landscape in the city, for example providing public art in the viaduct harbour (Auckland Council, 2014). Auckland Council wants to commission artworks that are site specific and provide a distinct characteristic to Auckland’s unique landscape. There is not much focus on interactive public art, however, the document mentions that one of their aims is to provide quality public art that people can enjoy which can be achieved through “public art that delights, welcomes challenges and inspires” (Auckland Council, 2014, p.9). Figure 3.1 below details the vision, outcome and principles for public art according to the Public Art Policy.
Figure 3.1: Auckland Council's vision, outcome and principles for Public Art.

Source: Auckland Council Website

Figure 3.1 shows the main vision, outcomes and principles for public art as highlighted in the Public Art Policy. Figure 3.1 suggests that many of the words used such as ‘thought-provoking’, promoting cultural significance in the region and transforming public places, all indicate that people’s interaction with public art is an important aspect for public art in Auckland city (Auckland Council, 2014). Auckland’s Public Art Policy also emphasizes city planning concepts such as promoting a sense of place, giving the public space a character through public art, giving the city an identity and providing a reflection of the built environment from the public art in the city (Auckland Council, 2014). Creating identity for the public suggests that public art is seen as essential for Auckland Council and having this public art policy is a statement that public art can transform Auckland city.

Auckland Council has also stated that the purpose of the policy document is to enable stakeholders to feel inspired to contribute to the city. The policy also gives a detailed understanding of how and why public art is incorporated into the city (Auckland Council, 2014). There is definitely an
appreciation and acknowledgement of public art in Auckland city through the Public Art Policy. The other two cities, Christchurch and Dunedin, do not have a detailed public art policy in comparison to Auckland. However, they have smaller documents which promote public art which is detailed in the next sections.

Christchurch’s Artwork in Public Places Policy

Artwork in Public Places Policy of Christchurch City Council focuses on the community involvement. Creating engaging public art in natural and urban environments within Christchurch is one of the main aims of the document (Christchurch City Council, 2002). The document was created in 2002, which was before the earthquake indicating that the composition of the city has changed considerably since then. The document might need to be revised to fit the art scene of the current structure and function of the city post 2011. Similar to Auckland, there is also importance given to Maori public art and the involvement of Tangata Whenua which was found to be important in the Christchurch context. The main aim of the policy is to “enhance the public spaces of the City of Christchurch by the introduction of artworks into the city environment as a means to enhance city and community identity and to promote the city as a centre of artistic and cultural excellence.” (Christchurch City Council, 2002, p.1). This quote suggests that the public art policy closely aligns with city planning as “urban and environmental artworks” and promoting art that contribute to the enhancement of the city. The following extract indicates the three main categories of artworks that Christchurch is investing in, to improve the city’s public art.

“There are three categories of artworks in public places:

1. Urban and environmental artworks: stand-alone artwork, usually created for the space concerned in an urban or natural environment.
2. Integrated artworks: artworks created as part of a site or building, which can be functional, for example a seat.
3. Community artworks: artworks created with a significant community involvement” (Christchurch City Council, 2002, p.4).

Christchurch’s public art policy is important in understanding the context of public art in Christchurch for people involved in public art and for the citizens and visitors of Christchurch who
are interested in understanding Christchurch’s public art scene. There is also importance given to site specific and temporary artworks in the policy because the document was prepared in 2002. It doesn’t reflect the present structure of the city. The policy still promotes Christchurch to appreciate public art and people’s interaction with it so that people feel a sense of belonging and attachment to Christchurch (Christchurch City Council, 2002). This policy relates public art being used as regeneration in Christchurch city to change the landscapes and public spaces of the city in a way that people interact and involve in the public spaces of the city to feel a sense of identity. The public art policy suggests that Christchurch embraces public art with this policy which is an important part of legislation.

**Dunedin’s Art in Public Places Policy**

Dunedin’s public art policy is similar to Christchurch’s but not as detailed as Auckland’s public art policies. It focuses on bringing people together in Dunedin through community engagement with public art and highlights quality public art to represent the city (Dunedin City Council, 2010). It doesn’t give details about how the policy changes or regenerates public art in Dunedin or how people are influenced by public art, but rather provides guidelines of the main points about what public art tries to achieve in Dunedin. The key principles of the policy are that “art encourages people to visit and explore the city” and “art is situated where people live, pass and visit” suggests that the policy promotes interaction and thought-provoking installation so that people can be involved in the public art scene (Dunedin City Council, 2010, p.2). The policy provides an understanding of the basic needs and structures of public art and why it is essential to have public art in Dunedin. People are a central part of the reason of having public art in the city, so that the public space is a ‘people space’ that encourages action and thought in the public realm (Dunedin City Council, 2010). People’s position in public art is indicated in the following extract:

“The key principles that this Policy adheres to about people and art are that:

- Art enhances the social and economic environment of the city
- Art is a way of valuing people and their communities
- Art is for people and must be accessible
- Art is a reflection of who we are
- Art involves and engages communities
• Art is a tool for building relationships between developers, communities and arts practitioners” (Dunedin City Council, 2010, p.1).

The above extract suggests that people are an important part of public art in Dunedin’s public art policy. The principle that “art is for people and must be accessible” should be implemented as public art has been on a hold in the city for the past few years. The city is also given importance as a place to exhibit art and to enhance community engagement which is evident in “Art enhances social and economic environment of the city.” Dunedin’s Art in Public Places Policy relates to the main objectives of this thesis and provides an understanding of the overall legislative framework of public art in Dunedin.

This section has demonstrated the important public art policies in Auckland, Christchurch and Dunedin. It has briefly stated the national legislation (RMA) that contribute to the land use consent of public art in public spaces. Evidently, all the three cities have a public art policy although Auckland’s policy is more detailed than Christchurch and Dunedin. Auckland’s policy could be more detailed because Auckland has a bigger public art scene than the other two cities as it is the biggest city in New Zealand (Auckland Council, 2014). All the three documents of public art policy place importance on people’s interaction with public art and public art’s contribution to creating a community within those cities. They also appreciate the multi-culturalism in New Zealand and supporting artworks from different communities (Auckland Council, 2014; Christchurch City Council, 2002; Dunedin City Council, 2010). These policy documents are important for the city planning legislations. The next section describes the primary data collected in this study.

3.4 Primary Data

3.4.1 Case Studies

A total of six public spaces are chosen, specifically two in each city, Auckland, Christchurch and Dunedin. This section follows a case study approach as it explains the reasons for the artworks chosen and the public spaces that are being studied for this thesis. Understanding the context of the space provides more knowledge of the sites chosen and the reasons for doing so. The case studies provide details about each site chosen and the artworks that are being studied. The interactive
nature of each of the public artwork and the similarities or differences between them is also highlighted. Some artworks are more interactive and popular than others, which is a result of a number of factors that are explained in the results chapter.

These three specific cities are chosen because of their creative and artistic scene within public spaces. Auckland as the biggest city in New Zealand, provides many amenities for the public that other cities in New Zealand cannot afford to. The Wynyard Quarter as a recent development is thought to be a good public space to study because of the various features and artworks it provides for the public. There is also regular activity in the Aotea Square and its location at the heart of the city, is the primary reason for choosing these public spaces in Auckland. Christchurch is chosen due to its proximity to Dunedin and the recent redevelopment in public spaces due to the earthquake. As one of the biggest cities in South Island it is also thought to be beneficial in understanding Christchurch’s public spaces and the temporary spaces such as Re-Start Mall provides valuable information about the city’s public spaces. Dunedin is chosen as the research is taking place at the University of Otago and the researcher lives in Dunedin for the duration of the thesis. It is useful to compare the public art scene of two big cities with a smaller city such as Dunedin. This can give greater insights into the study and its city planning frameworks and functions. Specific artworks were observed in each location of Auckland, Christchurch and Dunedin. The public spaces chosen are as follows:

**Auckland**

**Aotea Square**

Aotea Square is the central public space for Auckland located at the heart of the CBD (Auckland Live, 2017). When the data was collected, the square had some amenities such as the ice skating rink, still under construction. The only artwork present was an arch called Waharoa (Gateway in Maori) which acted as a passage for visitors symbolising traditional New Zealand art. This artwork was chosen as it has symbolised Aotea square since 2010 as a permanent site-specific artwork.

Aotea Square has been regenerated and changed a number of times. It was recently refurbished in 2010 (Auckland Live, 2017). During the time of the field work, the space was mostly surrounded with cafes and bars. It had some seating with wooden fixed chairs which was mostly used for
leisure and rest. Aotea Square was chosen as it has been a public symbol for Auckland for many decades. It is one of the most well-known public spaces in Auckland that is used by people for socialization and recreation and to take time out for leisure activities.

The Wynyard Quarter

The Wynyard Quarter is located in Waitemata Harbour along the Viaduct Basin of the Auckland Waterfront. It was used as a storage facility for petrol and chemical use prior to being renovated in 2012 (Panuku Development Auckland, 2016). It was a restricted area as the general public were not allowed to go through this area before it was regenerated. The main impetus for the renovation of Wynyard Quarter was The Rugby World Cup 2011 tournament in Auckland (Panuku Development Auckland, 2016).

Figure 3.2: Aotea Square Waharoa Sculpture, Auckland.

Source: Author (Claire Freeman)
Wynyard Quarter was designed as a leisure space for visitors and tourists to experience the world cup. At present, it is a large public space of around 37 hectares housing many bars, restaurants, landscape design, seating, activities and some artworks along the space. The public space is still being revitalized, with only the first stage of the plan being completed in 2011 to present time (Panuku Development Auckland, 2016). The next stage of development includes townhouses and apartment buildings around the space including a theatre space for visitors (Panuku Development Auckland, 2016). When the research was conducted, Wynyard Quarter was at its first stage of redevelopment. During this time, two main artworks were chosen for this study, namely The Wind Tree and The Sound of Sea sculptures. These two artworks were chosen as they were the most interactive sculptures in Wynyard Quarter as compared to other static artworks in the space.

![Wynyard Quarter Public Artworks](Figure_3.3_Wynyard_Quarter_Public_Artworks.JPG)

Figure 3.3: Wynyard Quarter Public Artworks, Auckland.
Source: Author

Christchurch

Cathedral Square

Cathedral Square is a permanent public space that is located in the heart of the central city area in Christchurch. The square has gone through a number of redevelopment strategies especially since the February 2011 earthquake which has damaged the cathedral which acts as a landmark for the site (New Zealand On Web Limited, 2017). When the field work was taking place for this study, there was no construction on the site.
The square has a number of artworks that are interactive, such as The Whare (Maori gateway) which people entered to see the cathedral. The Stone Cairn artwork, an artwork displaying a mould of rough stones, which was located on the pathway for people to see and glance at while walking. The moveable chairs which people could sit on, move and climb or play with during their time in the Cathedral. These artworks provided insights about how people engaged with them at various times of the day. There were other artworks in the Square which were not included in the data collection such as the Flag Wall and Statues of famous figures, as they were not thought to be as interactive as the ones being studied.

Re-Start Mall

Re-Start Mall is a temporary public area with retail stores, public art and food trucks for people to enjoy an outdoor space. It was initiated after the earthquake to “breathe new life into the central city” (ReStart, 2017, p.2). Re-Start Mall was active for 6 years from 29 October 2011 to April 30 2017 and it is now closed (ReStart, 2017). The public art that was recorded in this space were the Hannah Kidd Sculptures which many people interacted with. Hannah Kidd Sculptures were site specific, which means that the location that was selected for the sculptures in Re-Start was
important to display the sculptures. There were 3 different sculptures designed upon real people or ‘heroes’ who helped the community (ReStart, 2017). These included, a sculpture of a man with a lawnmower, a sculpture of a woman looking out a window and a sculpture of a woman feeding a cat. These sculptures are thought provoking and symbolized meanings for visitors of Re-Start Mall.

Re-Start Mall is different to the other public spaces that are being analysed, as it was a temporary structure with a variety of activities. Although it was on the site for six years, it has gone through periods of changes with the context of public artworks, food trucks and the shopping centers that were located in the space.
Dunedin

University of Otago Campus Plaza

The Campus Plaza in Otago University is a public space for everyone to use, was revitalised in 2016 with a major artwork called Pathways curated by artist Dr. Paul Dibble, and is a place that most students and staff of the university usually pass through or use as a thoroughfare (Dunedin City Council, 2017). The major purpose of the artwork is to provide a thoroughfare for students and staff. Pathways is a permanent sculpture and is also site-specific. Pathways sculpture aims at getting people’s attention while they are passing through the University of Otago. It is located at the heart of the campus, close to the Clock Tower, where many students pass through on a regular basis. The artwork is open for the general public to interact with. It would be interesting to observe the effects and changes that take place with the artwork, as it is a recent sculpture in the University.

Figure 3.6: Pathways Sculpture at the University of Otago, Dunedin.

Source: Author
Botanic Gardens Worm Sculpture

The Ouroboros commonly known as the Worm Sculpture in Dunedin Botanic Gardens, is a steel sculpture constructed by Julia Morrison. It is a very interactive sculpture mostly for children where they can climb and walk around the Worm. Adults also usually gather around the sculpture, to monitor their kids and sit or climb on it too. Its location in the Botanic Gardens is significant as it is located around the duck pond and the Peter Pan statue which is also one of well-known artworks in Dunedin. The space has been through some changes prior and after the installation. There have been more people using the space in which the Worm sculpture is located and it has been very popular with the Dunedin residents and children. This sculpture was chosen because of its interactive nature and to understand what causes these types of interactions with public artworks.

The discussion above explains the reasons for the choice of public spaces and the specific artworks within the public spaces. The discussion provides useful information for understanding the context of the artworks and the locations that were chosen in Auckland, Christchurch and Dunedin. The nature of the artworks are very different. Some are more tactile and personally interactive than others which are thought provoking and stimulating in a different way. These artworks were further video recorded with an observational matrix which are described in the next section of the thesis.

Figure 3.7: Worm Sculpture in Dunedin Botanic Gardens.
Source: Author
3.4.2 Observational Matrix with Video Recording

An observational matrix with video recording is conducted in each of the public spaces with the artworks mentioned in the case study section. The recording was done to obtain data on how people interact with the public art. There have been a few researchers who have used video to understand people’s interaction with public art. It is more common for researchers to record video on street and public space usage (Moody and Melia, 2013; Schönauer et al., 2012). The purpose of these studies were to find how people use the space and to record movements within the public spaces (Schönauer et al., 2012).

A similar technique was used in this study for public art in Auckland, Christchurch and Dunedin in their respective public spaces. All the six public spaces that this study is investigating, were video recorded specifically recording the artworks of interest in each of the public spaces. An iPad video camera was used to record the videos. The iPad was placed on a tripod for each public art, at a location that was best thought to capture people’s reactions and interactions with the public art in each of the six public spaces. Each artwork was recorded for 10 minutes, three times a day (morning, afternoon and evening) for three days. The following times were used to record the video in each location:

- 11am-12pm for the morning recording
- 1pm-2pm for the afternoon recording
- 5pm-6pm for the evening recording

The same timings were used for weekdays and weekends. These times were chosen as it was considered to be the best times that people use the public space and could have a chance to interact with the public art. However, many factors such as the weather, weekday work schedules affected the number of people that used the space when the recordings took place. These recordings were used to collect quantitative data, specifically the number of people walking around the artwork, looking at the artwork, taking photographs, physically interacting with the artwork such as touching or climbing it and people lingering around the artwork. This interaction was to understand how many people took notice of the artwork or took the initiative to interact with the public art.
3.4.3 Data Transformation

Many criteria are counted for each video clip that was recorded on the iPad. The observational matrix as displayed was tabulated with the quantitative data for the observations (See Table 3.1). As there were no previous literature that had constructed observational matrix for interaction with public art, this matrix was based on the researcher’s own concepts and ideas. This matrix was constructed through the key concepts identified in the literature review and the most common methods of interactions that were observed during the video recordings. Five main identifiers are listed in the matrix to indicate how people interacted with the sculptures. These are listed in the table below, which are ‘walk past’, ‘look’, ‘linger’, ‘physical interaction’, and ‘photographs.’ These were informed by previous research that had identified key indicators for people’s behaviours in public spaces. This observational matrix is displayed in the table below.

The video recordings were carried out only on fine sunny days when the weather was clear. Given that the research was undertaken during New Zealand winter months (from May to August), it was difficult to carry out the analysis on days that rained. To overcome this problem, weekends were included to carry out this analysis. The research was not carried out during rainy days or at night times. This was because it was raining a lot during these months, so the researcher had to wait for days that were sunny to carry out the observational matrix. Night times were avoided for the safety and security of the researcher.

3.4.4 Data Analysis

The main aim of this method was to determine how people interact with each of the public artworks that this study considers. The data was tabulated based on the nature of the interaction that was observed during video recording and presented in graphs to illustrate how people interact with the different categories mentioned in Table 1. This allowed for comparisons with activities in the three different time periods. Furthermore, it suggested when people are more likely to use the space and interact with the artwork and when there is little or no interaction. This is further discussed and displayed in the next chapter.
<table>
<thead>
<tr>
<th>Name of public artwork</th>
<th>People Walking Past</th>
<th>People Looking</th>
<th>People Linger</th>
<th>People engaged in Physical interaction</th>
<th>People taking Photographs</th>
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<tbody>
<tr>
<td>Waharoa (Gateway) - Aotea Square</td>
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<td>Wind Tree - Wynyard Quarter</td>
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<td>Sounds of Sea - Wynyard Quarter</td>
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<td>Hannah Kidd - Re-Start Mall</td>
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<td>Red Carpet Mural - Re-Start Mall</td>
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<td>Whare - Cathedral Square</td>
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<td>Stone Art - Cathedral Square</td>
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<td>Movable Chairs - Cathedral Square</td>
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<td>Worm Sculpture - Dunedin Botanic Gardens</td>
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<tr>
<td>Pathways - University of Otago Campus Plaza</td>
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</tr>
</tbody>
</table>
3.4.5 Limitations

There were several limitations that were encountered when collecting the data. These were the weather, the time of the day and how people use the space. The number of people who used the space couldn’t be determined very accurately without having prior experience in the space. Some of the categories that were used were subjective such as lingering in the space which couldn’t be accurately determined as some people using the space as a thoroughfare could be considered as lingering in the space depending on the opinion of the researcher. Repeated behaviour and consistent features were considered to prevent this bias.

3.5 Primary Data: Key Informant Semi-Structured Interviews

Interviews provide insights into people’s opinions, knowledge and perceptions about a particular topic (Dunn, 2000). It assists in understanding details about a specific topic and how or why they function in a specific way (Trainor & Graue, 2013). The diverse thoughts people have based on their experiences can be understood with semi-structured interviews. The purpose of the interviews was to explore aspects of the research topic based on the background and knowledge of the stakeholder (Davies et al, 2014). Semi-structured interviews provide the opportunity to form flexible questions based on the nature and flow of the interview (Dunn, 2000; Winchester & Rofe, 2010). Davidson & Tolich (1999) indicate that the main purpose of semi-structured interviews are to “facilitate respondent’s descriptions and reflections on their experiences” which was practiced in this study. A professional and congenial relationship was maintained with each stakeholder which assisted in providing critical insights into the participant’s perspective on the subject (Dunn, 2000).

Thirteen key stakeholders who were involved with public art in some manner and had a wide knowledge about public art in public spaces were interviewed. The interviews followed the same format in Auckland, Christchurch and Dunedin and was based on preliminary questions that were prepared for all the interviews. At least one person from each city’s Council was interviewed. This was because it was important to gain insights into the views and visions of the Councils in regards to public art. The other stakeholders that were interviewed were some people directly involved in the placemaking projects of the public spaces, event managers and other managers heading the public space, curators and arts advisors, and people directly connected to the management of the
public spaces that are being studied. This is because it is important to gain an understanding of the processes and procedures involved in the function and use of the public spaces. Some stakeholders also had a direct involvement with the initiation of the public artworks which provided an important perspective towards people’s interaction with the public artworks in the public space.

All the stakeholders were contacted by email and asked if they would be willing to participate in this study. They were given the information sheet and assured that they would remain anonymous. The list of key informants who participated in the interview is provided below. They were all individual interviews and they all consented to participate in the research by signing the consent form. The list of questions that was used as a guide for the interviews is located in the Appendix. The questions were constructed by considering a number of factors including the type of person being interviewed, their background and a number of key themes such as interaction with public art, design and characteristics of public spaces, the significance of regeneration for the public spaces and planning policy guidelines that were considered for public art in the public spaces. This method was used to collect qualitative data which is open ended. They were coded in categories and analysed according to specific themes which is discussed in the results chapter.

**Key Stakeholder Interview Participants**

**Auckland**
- Design expert from Auckland Council
- Placemaking Manager from Panuku Development
- Creative Strategy Advisor from Auckland Council
- Programme Manager from Auckland Live

**Christchurch**
- Manager of Re-Start Mall
- Community Arts Advisor from Christchurch City Council
- Placemaking Advisor from Otakaro

**Dunedin**
- Curator of Dunedin Botanic Gardens
• Campus Development Manager from University of Otago
• Project Manager from University of Otago
• Community Arts Advisor from Dunedin City Council
• City Councilor from Dunedin City Council
• Arts Councilor from Dunedin City Council

3.6 Ethical Considerations

Ethical consideration was required for the key informant interviews. It is important that the research is conducted with respect, honesty and consideration of people who are involved in the project (Dunn, 2000). Anonymity should also be ensured without deception which was practiced in this research.

This study received approval from the University of Otago Human Ethics Committee prior to the field work taking place in Auckland, Christchurch and Dunedin. Each of the participants who participated in the interviews were given the information sheet which states the aims and objectives of the study. Participants were also asked to sign a consent form before the interviews started. These documents indicated that it was voluntary to take part in the research and the participant can withdraw from answering any of the questions if they felt uncomfortable during the interview. This ensured that the participants were aware of the research question including the purpose and aims of the research. All the participants who took part in the interview consented to these conditions.

3.6.1 Data Analysis

The data collected in the semi-structured interviews were transcribed and coded. The coding involved identifying different themes for content analysis. This helps the researcher understand the context and conceptual patterns that were found in the interviews. The codes were obtained from the structure of the interview and the answers to the questions in the interview. Dunn (2000) suggests coding can provide the researcher an in depth view of the themes that have emerged from the data collected. It was valuable to categorise the themes that emerged from the interviews to gain a better understanding of the participant’s views on the topic.
3.6.2 Limitations

One of the main limitations was the short time frame of the visits in Auckland and Christchurch which limited the ability to contact and build relationships with the stakeholders. Most of the interviews had to be structured and organised before visiting the two cities. It was also difficult to find stakeholders who were directly involved with each of the artworks. Most of the stakeholders were part of the whole public space rather than being associated with the particular artwork. However, these were resolved by making sure the participants had a background knowledge about public art or were involved within the public spaces of the study.

3.7 Conclusion

In conclusion, this chapter has shown the ways in which this study has employed a mixed methods approach. This was done by the qualitative and quantitative data that was collected during the fieldwork for the study. The secondary data that has been used is a literature review from Chapter Two which has outlined the key concepts that has given a background to the primary data that was collected for this research. The secondary data also included key public art policy documents from Auckland, Christchurch and Dunedin. The main primary data that was collected for this thesis are an observational video analysis and key informant semi-structured interviews. Case studies are also used as primary data to give details about site selection and location of the cities. These two methods assisted in collecting quantitative and qualitative mixed methods approach. This chapter has given an overview of the context of each public space and the secondary and primary data that were used in this study. Ethics, positionality and limitations with the methods are also highlighted in this chapter. These methods are further analysed and explained in the next chapter. The following chapter analyses the results that were obtained from these methodologies used.
Chapter 4

Results: Findings on Art in Public Space

4.1 Introduction

This chapter describes the results found from the primary research undertaken in Auckland, Christchurch and Dunedin for people’s interaction with public art in public spaces. It addresses the overall aim of the research and answers the first three objectives of this research as stated in Chapter 1. These research objectives are: How is public art structured and organised within public spaces? What is people’s interaction with public art in public spaces? What is the connection between public art and urban regeneration? These objectives are answered through two main methods, semi-structured interviews and an observation matrix are detailed in this chapter.

The chapter has two main parts: Part 1) Semi-Structured Interviews and Part 2) Observational Matrix. The first part of the chapter explains the semi-structured interviews organised in the different themes that were found when conducting the interviews. These themes also directly answer the three research questions based on the answers of the stakeholders. The second part of the chapter portrays the findings from the observational matrix that was carried out with each public art in the public spaces to see how interactive they were to people in each of the three cities. The results from observational matrix are depicted in tables and graphs to understand how interactive the artworks were to the general public. These two parts provide an understanding of the primary data that were conducted in the public spaces that this research looks at.

Part 1

4.2 Semi-Structured Interviews

There was some diversity among the stakeholders that were chosen for the interviews. Depending on the city they were in, they ranged from placemaking advisors to people in the city councils who
were directly involved with public art. As their occupations and professions varied, the stakeholders provided different insights into how public art is presently being structured and organised in the three cities. All the stakeholders provided differing perspectives into the topic of public art. Some stakeholders worked with the specific public art in the public spaces this study looks at, whereas others gave a more generalised view about the themes addressing public art. The interviews revealed ten primary themes some of which contribute to answering the research questions this study is looking at. These include: the purpose of public art, public art in relation to cities, public space built for humans, public art contributes to the public realm, interactive component of public art, placemaking as a tool for public art, site specific public art, temporary or permanent public art, public art for regeneration, and governance around public art.

The themes that relate to the research objective ‘how is public art structured and organised within public spaces?’ are public art in relation to cities, public art contributes to the public realm, site specific public art, temporary or permanent public art, and governance around public art. The research objective ‘what is people’s interaction with public art in public spaces?’ relates to the themes the purpose of public art, public space for humans, placemaking as a tool for public art, and the interactive component of public art. The third research objective ‘what is the connection between public art and urban regeneration’ relates to the theme public art for regeneration. These objectives look at each of the themes based on the insights provided by the interview participants.

4.3 How is Public Art Structured and Organised within Public Spaces?

This section looks at all the themes that address the first research question of the thesis which is: how is public art structured and organised within public spaces? The themes include: public art in relation to cities, public art’s contribution to the public realm, site specific public art, temporary or permanent public art, and governance around public art.

Public Art in Relation to Cities

In many interviews, public art was specifically mentioned within the context of New Zealand and ways in which New Zealand has embraced public art to this day. Participants spoke generally about public art in New Zealand. Eleven out of thirteen participants related public art to each of the cities
and the country as a whole. There was consensus around public art not being appreciated enough in New Zealand in comparison to countries in Europe and the USA. As Placemaking Advisor from Panuku Development in Auckland stated “we as a nation have a long way to go in understanding that public art is part of everyday life.” This quote was supported by the Creative Arts Advisor from Auckland Council who said:

“There’s a lack of maturity as a culture in New Zealand, people are quite happy to champion public art if it’s happening in Paris or New York, so it’s weird and partly to do about where we are as a culture. The lack of value that’s put on creativity in general - things like my child could do it, or it’s not important, or get someone who’s never thought about arts and culture to design a public artwork.”

The above quote indicates that New Zealand still needs to accept public art as part of its culture. Some respondents indicated that there was more emphasis on things such as constructing roads and housing more than embracing public art in New Zealand. As the City Councillor from Dunedin City Council said “people in New Zealand think building roads and having affordable housing are more important things for the country than public art. The public think it’s a waste of ratepayer’s money.” However, when it came to the specific cities they were representing, these respondents suggested that there was some progress, with the involvement and activity relating to public art, although there could be more opportunities for public art in these public spaces.

Participants from all the cities expressed positive views about the progress Auckland has made with regard to public art and the ways in which people embrace them in Wynyard Quarter and Aotea Square. Christchurch and Dunedin’s public art scene was considered less vibrant compared to Auckland. However, there was more emphasis on temporary artworks in Christchurch so that people return to the city to form a post-earthquake community. As Manager of Re-Start Mall said “Christchurch has potential for temporary art and because of the earthquake there have been many temporary projects like the Re-Start Mall.” All the participants from Christchurch agreed that Christchurch was recently starting to invest in public art.

In Dunedin, participants thought there needs to be more prominence given to public art although some participants indicated that the public art that is presently in Dunedin are interactive to the
Participants from Dunedin identified that there is not a big public art scene in Dunedin, as Arts Councillor from Dunedin City Council said “it is right to say public art in Dunedin has been on a hiatus.” This opinion was shared by Community Arts Advisor who said “in bigger cities it has become a norm to have public art everywhere but Dunedin is not there yet.” This suggests that Dunedin residents do not embrace the city’s public art scene and there could be more opportunities for public art in the Dunedin. However, Campus Development Manager had a more positive view about Dunedin’s Pathway sculpture. He states “Pathways has been good for Dunedin and has invited many people into the University campus. So there’s potential for public art, it’s good for Dunedin, but also potentially is very good for the University as well.” The sculptures being good for the city was also expressed by Community Arts Advisor from Dunedin Council who said “the worm (Ouroboros) has made a lasting impression on the Dunedin population who regularly interact with it.” The Arts Councillor from Dunedin City Council had a more positive outlook on public art in Dunedin:

“We’re a smaller city but a vast offering in terms of our cultural institutions such as museums or art galleries and the university which is quite extraordinary for city of this size to be able to do that. There’s an increasing recognition the role the creative community can play in Dunedin.”

These insights suggest that people of Dunedin do appreciate the art scene but not at the scale that some of the participants would like it to be. As a University town, it was thought to have a good public art scene although there have not been many new projects within the city in the recent years. Overall, the participants differed in their overall perception of public art in Dunedin but agreed that there should be more public art in the city.

There was consensus around Christchurch lacking permanent artworks and because of the events in the city, it was thought to be more appropriate for temporary works like the Re-Start Mall. As the Re-Start Mall Manager suggested “Re-Start has definitely brought people into the city and created a community giving people a recreational space to enjoy. There are also a lot of tourists who come here and enjoy seeing the sculptures.” The Placemaking Advisor at Otakaro from Christchurch suggested that Christchurch was trying to attract the younger population so that they can work and live in the city, she said “Christchurch like every major city around the world is
competing to get millennials and those younger than them to come here. So we need to create a vibrant and welcoming city and public art contributes to that.” This quote suggests that millennials are an important group that appreciate art in the public space. Overall, public art in Christchurch was mostly used as a tool to attract people back into the earthquake prone city. Temporary public art was thought to contribute to this and was agreed to be successful in attracting people back into the city.

There was a view among participants that Auckland has a more mature public art scene than Christchurch and Dunedin because of its multicultural population. As the program manager from Auckland Live stated:

“I feel particularly now, Auckland has changed so much. There are so many people living and working around this place. 20 years ago it was nothing like that, the population would be have been a fraction of what it is now and it’s growing all the time. People are living in apartments without outside spaces. To have a space that they can go and be in like Aotea Square where they can enjoy and maybe interact with all the creative activations happening at the time or not, it just is a life enhancing space and it’s almost like having a back garden, it’s just a big one and it's one that you need to share with lots of different people.”

The above quote indicates that public art is part of making Auckland a liveable city and the public spaces contribute to that idea. These insights of the three cities indicate that there is a public art scene which is appreciated in New Zealand. Although public art in Auckland, Christchurch and Dunedin might not be on a big scale such as London, New York or Paris, the inputs from the stakeholders suggest that public art is a growing feature of the urban landscape in New Zealand.

Public Art’s Contribution to Public Realm

The public realm was commonly mentioned by many participants when it came to public art and the public space it was located in. Seven out of thirteen participants expressed interest about the public realm. Participants from all the cities are discussed together as they all expressed ideas relating to the public realm. It was important for these participants that the art contributed to the public realm so that the whole space is activated. Each city is looked at separately to understand
what participants thought about the public realm. As the As City Councillor from Dunedin City Council stated “it’s a public realm space that makes you go somewhere that you wouldn’t think you would go. There’s excitement in the public realm.” This quote indicates that the public realm is a place which gives access to the public and makes people want to go to the public space.

Public realm was also expressed by Community Arts Advisor from Christchurch City Council who explained “I think art should relate to the space it’s located in. It needs to talk to that place, those people, that time. There has to be something that deeply connects it, not that it’s a famous artist or it's nice to have. I don’t think that’s good enough because I don’t think public realm is a gallery.” Here, the arts advisor suggests that the public realm is a place for people and the public art is part of the public realm as a whole. This view was shared by the Community Arts Advisor from Dunedin city council who said “it’s important to have different types of artworks in the public realm so that the community can engage with it.” This perspective was also shared by the Design Expert from Auckland Council who said:

“There are public artworks that contribute to the public realm of the whole city, so there are many pieces which contribute to the macro vision of the city. So really, they are informing each other. It’s getting all of those parts working as a well-oiled machine in making the city liveable. Working in the public realm is more inclusive than exclusive.”

Here, there is a notion that because the public realm thinks about the people in the space and provides the opportunity for people to interact, that it is an inclusive process. This view was shared by most respondents who said that the public realm needs to be attractive and welcoming of people. The Placemaking advisor from Otakaro in Christchurch had a slightly different take on public realm where she emphasised the activation of the space:

“On an individual level, we can all influence the public realm. I need to make sure that people understand what the opportunities are. You can use this space, there’s power boxes here, there’s water here, pop ups can go here, if you want to run an event here’s where you can attach some bunting. So, on an individual level I can empower people with the information they need to influence their public realm.”
This suggests that the community can be involved in contributing to the public realm. The Curator of Dunedin Botanic Gardens said “the gardens is a very communal place and we receive a high number of people visiting it on a daily basis. The community participates in the public space through many ways.” This quote suggests that when people interact with the public art, they are contributing to the public realm and making the public realm a friendly and welcoming space to be.

**Site Specific Public Art**

Site specific art was a theme spoken of by some participants. Seven out of thirteen participants mentioned public art is site specific and takes the site into consideration is better than public art that doesn’t take the site into consideration. Site specific art was mentioned because the location and the space surrounding the art is important when structuring the public art. As the Design Expert from Auckland Council explains “we are promoting was the idea of site specific public art. When I say site specific, it means the stories relating to the site and the significance of the site and how it relates to the artwork.” There was also agreement with most respondents that successful public art projects consider the site it’s located in. As the Community Arts Advisor from Dunedin City Council said “I think the most successful projects have been where there has been ownership of the work. If the site is identified we’ll be working with that kind of community.” This opinion was also evident when the Creative Arts Advisor from Auckland Council thought about what makes a good public art:

> “Good public art is always dependent on the site. It acknowledges its location. It needs to be site specific, it takes into consideration all of the elements of that space, public art needs to be considered and it needs to be clear about its purpose and intent. It needs to have a meaning about where it is located and it encourages people to experience that space in a unique way. So good public art is always developed with consideration of its context.”

The above quote indicates that there needs to be a lot of consideration about the site and location of a sculpture before it is initiated in the public space. Some sites are better suited for public art than others and it is important to analyse the site in order to understand if it is suitable for the public art. The participants also gave examples of specific public artworks that this study is looking at, as
most of the artworks are site specific. For example both the Sound of Sea and the Wind Tree sculpture in Wynyard Quarter are site specific. As Creative Arts Advisor from Auckland Council said “Waharoa, sound of sea and wind tree are site specific. They adhere to the policy guidelines and it is important to the artworks that they are in that site.” The curator of Dunedin Botanic Gardens also said that the Ouroboros was “a site specific sculpture, we said it had to go in that location and the artist also supported this.” Site specific art was also the case with the Peter Pan statue in the Botanic Gardens which was also said to be site specific which has always been in the same site throughout the years. Peter Pan statue’s relationship to the Ouroboros and the duck pond in the Gardens is also significant. This situation of site specific art was also evident with the Pathways sculpture as Project Manager from University of Otago says:

“As part of the design for the landscaping project, there was always intended to be artwork there, because it’s quite a central location. It can be viewed from different directions and distance so we had to do something that was quite strong there. Then the Stuart Hall’s trust became involved and they said ‘we can give you something a lot better than what the University has proposed to do with the project’ and they gifted Pathways to the University.”

The above comments from the participants suggest that it is important to have site specific public art and it’s one of the features that make a good public art or a public art successful in relation to its public space.

**Temporary or Permanent Public Art**

Many participants commented on public art in its temporary or permanent nature. Similar to site specific public art, seven out of thirteen participants commented on this theme. There was definitely more of a focus on temporary public art. Most participants thought that temporary public art was more useful in activating the space and bringing in new public art projects into the space created an attraction for the site and for the people of the city. For example, as the City Councillor from Dunedin City Council states “It doesn’t have to be permanent. I was brought up in Dunedin, I played at the gardens a lot. The Peter Pan statue and those sort of things are timeless. But some things don't necessarily need to be timeless.” Here, the Councillor seems to appreciate the
timelessness of the Peter Pan statue at the Dunedin Botanic Gardens, but indicates that there is also room for temporary art.

This opinion was similar to what the Arts Councillor from Dunedin City Council thought, “I don't feel the need for it to last forever. People think ‘we’ve spent all this money and it should last forever’ but I don't think that needs to be the case.” Some participants appreciated both temporary and permanent public art, although temporary art was thought to be more attractive and to bring in more people into the public space than permanent art where people have already experienced the art, so might not go there again. As Community Arts Advisor from Christchurch City Council suggests:

“Temporary work in Christchurch has been mostly post-earthquake. I think temporary is great and should be used in public spaces to engage communities but it should also be there
to help develop local artist talent. You have to be ready to work with a team of people, and for things to take longer, you need to be able to control all of that. We could have a healthier permanent program, but we’re a bit constrained by the pressures of rebuilding the city. I’m really keen to see the council maintain a budget for permanent artwork. I’m really keen for us to continue ways to support private developers and private business to invest in public spaces.”

Temporary public art was thought of as more feasible because of budget and time constraints. Although many of the public artworks this study is looking at are permanent rather than temporary, most participants thought that temporary public art can be beneficial to activate the space. Waharoa is one example in Auckland which is permanent, and many temporary artworks are placed around the gateway to highlight the space. Temporary artworks was mentioned by the Creative Arts Advisor from Auckland Council who said:

“Aotea Square, has some permanent public art in there, the process for permanent public art would be the same as temporary, where you’re looking at the whole public space and the whole public art. Where does public art fit in and what kind of experience do we want to create? Certainly now that the permanent public artwork is there such as the Waharoa, you’ve got an ongoing part of programmes that are actually administered. So the emphasis on that space is clearly about having an open civic space where you’re not putting something permanent there forever. So the emphasis there is temporary activation and sometimes its temporary public art and sometimes it's very much around placemaking and civic engagement.”

The above opinion was also expressed by the Program Manager from Auckland Live who indicated that they only take on temporary artworks in Aotea Square. She said “we only deal with temporary installations, we don’t deal at all with any kind of permanent. We are very conscious about the requirements surrounding it, we can’t put an installation too close to it.” Placemaking advisor from Panuku Development also said that they mostly invest in temporary artworks, “temporary artworks around the Wynyard Quarter can really bring the public into the space.” Therefore, these interviews suggest that temporary public art is important to the cities of New Zealand and they are seen as a way to activate the space around permanent works.
Governance around Public Art

Governance with public art relates to who should take the lead around public art decisions. Eight out of thirteen participants spoke about this theme. Most of the participants thought that the decisions around public art should be made by the experts such as councillors and artists, although the community could be involved in a number of other ways. This was expressed by the City Councillor from Dunedin City Council who said “the community should take more lead on public art and should have the choice to do it. The quality will last because it's done by the community and we could engage with the community in a much better way.” However, Creative Arts Advisor from Auckland Council had a different perspective:

“Sometimes people think that the community should be involved in designing the public art, but I don’t agree with that. I think experts should be used to design the artwork. Just because it's in the public space doesn’t mean the public who are viewing the artwork should be involved in designing it.”

Most participants agreed that when it came to designing and making the artwork, the curatorial parts should be done by experts. But when it was about the perceptions of the public, that the community should be involved when deciding the site and how the artwork is viewed in the public space. Arts Councillor from Dunedin City Council said “there is more room for the community to get involved and they definitely should to make it a more democratic process.” This quote suggests that if the community is not involved in public art decisions, it might not be a democratic process. Community Arts Advisor from Dunedin City Council had a more neutral perspective when she said “both the Council and the community should get involved in making decisions around public art.”

Many participants agreed that it should be a collaboration between the council, artists and the community to make public art successful in the public realm. This opinion was because aspects such as the budget the council has for public art and the expertise of the artists should not be underestimated when the community is involved in making decisions around public art. The Placemaking Advisor from Panuku Development in Auckland said “the artist knows a lot about art in public spaces and the design aspect is important, but the public, especially in New Zealand
doesn’t value public art.” This quote indicates that the public does not understand details of public art to the same extent of the experts, so it is important to consider this when making decisions around public art.

The Community Arts Advisor from Christchurch City Council expressed the view that the community in Christchurch are getting more involved with the temporary projects “these are projects that have invited people to not just learn but to give things a go. We’re hoping that we can work towards a more transparent so that the community can get involved.” This quote indicates that there is a difference of opinion when it comes to who should be involved in the governance of public art decisions, whether the community or the experts. Although some participants thought that the community does not have the same knowledge as the experts, because public art is for the public, it would be feasible to consider the opinions and values of the community before making public art decisions.

4.4 What is People’s Interaction with Public Art in Public Spaces?

This section relates to the second research question ‘what is interaction with public art in public spaces?’ The themes that address this research questions are the purpose of public art, public space for humans, placemaking as a tool for public art, and the interactive component of public art which is detailed below.

The Purpose of Public Art

The purpose and the reason for public art was one of the main themes that almost all interviews addressed. It was mentioned by 12 out of 13 participants who gave differing opinions, but some common ideas emerged. Firstly, most of the participants commented on public art being democratic and providing a space for everybody, where no one is restricted from being part of the public art, in contrast to an enclosed art space such as a museum or a gallery. As Arts Councillor from Dunedin City Council expressed:

“I think public art is anything that exists outside of the gallery environment. One of the strengths of public art is that it makes the creative world available and accessible to people
who wouldn’t otherwise have the opportunity to participate and engage in the work. So by taking things out of the gallery environment and into the public realm, it’s a very democratic process - everybody owns it and everybody has some opinion and can interact with it.”

This democratic process of public art was supported by other participants such as Creative Arts Advisor from Auckland Council who said “public art is one of the most highly democratic art forms because it’s there in the public space. It is for everybody unlike in a work in a museum or a gallery.” One of the main reasons art galleries were compared to art in public spaces was because both are art forms but art in public spaces enables more interaction and direct connection with the viewer. As Program manager from Auckland Live suggests “I think art and the creative industries are an essential part of our everyday lives and public art enables this creativity.” This suggests that public art can mean many different things to different people and provide something for everybody on a daily basis if they are willing to engage with the public space. As Placemaking Advisor from Panuku Development supports:

“The thing about public art is you can be a part of it and be with it. There’s a relationship that you have with public art that you won’t get in a gallery, because you’re in a free space and not in an enclosed area. I’d like to think public art is democratic. I think the artist gets to choose who the audience is.”

The above quote indicates that people can be a part of the bigger picture of the public space and the public art, without restrictions seen in an enclosed building. There is a sense of freedom and expression for people with public art that the public space creates making it a democratic process for the public. Placemaking advisor from Otakaro in Christchurch had a slightly different way of expressing the purpose of public art in relation to how people engage with it:

“There’s public art that makes people notice a place, there’s public art that gives people reasons to come, there can be public art that encourages people to stay in a place, it might help people return to a place. That relates authentically to a place. Picasso said that art is a lie that makes people realise the truth. I love that definition, that art can be so many things. Interactive art is an invitation.”
The above quote suggests that people use the public space for many different reasons and the purpose of public art can vary depending on the people interacting with the public art. When people return to the place, it creates meanings and associations with the public art as it is a democratic process. This was also supported by the Program Manager from Auckland Live who said “I feel as though having artworks in public spaces is really important because it brings a different perspective to a space.” Here, the purpose of public art is to make people think and for people to express their opinions in relation to the public space. Community Arts Advisor from Dunedin City Council supported this opinion, by saying “it’s important to have different types of artworks in the public realm so that the community can engage with it.” Here, people’s engagement with public art is seen as the main purpose of public art. The ways in which people respond and react to public art is important for it to have a purpose.

However, Curator of Dunedin Botanic Gardens suggested that the purpose of public art is to “fit into the environment.” To elaborate, he said “we want to have a natural look. The art reflects the natural characteristics of the garden.” This quote suggests that for public art to have a purpose, there needs to be a relationship between the public art and its location. These interview responses suggest that the purpose of public art can depend on many factors but people are the main reason for public art. The ways in which people interact and engage with public art was seen to be a purpose commonly expressed by all respondents.

Public Space for Humans

Building a public space on a human scale and having public art people can engage with, was thought to be important for most participants. Eleven out of thirteen participants expressed the view that public art should be built by having people in mind. Human scale was a common theme among participants when it came to public space, as the Placemaking Advisior from Panuku Development states “a public space should have good human scale design, whoever designed it must have an awareness of how people are going to use it and why people are going to use it.” This quote suggests that the ways in which people use the space and the design of the public space should be thought of prior to building the public space. Human scale was also expressed by the Arts Councillor at Dunedin City Council who said “the only important thing about public space is that it should be people friendly and built around the needs and desires of the human scale. Rather than traffic or
other infrastructure designs.” This quote suggests that when a public space is friendly to use, it attracts people and humans are more likely to use the space when it’s built on human scale.

Building spaces on a human scale was also strongly advocated by the Design Expert from Auckland Council who said:

“When you put the human experience first designing public art or the public space, it’s for people, every public space is different. In order to create a vision for the space, we need to distil the values, so that’s incorporated into the design of the space. That’s hard because not everyone values the same thing, but if you get the dialogue going, then people realise that you’re finding the common ground.”

Here, the design expert suggests that to build a public space on a human scale, it’s important to consider things like values which are important in the identity of the human being. Human scale was also important for the Placemaking Advisor from Otakaro in Christchurch as she thought “the
values people have create meaning for the space and contributes in making them return to the public space.” When it came to public art in the public space, the participants thought that the entire feel of the public space is important in making the art successful. There was a consensus among participants around making the public space for humans so that people can engage more with the public art.

**Placemaking as a Tool for Public Art**

Placemaking is closely linked with the previous themes of the public sphere and the public space built for humans. Placemaking considers people to contribute to making the public place what it is through events, activities and public art in the public space. There were only two participants Placemaking Advisor from Panuku Development and Placemaking Advisor from Otakaro in Christchurch who gave insights into placemaking as a tool for public art. Although not many participants mentioned placemaking in the interviews, it is an important concept for public art as it can enhance and change the characteristics of a public space. This concept is evident when Placemaking Advisor from Panuku Development states:

“Placemaking at the start was a call to going to places that were not working and figuring out why and try attract people back to them like Detroit in USA. What Fred Kent has moved it into now, over the last 6 years or so, is that the communities actually having a hand, not just fixing of broken spaces but in an ideal world the making of spaces that don't break. Most of those broken spaces did not have people in mind, so who were they making it for? The term means many different things to many different people for us, it’s ‘let the space speak for itself.’ There needs to be thought around who uses the space and why they use the space by asking people who live in it and walk through it every day. I think placemaking is about doing what's right for the place with people who live there and who are of that place. It’s the process that brings everybody together.”

The two placemaking advisors had a different approach to placemaking. For the Placemaking Advisor at Otakaro in Christchurch, placemaking was more about “converting the space into a place with meaning and personal identity.” She expressed the view that when people return to the space and become familiar with it, the public space turns into a place of significance. This suggests
that when people first visit the public space, it is not a place of significance but with more interactions with the public space, the space turns into a ‘place.’ For the Placemaking Advisor in Panuku Development, placemaking was about recreating the space and transforming the space into a communal space where everyone can contribute. However, these two participants also agreed on many parts of placemaking, such as the communal aspect of placemaking expressed by Placemaking Advisor at Otakaro in Christchurch:

“With Placemaking we want to bring a bit of soul into these places. It’s not just about build it and they will come, we want people to come but we also want people to have a sense of ownership of those spaces as well. We look at who is the community of place, let’s build relationships with them, understand and involve them in mapping their own community and mapping their own assets.”

Both the participants agreed that public art has played an important role for placemaking and bringing people together in the public realm. As Placemaking Advisor from Panuku Development said “some of the projects on Wynyard Quarter and artworks like Sound of Sea, definitely contribute in creating this community and that is the result of placemaking.” Therefore, placemaking is an important tool for public art and if the concept of placemaking is used in public spaces, people might be more likely to interact with the public art in these spaces.

**Interaction with Public Art**

This section directly relates to the research question: What is interaction with public art? The participants had a number of perspectives on interaction. Twelve out of thirteen stakeholders commented on interaction with public art. Some thought that all art was interactive in its own way whether it was tactile, physically interactive or not. For example, this was evident when the Design Expert from Auckland Council said “in a way all art is interactive, because it makes you think. Marcel Duchamp said that the art doesn't really realise itself until you contemplate it.” This quote suggests that because public art can make people think, it is a form of interaction with the art. This was supported by the Manager of Re-Start Mall who said “most public artworks are interactive even if it’s a statue, when people pass through it, it activates their senses and makes them think about the artwork.”
There was an impression that the participants thought most public art was interactive in its own unique way and that people do not have to touch it for it to be thought of as interactive. City Councillor from Dunedin City Council had a similar concept of interaction:

“I think the more senses that an artwork hits, the better it is. Some people are very sensory, not everyone can see but they might smell. Anything that makes you interact is great but I think a space that engages people makes the space look safer.”

This concept of people engaging with their senses was common with most participants. As Community arts advisor from Christchurch City Council explains:

To make public art interactive, the first thing not to do is to put a ‘Do Not Touch’ sign on. That should not exist, you want people to touch, look, hug and hold. You don’t want them to steal it. I think that’s very important, that you can have a very direct engagement. I like to touch things and I’m the sort of person who sees a do not touch sign and I don’t like it. You don’t see it too often in the public space which is good because I think people are sensitive to that. So it needs to be touchable, there’s something about it that’s legible to a good number of people. There needs to be enough people that can remember and take something from it.

The above quote indicates that engaging through tactile ways can be important to the public and for making the art more interactive. Many respondents indicated that it is important to have sculptures which can be touched and physically interacted with, but it’s not mandatory that all public art should do this for the art to be interactive. As Arts Councillor from Dunedin City Council said “having occasions where people can interact with the art in a way that suits them is important. Some people have different learning styles, not everyone is tactile, so there’s a whole range of ways in which people can experience things.” Placemaking advisor from Otakaro in Christchurch had a more conceptual way of looking at interaction:
“Staging artefacts are interventions or installations which have a purpose and invite you to come and participate, now that you’re participating, the intervention has an agenda. It’s got a purpose or a message or a story. Staging artefacts, they have a message, they are quirky, and they’re a great way to engage the community. Usually temporary things. Those are the kinds of things that provide compelling reasons to stay.”

The above quote referenced how public art in relation to its public space can be more interactive. Interactive public art was also expressed by the Program manager at Auckland Live who said “the benefit of interact art is the sense of delight and play and wonder. People can experience creativity in a very tactile way.” Physical interaction was also commended by the participants, where many of them thought that it activated the public space. Most respondents agreed that when it comes to physical interaction, children were most often attracted towards the public art. As Arts Councillor from Dunedin City Council states: “Children are an obvious example with tactile interaction. Engagement can take place in many ways, seeing something or it may be subconscious or maybe not.” This opinion was also evident when the participants spoke about specific tactile artworks where children interacted the most, these were sculptures such as the Ouroboros in the Dunedin Botanic Gardens, the Hannah Kidd Sculptures in Re-Start Mall, and the Wind Tree in Wynyard Quarter. As the curator of Dunedin Botanic Gardens stated:

Figure 4.3: Children physically interacting with the Sound of Sea Sculpture, Auckland.

Source: Author.
“Certainly children are the biggest group that interact with the worm (ouroboros). It’s not part of the playground but it’s not a children’s toy. So its location is important. They haven't been targeted purposefully but it’s evolved that families and children have been the main target of the Ouroboros sculpture.”

This was also expressed by the manager of Re-Start Mall when she said “a lot of children climb on the Hannah Kidd sculpture and interact with them physically. This creates an important expression when families visit the public space.” Placemaking Advisor from Panuku Development in Auckland also had similar opinions about Wind Tree sculpture, “I love it when children take a dip in the water of Wind Tree during summer time.” This indicates that some of the sculptures this study is looking at are specifically more attractive to children than adults. However, there were also other sculptures such as The Pathways in the University of Otago Campus Plaza and Sounds of Sea in Auckland’s Wynyard Quarter that were thought to attract people of all age groups or specifically the older population. For example Project Manager from University of Otago said:

“The Pathways sculpture is not supposed to be too imposing, some of them look like they are walking, striding forward, and the artist has named each figure. The whole idea is that you can mingle with them, you can walk between them, you can lean against them, and you can pause and check your phone while also take photographs with them. So it represents people moving through campus, like students and staff, and their journey through it.”

The above suggests that the Pathways sculpture was more intended for students and staff who are in the adult population. It also indicates that there are different ways in which people interact with the sculpture. The Pathways sculpture is important when understanding the meaning of interaction with public art. Creative Arts Advisor from Auckland Council also said that the Sound of Sea sculpture “attracted people of all ages and backgrounds, I’ve seen everyone from adults to kids climb and sit on the sculpture.” This quote suggests that not all interactive art is for a specific population, but rather depends on the design features of the artwork and how people perceive the public art to be. Therefore, there are different ways in which people interact with public art and even contemplating public art can be a form of interaction.
4.5 What is the Connection between Urban Regeneration and Public Art?

This section answers the research question what is the connection between public art and urban regeneration? Eight respondents spoke about regeneration with public art. The Community Arts Advisor from Auckland Council said “the demographics change which lead to regeneration of the space. What’s there in Auckland now doesn’t even resemble what it was set out for. So a lot of things change and there’s always going to be regeneration with public art as the city changes.” This quote indicates that the constant change in the built environment contributes to urban regeneration. The Design Expert from Auckland Council said that regeneration is a process of rebuilding and making a place better than it was before:

“The whole idea of regeneration is because it’s dying and not because it’s changing. So it's about creating something new for the space so that it’s being used by people again. Regeneration is identifying why certain areas have gotten declined or stagnant, and regenerating it. So if a place is successful so you don’t need to spend more money on something that’s working well.”

This idea that a successful place doesn’t need to be changed wasn’t agreed on by all the participants. As the Program Manager from Auckland Live said “regeneration takes place whether you like it or not, a place and even art in the public space changes over time. It is a natural process.” This opinion of regeneration was shared by Placemaking Advisor from Panuku Development from Auckland when she said “regeneration should be about a place that can take care of itself beyond development. So from a social perspective all of the work in Wynyard Quarter is part of making it regenerative.” This quote suggests that regenerative strategies with public space and public art is about enabling people to use the space for a long time. Program Manager from Auckland Live explains that Aotea Square even though it’s changed, doesn’t feel to her that it’s been regenerated:

“I never thought of this square as being regenerated. It’s always been there. I think it was built in the late 1970s. Maybe in Auckland’s historical context, maybe it is a regenerated space, but for us we are now working with the space as it is. I don’t think the space
physically changes a lot, it was refurbished back in 2010. Physically it hasn’t changed much. What changes is the different events and festivals and the installations that come through. It’s a little bit like a theatre in some ways, the theatre remains the same but it’s a different show every night.”

The above quote suggests that the art and events, particularly temporary art in the public space contributes to the regeneration of the space. Placemaking Advisor from Otakaro in Christchurch said that rebuilding Christchurch and getting people back into the city involves regeneration:

“Of course regeneration outcomes are some you can achieve in a shorter period, and some will take a longer time. Some regeneration outcomes take around 20 years, if we’re talking about population growth, for instance, in Christchurch regeneration will involve we as a city to work as a team to develop a city that is going to be creative, caring, collaborative and kind of place that millennials and other people want to move to.”

All these responses suggest that regeneration is an important part for a city, especially in building a public space or a city that has experienced hardship. To rebuild a space it is important to understand how urban regeneration can contribute to making the space more welcoming for people through building it on a human scale. Regeneration can transform a previously unused space into a vibrant and economically thriving hub.

This concludes Part 1 of the chapter which provides insights from semi-structured interviews. Part 1 has been divided according to research objectives where the themes of the interviews answers the objectives. The next part is Part 2 which describes the results from the observational matrix which was collected through video recording. It outlines the number of people that engaged with each of the public artworks in the specific public spaces in Auckland, Christchurch and Dunedin.
4.6 Observational Matrix

The results from the observational matrix were gathered from the video recordings of each public space and public art that is being studied. Each video was recorded for ten minutes over three sessions. All the sessions were collated in the table below to get the total number of people who interacted with each of the artwork. The data gathered from the video recording indicates the total number of people that interacted with each of the public artworks in different ways. The number of people who interacted with the public art was recorded on the video camera and then tabulated based on the video recording. This section highlights the key findings from the video recordings which were then collated for each public space. The number of people engaging with the artworks were recorded in each video session and added together to find a total number for interaction with each public art. Each site is discussed separately depending on the number of people interacting with artworks in the specific public space. The table below highlights the overall data collected for the public artworks.

From the table in the next page (Table 4.1) it can be seen that people had different ways of interacting with each of the public art in the public spaces. Some public artworks scored highly on physical interaction whereas others were more about contemplation and walking past or lingering around the public art. People’s physical interaction is also a part of the table, where specific details of the interaction, such as people climbing on the artwork, looking at the artwork or sitting on the artwork are recorded. This provides more details into the different ways people physically interacted with the artworks. The results of the various types of interactions in each of the public space is detailed in the next section. The next sections looks at these results specifically in relation to each city.
Table 4.1 - Observational Matrix Showing People Interacting with Public Artworks

<table>
<thead>
<tr>
<th>Name of public artwork</th>
<th>People Walking Past</th>
<th>People Looking</th>
<th>People Lingering</th>
<th>People engaged in Physical interaction</th>
<th>People taking Photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waharoa (Gateway) - Aotea Square</td>
<td>32</td>
<td>41</td>
<td>35</td>
<td>See - 10</td>
<td>33</td>
</tr>
<tr>
<td>Wind Tree - Wynyard Quarter</td>
<td>52</td>
<td>48</td>
<td>40</td>
<td>Taking a dip in the water – 24</td>
<td>39</td>
</tr>
<tr>
<td>Sounds of Sea - Wynyard Quarter</td>
<td>45</td>
<td>40</td>
<td>25</td>
<td>Climb into the funnel – 68</td>
<td>50</td>
</tr>
<tr>
<td>Hannah Kidd - Re Start Mall</td>
<td>80</td>
<td>76</td>
<td>85</td>
<td>Climb the sculptures - 27 Sit on them – 42</td>
<td>92</td>
</tr>
<tr>
<td>Whare - Cathedral Square</td>
<td>95</td>
<td>45</td>
<td>28</td>
<td>Walk into - 84 Touch - 56 See – 75</td>
<td>92</td>
</tr>
<tr>
<td>Stone art - Cathedral Square</td>
<td>32</td>
<td>63</td>
<td>25</td>
<td>See (read) - 54 Touch – 43</td>
<td>51</td>
</tr>
<tr>
<td>Movable chairs - Cathedral Square</td>
<td>64</td>
<td>23</td>
<td>55</td>
<td>Climb – 33 Sit – 49</td>
<td>15</td>
</tr>
<tr>
<td>Ouroboros - Dunedin Botanic Gardens</td>
<td>92</td>
<td>53</td>
<td>75</td>
<td>Climb – 84 Touch - 28</td>
<td>65</td>
</tr>
<tr>
<td>Peter Pan Statue - Dunedin Botanic Gardens</td>
<td>101</td>
<td>43</td>
<td>62</td>
<td>Touch – 35 Climb – 15</td>
<td>25</td>
</tr>
</tbody>
</table>
## Aotea Square and Wynyard Quarter in Auckland

Figure 4.4 highlights the different types of interaction that were seen with each of the artworks in Auckland’s two public spaces, Aotea Square and Wynyard Quarter. The Waharoa in Aotea Square did not score highly on the different types of interactions seen in comparison to the Sound of Sea and Wind Tree in Wynyard Quarter. Wind Tree scored high on people who walked past, looked and lingered around the artwork. The Sound of Sea sculpture scored highly on physical interaction and people taking photographs of the artwork. This might be because of the way the Sound of Sea is designed and located in the public space which makes it more physically interactive as opposed to the other two artworks.

![Figure 4.4: Bar Graph of people’s interaction with public art in Auckland’s public spaces.](image)

| Pathways - University of Otago | 92 | 35 | 23 | Touch – 15 See - 6 | 9 |

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Figure 4.4: Bar Graph of people’s interaction with public art in Auckland’s public spaces.
The Waharoa in Aotea Square is a permanent sculpture and more designed for contemplation and cultural significance in the city, than for people to touch it. There were many people who looked and lingered around the Waharoa as it is at the entrance of Aotea Square.

These results suggest that the three artworks being analysed in Auckland are interactive to the public in different ways depending on the location and various other factors such as time of day and the weather which were important to consider when people interacted with these artworks. When entering the data from video recording it was found that most people interacted and were present around the public art when the weather was sunny and pleasant. People were also more likely to interact during weekends rather than weekdays. But the data from three days that were recorded three times a day for ten minutes were collated together to get the results. Figure 4.5, 4.6 and 4.7 show the ways in which people have interacted with public artworks that are being studied in Auckland.
Figure 4.6: People looking, lingering and walking on Wind Tree in Auckland’s Wynyard Quarter.

Source: c2.staticflickr.com

Figure 4.7: People interacting with the Sound of Sea Sculpture.

Source: Richard Joseph, Flickr
Re-Start Mall and Cathedral Square in Christchurch

Figure 4.8 suggests that the Hannah Kidd Sculptures in Re-Start Mall and the Whare in Cathedral Square were the most interactive artworks compared to the stone art and movable chairs. The Whare scored highest in physical interaction with more than 100 people walking into it and seeing the artwork, whereas the Hannah Kidd sculptures scored high on photographs, lingering and looking. This result might be because people had to walk into the Whare to see the damage of the Cathedral and that was an activity most people did when they entered Cathedral Square.

Although children climbed the Hannah Kidd Sculpture they were not many people who physically interacted with it, but people sat around it and saw the sculptures. The moveable chairs were also very attractive to people as they physically interacted with the chairs and moved them around. Because there were many public artworks in Cathedral Square, people did not interact with them all to the same extent. Results from Cathedral Square suggests that similar to Auckland, the type of public artwork in Christchurch was important in determining how interactive they were to the
public. As the recordings took place only during sunny days, it indicates that people are present in the public space when the weather is good. Figure 4.9 shows the public life in Cathedral Square.

Figure 4.9: Public life and interaction in Cathedral Square, Christchurch
Source: wozawanderer.blogspot.co.nz

Figure 4.10: A person looking at the Stone Art in Cathedral Square, Christchurch
Source: Author
University of Otago Campus Plaza and Dunedin Botanic Gardens in Dunedin

The bar graph in Figure 4.11 indicates that the Ouroboros sculpture in Dunedin Botanic Gardens scored highly on many types of interaction which were looking, lingering, and photographs had more than 100 people physically interacting with the sculpture. Even though Peter Pan is cherished by local Dunedin population, it scored highly on walking past and looking, but wasn’t physically interactive or the main public art attraction in the public space. The Pathways in the University of Otago campus was not very interactive as compared to the other sculptures, but still had many people looking and walking past it, so it was interactive in a contemplative way rather than in a tactile manner.

![Bar Graph showing people’s interaction with public art in Dunedin’s public spaces](image)

*Figure 4.11: Bar Graph showing people’s interaction with public art in Dunedin’s public spaces*

Each of the public artworks in Figure 4.11 offers the public space some attraction in the space where people notice it and interact with it in different ways. One of the reasons the Pathways was not as interactive might be because of the time of year the video was recorded where students are
used to the campus life and do not take much notice of art when they are walking past. The results might have been different to see how people reacted to the Pathways when the campus has newly opened for the year in February or when school students visit the campus for the New Year. As the Botanic Gardens is a more relaxing place to be than the student campus, lingering also scored highly with both the Ouroboros and the Peter Pan statue in the Botanic Gardens. The location, setting and the type of artwork that was interacted with are important to be considered in order to understand why interaction was higher with some sculptures than others. Figure 4.12 and 4.13 show how people interact with some sculptures in Dunedin’s public spaces.

Figure 4.12: Children physically climbing the Ouroboros in Dunedin Botanic Gardens.

Source: Author
4.7 Results from Observational Matrix

The data from each of the three cities reveal that there is interaction with each public art that is being studied. Although they differ in the type of interaction, it suggests that all types of interaction with public art are important to be considered. The Whare in Christchurch’s Cathedral Square, Sound of Sea in Auckland’s Wynyard Quarter and the Ouroboros in Dunedin’s Botanic Gardens were the most physically interactive sculptures in this study. This result suggests that the design and function of these public artworks differ from the other public artworks this study is looking at. Although the Whare in Christchurch is similar to the Waharoa in Auckland, as they are both gateways that people need to pass through, the Whare was more purposeful as the Cathedral could be seen inside it. The Waharoa did not have any other sculptures surrounding it, so that’s one of the reasons they might have differed in how people interacted with each of these artworks.
For people walking past, the Peter Pan statue in Dunedin’s Botanic Gardens and the Pathways in University of Otago Campus Plaza were the most successful. When people walked past these sculptures they usually noticed them or had an idea that the sculptures were present. This result suggests that there was interaction even though people did not directly involve with the sculptures. The Hannah Kidd Sculptures scored highly on look, linger and photographs, suggesting that these sculptures made people think and contemplate about them in the Re-Start Mall. Some public artworks, such as the Ouroboros, Peter Pan statue, Hannah Kidd sculptures and Sound of Sea sculpture also contributed to strangers interacting with each other when they were interacting with the public art and if the location was friendly and welcoming, more people would find it to be at ease while conversing with other people in the public spaces.

4.8 Conclusion

This chapter presented the results conducted in Auckland, Christchurch and Dunedin in relation to people’s interaction with public art in public spaces. The findings from semi-structured interviews answer the research questions and the main objective of the study. The interviews were categorized into different themes and each of the theme gave insights into the thoughts and perceptions of the participants. Many of these themes are important when considering the characteristics of public art in public spaces. The second part of the chapter highlights the observational matrix which showed how many people interacted with each of the public artworks and the different types of interactions that were involved. The results indicated that some public art was more suitable for contemplation and creating memories by taking photographs whereas others were more suitable to be physically interacted with by being more tactile. All these types of interactions and the data from both the observational matrix and semi-structured interviews are important to consider when discussing the thesis in the next chapter. The next chapter is a discussion of findings in relation to primary data collected and the secondary data which was the literature review.
Chapter 5
Discussion: Reflections on Art in Public Space

5.1 Introduction

Public art in public spaces is an essential part of the built environment that contributes to creating people-oriented places (Gehl, 2009; Zukin, 1995). The previous chapter presented the results from the primary research undertaken in Auckland, Christchurch and Wellington that gave insights into what the key stakeholders in the field of public art thought about public art in these cities. The primary observation matrix particularly indicated the different types of artworks this study looked at and how interactive each of those artworks were to people. This chapter discusses those findings in relation to secondary research which is international academic literature detailed in the literature review in Chapter 2.

Similar to Chapter 5, this chapter aims at discussing the research objective stated in Chapter 1. These research objectives are: How is public art structured and organised within public spaces? What is people’s interaction with public art in public spaces? What is the connection between public art and urban regeneration? These objectives are discussed in relation to academic literature and the primary research findings. The chapter also discusses excellence in public art which relates to how public art in this study compares with internationally renowned public artworks. The next sections examines the wider international literature and findings from this study in relation to the research objectives.
5.2 Research Objective: How is Public Art Structured and Organised within Public Spaces?

Design of Public Space

The design of public spaces can influence how the space is structured and used within the city. The design of public spaces has been important in international literature in determining how good the public art is (Hawkins, 2013; Finkelpearl, 2000; Amin, 2008; Gehl, 2011). Some of the interview participants mentioned in Chapter 5 also stated that the overall outlook of the public space is important in contributing to the atmosphere of the public sphere. Public art is one of the important features of the design of public spaces and the ways in which public art are situated in the public space can highly contribute to their success which is based on how people use the space (Gehl, 2011; Whyte, 1980). Basic amenities such as seating, lighting and shade along with having artwork that are accessible to people are essential for a good public space (Gehl, 2009; Jacobs, 1961; Zimring et al, 2005). Having spaces that provide people more options to walk, sit and explore provides better amenities for the public. Having a pedestrian friendly public space such as Trafalgar Square in London or Copenhagen’s City Hall which gives the public a lot of space to walk around and explore the public space needs to be considered by planners and architects when building a public space (Berg, 2009).

Figure 5.1: People using amenities of Trafalgar Square in London.

Source: Greater London Authority
The location of the sculptures could be one of the reasons why the Dunedin Botanic Gardens, specifically the Ouroboros and the Peter Pan statue scored highly in the observation matrix in Chapter 5 on lingering in the space, walking past the space and people’s interaction with the public art. Having amenities such as having a café, providing seating and duck pond close to the Ouroborous contributes to people’s interaction with the public art and creating an atmosphere for the public sphere. As the Curator of Dunedin Botanic Gardens suggested, the design of the space directly influences the behaviour of people when they enter the public space. As these sculptures in the Dunedin Botanic Gardens are site specific and are surrounded with seating, duck pond (see Figure 5.2) where feeding the ducks is a part of the city’s culture and space to walk around, there is a lot of activity around the particular public space which contributes to people noticing the artworks in the particular site.

![Duck Pond in Dunedin Botanic Gardens. Source: Author](image)

**Figure 5.2: Duck Pond in Dunedin Botanic Gardens.**

**Source: Author**

**Building Public Spaces on a Human Scale**

The design of the public space contributes to building the public space on a human scale by placing people’s interaction with the space and the location being the principal reason for having the public space (Whyte, 1980; Gehl, 2009). Gehl (2009; 2011) suggests that public spaces that allow for the
use of the senses such as touch and smell are successful spaces compared to those that do not. The importance of senses was found to be true in this study, where the observation matrix suggested that public spaces that had public art where people’s senses were used were better used and more often visited than public spaces that did not allow people to explore the various amenities in the space.

Cathedral Square in Christchurch was very well used and often visited by many people, as it had many types of public art and had a good space for people to walk around and sit in the public space. However, conviviality was not the case with Aotea Square in Auckland (during the period of this study) because there was less activity without many events or artworks in the space. It was also found that the concept of ‘convivial public spaces’ where people feel comfortable in a public space shared with other people without perceiving other people as a threat, was found to be true in the primary findings (Shaftoe, 2008; Amin, 2008).

People considered a public space friendly when they felt comfortable in the space and could behave freely in the space. Amenities that were observed in most public spaces that this study analysed, suggesting that the design and the construction of the public space contributes to people using the space for leisure. For example, the Community Arts Advisor from Dunedin City Council stated that it is essential to have spaces that are welcoming of people and where people feel a sense of calm and composure (Shaftoe, 2008). Situated multiplicity is a concept that welcomes public spaces that promote social encounters (Amin, 2008; Cant, and Morris, 2006). However, although during the observation of data collection, it was viewed that some places allowed for people to speak to or encounter other people who they did not normally engage with, most public spaces that were used in this study, did not support this finding. It was found that only some public spaces such as Re-Start Mall, Wynyard Quarter and Dunedin Botanic Gardens allowed for engagements with other people, while public spaces such as Aotea Square, University Campus Plaza and Cathedral Square did not have many people interacting with each other which is based on the observational matrix on the number of interactions with each other. Most people already were in groups with people they knew rather than wanting to encounter new people in the public space.
Public art can Stimulate Interactions in Public Space

The types of public art in the public space also contribute to conviviality and situated multiplicity as spaces that had more interactive artworks that people could physically touch and feel allowed more conversations with strangers and allowed people to feel in their surroundings suggesting a two way nexus between the built environment and the person engaging with it (Shaftoe, 2008; Amin, 2008; Zimring et al, 2005; Zukin, 1995). Zebracki et al (2010) suggest that because public art can cause interactions between new people, having the art in an underused area can bring more people into that space and create conversations about the art (Jacobs, 1961; Hawkins, 2013; Zebracki et al, 2010). However, during the observation analysis, it wasn’t common to see people talking to other people they did not know. A successful example of interactive public art that led to community engagement was the Musical Light Swings on the streets of Montreal in 2012 (Jobson, 2012). This project led to many people of all ages encountering other people and creating meaningful engagements in the city of Montreal as shown in Figure 5.3.

Figure 5.3: Musical Light Swings in Montreal, Canada.
Source: Jobson (2012)

People having the opportunity to speak to each other and encounter new people in the public space leads to a feeling of belonging and emotional engagement which is important for community engagement (Zukin, 1995; Shaftoe, 2008; Peters et al, 2009). Although this is true in many interactive forms of public art that has taken place around the world such as Musical Light Swings
in Montreal and the Appearing Room fountains in Southbank Centre in London (see Figure 5.4) have brought people together, this was not found to be true in this study as it was seen that people were more comfortable using the public space with people they already knew rather than being in the public space to meet new people (Jagannath, 2016). A reason for lack of interaction could be that during the time of the study, there were no events or festivals taking place in the six public spaces this study is looking at to allow for community engagement between strangers (Peters et al, 2009). This interaction suggests that the structure of the public space when the study was conducted is important in understanding how the space is used which can change during different times of the year.

![Figure 5.4: Appearing Rooms Fountain in Southbank Centre, London.](source: Jagannath (2016))

The concept of building public spaces on a human scale is related to placemaking (Rosier, 2011; Millan, 2015). As both the placemaking advisors who participated in the semi-structured interviews suggested, placemaking is about creating meanings for people in the space and transforming the ‘space’ into a ‘place’ of significance for people. Placemaking also relates to the concept of convivial public space where in order to make people feel comfortable in the space, it is important that they attach meanings to the space (Millan, 2015; Shaftoe, 2008). Placemaking is supported by the Project for Public Spaces (2009) which suggests that the uses and activities in public spaces are
closely related to how people perceive and engage within the space. In order to transform a ‘space’ into a ‘place’ according to placemaking it can be observed in human behaviour and what people do after they visit the space for the first time (Millan, 2015; Project for public spaces, 2009). When people re-visit the space after they visit it for the first time, it suggests that the public space is significant in people’s lives and people can also create memories of the space by taking photographs. Convivial spaces are important for creating a sense of place for the individual. Re-visiting the space and becoming familiar with the space turns the space into a place of significance for the people who re-visit it and make it a common activity in their lives.

Place attachment is where the public space provides an emotional bond for people (Altman and Low, 1992). Placemaking concepts are important in making a good public space and in understanding whether the design and function of the space is of value to people. Placemaking and place attachment closely aligns with what the placemaking advisors had to say in the semi-structured interviews (Millan, 2015; Frederikson & Anderson, 1999; Whyte, 1980). However, the placemaking advisors suggested that not many public spaces within New Zealand are successful in bringing this emotional bond among people and public space or public art.

Based on the observational matrix, it was found that there is emotional bond and a sense of belonging in the public spaces of this study. During the video recording it was found that in some public spaces such as Cathedral Square and Dunedin Botanic Gardens, the same people re-visited the space many times which was recorded by monitoring the people who visited on different occasions and was not seen in the other four public spaces. However, it is important to consider that because of the nature of this study, it was difficult to gather data on whether people re-visited the public spaces, but the video recordings indicated this was the case in some instances. This interaction suggests that people have values attached to these public spaces in New Zealand, suggesting that the public spaces that were more welcoming and allowed many people to use the space were well-utilized by the community.

Site specific art contributes to enhancing the space and make people think about the location they are in (Kwon, 2004; Hawkins, 2013). Site specific public art is art that merges with the site and design of the public space. Site-specific public art was stated by many interview participants to be an important consideration the artists and planners need to make before installing a public art into
the public space (Cant & Morris 2006; Kwon, 2004). Most of the public art this study is looking at are site specific and the site in which they are located has meaning and prominence to the public art. Many site specific public art are chosen during the design framework of the public space or if it is a temporary installation, it is usually directed by the artist based on how they perceive the public art in relation to its public space (Cant & Morris, 2006). Temporary public art is an important procedure in determining whether the public art is successful in its public space.

Therefore, this section has answered the first research objective. The ways in which public art is structured and organised in the public space is important for many reasons. This section suggests that in accordance with the international literature, it is important to consider how the public space is built so that the public artworks are considered more prominent to the landscape (Millan, 2015; Zukin, 1995). The meanings and the connection people have with the space is an important part of the structure of the public space. The design of the public space and the location of the public art greatly influences the success of the public art. The author of this thesis agrees that the design and facilities offered in the public space can influence the ways in which people encounter and react to the public art in the public space.

5.3 Research Objective: What is People’s Interaction with Public Art in Public Spaces?

Interactive Public Art

In the semi-structured interviews, many participants suggested that good public art is interactive for the people who use the public space. They thought that regardless of the type of interaction, whether tactile or contemplative, if art makes people think and ponder on its significance, then people are interacting with the public art. However, the Placemaking Advisor from Panuku Development thought that physical interaction creates an emotional bond between people and the public art. She also suggested that good public art is art that is physically interactive to the public as it becomes meaningful to their experience in the public space. The idea of physical interaction with public art is indicated in the concept of affordances which looks at people’s movements around public art and the effect of movements around ‘play’ with public art (Furman, 2016; Stevens, 2016).
Affordances support people’s needs in the environment which is dependent on their movements around public art (Furman, 2016; Dovey, 2016). An example of tactile interaction is Please Touch the Art in Brooklyn Bridge Park by Jeppe Hein in 2016, which was a successful interactive public art installation in New York supported by New York’s Public Art Fund. The name of the artwork, Please Touch the Art suggests that the art needs to be touched and experimented with as people walk past the artworks. Please Touch the Art (see Figure 5.5) is similar to Ouroboros in Dunedin Botanic Gardens, the moveable chairs in Cathedral Square, and Sound of Sea sculpture in Wynyard Quarter which attract people to tactile interactions with the artwork (Jagannath, 2016). The Public Arts Advisor from Christchurch City Council emphasized that good public artworks can be touched and should not have the ‘Do Not Touch’ sign on them.

In the research findings it was found that many people, both children and adults performed various movements around the public art. There was a lot of physical interaction with many sculptures that this study is looking at, as demonstrated in Chapter 5. The different types of interactions that were recorded in the observational matrix in Chapter 5, indicated affordances, place attachment and conviviality in the public space. In order for people to perform the movements or the affordance,
people had to feel comfortable in the public space. The affordances around the artworks in this study specifically involved people sitting, walking past, touching the artwork and climbing on the public art. Most of the times the movements were a response towards the function of the public art rather than people voluntarily choosing to do so (Stevens, 2016; Gehl, 2011; Kwan, 2004). As the following quote suggests, people’s movements are a response to a number of reasons:

“People’s actions are guided not only by inherent motivations or by the practical affordances of their environment but also by cultural contexts and understandings of their situation and their social selves and by the stimulations of the environment itself.” (Stevens, 2016 p.23)

The above quote suggests that the social or environmental factors and design features of the public art in relation to the functions they serve is important to consider to understand how people’s interaction takes place with the public art. It provides people with a reason to visit the space and engage with the public art as an object that is attractive and stimulating. Most of the times, it is very clear to people whether the public art can be physically interacted with or if it is something that can be admired or contemplated from a distance rather than the public art serving as an affordance (Dovey, 2016; Furman, 2016). For instance, bronze sculptures representing famous people are common around the world and have historical or cultural significance for the country such as the statues of Lord Nelson in Trafalgar Square or Mahatma Gandhi in Parliament Square in London. Such bronze sculptures represent prominent people for the entire city, represent a history and have a different type of representation than physically interactive sculptures (Dovey, 2016; Zebracki, 2013). However, both the types of public art can be interactive in their own respective ways although they serve a different function (Hawkins, 2013).

As many interview participants suggested, it is important to have a mix of public art in the public realm so that it appeals to a wide range of people. Physically interactive art can be seen to have an effect of momentary engagement in the space serving bodily functions, whereas other types of public art can be interactive through cognitive and thought processes leading to deeper significance for the person or for the society (Zebracki, 2013). The observation matrix showed that there were many different types of interaction and that walking or lingering around the public art in the public space is a form of interaction.
Types of Engagements with Public Art

The field of engagement geographies in academic literature relates to the different types of engagements people have with their physical surrounding and with public art (Zukin, 1995; Zebracki, 2012; Hawkins 2013). The concept of art engager by Zebracki (2012) relates to people’s interaction with public art, suggesting that interaction depends on a lot of different factors such as the time, day, the public space the art is located in and how the person interacts with the artwork. It takes into consideration that people are different and respond to stimuli or objects in different ways (Lossau & Stevens, 2015). This was evident in the observation analysis where children were more likely to touch a public art than adults who would observe their child or observe the art from a distance. Children’s interaction with public art is stated by Lossau & Stevens (2015) in the following quote:
“Children are also less likely than adults to be acculturated to categorising certain objects as ‘art’, or to recognising in artworks the auratic qualities that inhibit adults from exploring artworks’ physical affordances” (Lossau & Stevens, 2015, p.25)

The above quote on children’s interaction with public art was found true in this study while collecting observational data. The difference in interaction between adults and children with public art could be a result of behavioural and social expectations from the society where adults are more concerned about the way they perform in public spaces whereas children are less likely to have those restrictions. People reacted to public art in different ways especially when the public art did not serve a defined movement. This movement was seen with the Hannah Kidd Sculptures in Re-Start Mall, the Wind Tree in Wynyard Quarter and the Pathways sculptures in the University of Otago Campus Plaza where people moved and perceived the artworks in a number of different ways.

The space in which the public art is located also influences the kind of engagement people have with public art (Hawkins, 2013). For instance, from the observation analysis it was evident that when people were surrounded with other people and when there was a crowd in the public space, they were more likely to feel comfortable. Some people saw other people’s actions towards the public art which influenced their own actions and engagement with the public art. This engagement relates to contact zones which is a concept that allows for contact in the public realm and allows for opportunities for people to meet others while they are engaging with public art (Askins & Pain, 2011). Where there is contact in public spaces, public art enables physical interaction with the object, influences and determines other people’s actions towards the same object (Askins & Pain, 2011). Many participants from the semi-structured interviews thought it was important for people to feel safe and secure in the public space and having more people around enabled this to be so. Safety in public space relates to people having ‘eyes on the street’ so that the public space and the environment they are in is considered safe (Jacobs, 1961).

There seems to be a better sense of belonging where people are more willing to expose their emotions towards the public art when people perceive the environment to be safe. For example, Boston in USA is well-known for installations of public art with lighting and displays that attract people to engage with them. To make it safe for the public to use, they are usually located in public
spaces that are busy and used by people regularly. Physical interaction is supported with public art as people are more likely to interact with public art when they feel comfortable in the public space (Shaftoe, 2008). In the observation analysis it was also found that when seating was provided, some people would sit and watch the public art, look at it or contemplate about it, which suggests that safe and welcoming environments support all types of interaction with public art.

Therefore, this section has answered the second research objective. People’s interaction with public art can be seen in many ways and the findings of this study support the different types of interaction people have with public art (Zebracki, 2013). Interaction partially depends on the person interacting with the art, the way they perceive the art and the function or purpose the public art has for people (Stevens, 2013). Affordances is an important concept in literature around interaction with public art, which supports the function and use of the public art in relation how people respond to the artwork (Furman, 2016). Movements are also associated with engagement geographies which highlights how people respond to their surrounding built environment in public spaces (Zebracki, 2012; 2013). There is limited research on city planning or geography relating to people’s interaction with public art. This study aims to fill this gap and provide a comprehensive outlook towards interaction with public art so that public art can be designed on a human scale.

5.4 Research Objective: What is the Connection between Public Art and Urban Regeneration?

Research emphasises how public art can influence urban regeneration, specifically in a previously under-used area (Evans & Shaw, 2001; Colantonio & Dixon, 2010; Paddison, 1993; McCarthy, 2006). Public art in a successful public space can have many positive effects on the city and the country as a whole (Paddison, 1993). Urban regeneration contributes to positive economic and monetary gain when people use the amenities provided in the public space such as cafes and restaurants (Colantonio & Dixon, 2010). All the public spaces this study is looking at had cafes and restaurants present in them to attract people to use the space. Cafes were more common in Auckland where both Aotea Square and Wynyard Quarter had many restaurants and cafes surrounding the public spaces suggesting that the regeneration in these public spaces has had a commercial impact on the public space (McCarthy, 2006; Murray, 2007). When people interact with public art that contributes to regeneration in public spaces there is also a hike in land prices.
and the value of the land of the public space for the nation and on a global scale (Murray, 2007). However, not all public spaces that this study looked at are regenerated.

**Urban Regeneration in Relation to Public Art**

Regeneration can improve the public space by creating inclusion and identity within the public space through sense of place (Frederikson & Anderson, 1999). For example, as the Design Expert from Auckland Council suggested, regeneration can being purpose to the public space which previously was not used or known by the public. Having public art in the regenerated public space creates meanings and identities for people and gives them a reason to re-visit the public space (Gehl, 2011). Temporary public artworks can contribute to regeneration as public art changes over time contributing to the renewal of the public space (Murray, 2007). Temporary public art was spoken of by most interview participants as a means to bring back people into the public space. Temporary public art can create local or civic identity while promoting city image through urban regeneration (Roberts et al, 2016, Paddison, 1993, Evans & Shaw, 2001). Temporary installation was specifically evident in Christchurch’s public spaces where most public artworks installed in Cathedral Square and Re-Start Mall were temporary artworks. The Community Arts Advisor from Christchurch City Council said that it was important for Christchurch to have temporary public art because of its regeneration since the Earthquake in order for people to feel safer, re-visit or live in the city.

Temporary public art can contribute to social cohesion and a sense of community in an underutilized space (Hall & Robertson, 2001; Pollack & Sharp, 2011). There have also been international examples using public art where cities have recovered from natural or man-made effects such as Detroit in USA where the city faced bankruptcy and abandonment from the people because of industrial loss which led to loss of opportunities and jobs in the city (Pollack and Sharp, 2011). However, there have been urban regeneration strategies through public art and cultural activities in Detroit to bring people back into the city (Colantonio & Dixon, 2010). Some people who feel a strong connection to the place do not leave the cities even if they face natural calamities. Bringing people back into the city was also spoken of by interview participants from Christchurch who said that many people who felt a strong affiliation to Christchurch did not leave the city and some were involved in the public art installations around the city. From literature and through this
study, it is evident that people who feel a strong sense of involvement and association to the city they live in are more likely to positively contribute to the city through urban regeneration projects.

**Worldwide Projects and Effects of Urban Regeneration**

Urban regeneration projects through public art can change the entire structure and feel of the city (Sairinen & Kumpulainen, 2006). Many waterfronts around the world have been regenerated such as Clyde Waterfront regeneration in Scotland and the Melbourne Docklands in Australia which incorporate public art, which are similar to the Wynyard Quarter in Auckland (Dovey, 2005). Wellington’s waterfront has also dramatically changed New Zealand’s public art scene with many sculptures situated appropriately to the context of Wellington as a ‘Culture Capital’ of New Zealand (Wellington City Council, 2017). Such urban regeneration can also create a landmark for people and if they have attractive public art, people are more likely to consider it a landmark they visit often in the city (Dovey, 2005).

Interview participants from Auckland said that the Wynyard Quarter is a highly used public space and that converting the storage space into a lively and welcoming waterfront public space has had many benefits for the city as a whole both locally and globally. Because Auckland is a multicultural city and one of the most liveable cities in the world according to World Economic Forum (2015), it’s waterfront region has had global impacts with tourists, visitors and immigrants visiting the waterfront which has had positive economic impacts on the city. The participants in Christchurch and Dunedin, however, did not speak about the global impacts the public spaces have. This maybe because the public spaces in Christchurch and Dunedin are not very well known globally.

The regenerated public spaces in Christchurch have had more cultural and economic significance locally for the people of Christchurch as public art has brought a community feeling in the city. Dunedin’s public spaces have also gone through changes over the past decades. For example, the street art scene in Dunedin has led to significant regeneration of Vogel Street in Dunedin and brought public art to a wider audience. The University of Otago Campus Plaza with the Pathways sculpture was renewed during its installation changing the look and feel of the campus. However, Dunedin interview participants did not have much to say about the impacts of urban regeneration in the city. Urban regeneration projects in Auckland and Christchurch have had bigger impacts for the city and the culture of the city in comparison to Dunedin. Urban regeneration can change the
structure and use of the city contributing to more public art projects (Pollack & Sharp, 2011). If public art is included in urban regeneration public space projects, there is more likely to be community engagement and interaction between the people and the public art, creating a successful public space in a previously under-use area.

Therefore, this section has answered research objective three. Urban regeneration in New Zealand and worldwide promote growth and culture in the city. Public art contributes to urban regeneration in many ways through economic boom, cultural activities, creating a community feeling in the space and giving people a sense of identity and attachment to the public space (Colantonio & Dixon, 2010; Paddison, 1993; McCarthy, 2006). The changes that have taken place in the public space is important for urban regeneration, as the public space has been regenerated to improve the amenities and facilities offered for people in the city (Paddison, 1993). This has been seen in many cities around the world where previously underused cities have been through urban regeneration through public art to promote the growth and quality of the city (Dovey, 2005). This suggests that there is a connection between public art and urban regeneration leading to positive city image,
community identity and economic benefits. This section has identified international research on urban regeneration and public art which has been supported by the findings of this study.

5.5 Excellence in Interactive Public Art

The case study examples mentioned in the literature review in Chapter 2 provide interactive artworks that are excellent international examples which have had a positive effect on the built environment and people interacting with those artworks. These were the interactive fountain and the Fourth Plinth on Trafalgar Square in London, fountains and artworks in Forrest Place in Perth, the interactive Crown Fountain and Cloud Gate sculpture in Millennium Park in Chicago, and Red Centre in Federation Square in Melbourne (Fed Square, 2017; Lossau & Stevens, 2014).

The public artworks this study has looked at in Auckland, Christchurch and Dunedin are interactive to the public, there is recognition of these artworks both by the citizens of the city and the city councils in the city (Auckland Council, 2014). However, excellent examples such as the Millennium Park in Chicago with the Crown Fountain and the Cloud Gate sculpture are globally recognised and provide inspiration for New Zealand to create artworks that appeal to a wider public audience (Lossau & Stevens, 2014). The public art this study has looked at are interactive but are not well-known or recognised by the general public to the same extent as illustrated in the case-study examples. As the interviews suggested, conversations about public art in New Zealand are not exposed to a global audience or understood in the same manner as the excellent case study examples. The quality of the public art might also be one of the reasons the artworks in this study are not recognised widely. Interactive public art has not been invested in New Zealand and the budget for public art in New Zealand is less compared to some of the other cities worldwide known for public art such as London, Chicago or Paris which invest heavily on public art as indicated by Arts Councillor by Dunedin City Council. For example, the Cloud Gate sculpture in Chicago cost 23 million US dollars for the installation and design of the sculpture (City of Chicago, 2017).

New Zealand does not invest heavily into public art which was indicated in the semi-structured interviews where participants suggested a maximum budget for New Zealand being one million New Zealand dollars for all public artworks. Participants of semi-structured interviews expressed caution about spending tax-payers money as they did not want to be viewed negatively by the public. The lack of risk taken by the officials involved in public art could be one of the reasons
Auckland, Christchurch and Dunedin do not have the same exposure to public art in comparison to cities with very good public artworks such as Chicago, New York, London or Melbourne. One of the reasons for lack of exposure of New Zealand public art might be because of the focus in New Zealand to promote local artists rather than international artists who have been known for excellent interactive public art. Constraints in cost might be a reason that New Zealand does not invite international public artists.

Public engagement with public art is a relevant indication of good interactive public art. The number of people who interact with public art is also considered to be a positive indication of successful public art, which is demonstrated in the observational matrix in Chapter 5. Public artworks in this study such as Auckland’s Sound of Sea, Christchurch’s Hannah Kidd Sculptures and Dunedin’s Ouroborous have had an impact on the community and the city they are located. People choose to interact with these artworks regularly, suggesting that they are good public art. However, excellent public artworks illustrated in the case study examples are marketed and known to a wider audience suggesting that they are more widely exposed and recognised by the people and scholars around the world, having a global impact on public art that the artworks in this study did not have.

Banksy’s street art is also an example of excellent and well-known public art around the world. Street Art, although not explored in this study, can have a significant impact on people (Banksy, 2007). Dunedin’s murals in the Warehouse Precinct has brought public art to a large range of people in the city with many international street artists being called into Dunedin to paint on the walls. However, compared to Banksy’s street art in London and other cities of growth and regeneration, which has instigated political messages, conversations and activism in street art, street art in Dunedin city has not had the same impact. Street art in Dunedin city has been used to beautify the streetscapes and add character to the Warehouse Precinct rather than lead to topical discussions (Dunedin Street Art, 2017). Street art around Dunedin has led to newspaper articles and debates around gentrification, the street art does not convey deeper politically contested meanings (Dunedin Street Art, 2017). For example, Banksy’s artwork shown in Figure 5.8 indicates a girl with a balloon with the captions ‘there is always hope.’ There seems to be a deeper meaning of the artwork to the public as indicated by the following quote:
“In “There is always hope” the balloon is just out of reach of the little girl appears to symbolize peace, happiness, innocence and dreams and yet it is not reachable by the girl who the viewer would assume would represent themselves. The assumption is that this image shows a love lost or innocence of childhood lost, and if it weren’t for the words on the wall there would be no question, however, the caption leaves the audience questioning what the real meaning of the image is, and wondering if the girl had released the balloon or is trying to retrieve it” (Banksy Blogs, 2016, p.1).

‘There is always hope’ street artwork (see Figure 5.8) might also have political implications about how many girls throughout the world have been deprived of hope as they are constrained by society and traditions which prevent them of the same rights as boys (Banksy Blogs, 2016). This example indicates that street art can be a powerful tool to convey meanings to the public that could lead to public engagement. Overall, some of the public art this study looked at in Auckland, Christchurch and Dunedin are good public artworks that are interactive to the community, although they are not widely exposed globally which is the case in achieving excellence in public art. The next section concludes this chapter.

Figure 5.8: ‘There is always hope’ street art in London.

Source: dmtaggart, Flickr
5.6 Conclusion

This chapter has demonstrated that the structure and organisation of public art in public spaces influences interaction with public art and urban regeneration of public art (Gelh, 2011; Shaftoe, 2008). The three research questions complement each other in many ways. When the public space is designed well and provides the amenities that are suitable to the space including public art and when the public space has undergone urban regeneration, it is more likely people are going to interact with the public art in the space. People’s interaction with public art comes in many forms and sometimes it is subjective to the person or the type of art that is constructed in the public space.

The academic literature around these three research questions all relate to public art and although there is a growing international literature on public art in public spaces, the topic is still under-researched. People’s interaction with public art in particular has not been studied much in New Zealand or overseas in planning departments. The data collected in Chapter 5 and the analysis in relation to international literature in this chapter provides some depth in discussion on people-oriented public art and the measures that can be taken to build public art on a human scale (Gelh, 2009; Gehl, 2011; Zebracki, 2013). The next chapter concludes the thesis and provides recommendations for future research.
Chapter 6
Conclusion

6.1 Aim of the Study

The aim of this study was to understand how people interact with public art in public spaces. Two prominent public spaces were chosen in three cities of New Zealand: Aotea Square and Wynyard Quarter in Auckland; Cathedral Square and Re-Start Mall in Christchurch; and Dunedin Botanic Gardens and University of Otago Campus Plaza in Dunedin. These public spaces were chosen because they were well known landmarks in the city which had interactive public art during the time of the research. To achieve the main aim, four research objectives are chosen as they are thought to answer the question of what is involved in people’s interaction with public art in public spaces.

The research objectives were to understand:

- How is public art structured and organised within public spaces?
- What is people’s interaction with public art in public spaces?
- What is the connection between public art and urban regeneration?
- What are the public art policies of Auckland, Christchurch and Dunedin?

These research objectives were answered in a number of ways throughout the study in this thesis. Firstly, they were answered by reviewing literature on public space and public art. The thesis discussed several concepts in international academic literature that focus on public art. These concepts included understanding planning related research on public spaces such as placemaking, human scale and convivial public spaces (Shaftoe, 2008; Altman and Low, 1992). People’s relationship to their cities, surroundings and built environment were essential in understanding these concepts (Gelh, 2011). People’s interaction with public art were later discussed such as
affordances, engagement geographies and contact zones which were also significant to answer the aim of the study.

To address the concepts discussed in the literature review, two main research methods were chosen which are detailed in Chapter 3. This study used a mixed-methods approach with both qualitative and quantitative analysis. Semi-structured interviews were undertaken for qualitative research and video recordings were undertaken for quantitative research. For the video recording, the number of people who interacted with public art in the public spaces were counted and recorded in an observation matrix created by the author of this study. To put public art in a planning context, the key planning documents and public art’s place in the planning legislation was discussed in Chapter 3.

The results that were found during the primary data collection with the mixed methods used according to Chapter 3, were presented in Chapter 4 highlighting the key data collected from semi-structured interviews and observation matrix. The results indicated important information about how people interact with public art in public spaces and why the public spaces were designed as they were. Some of the public spaces had been through urban regeneration and the interview participants in the semi-structured interviews provided insights into the various themes as mentioned in Chapter 4. These results were then discussed in Chapter 5 in relation to key academic literature that was highlighted in Chapter 2. Many of the concepts highlighted in the academic literature were found to be supported by the primary results of this study. For example, it was found to be true in this study that convivial public spaces where the space is seen to be welcoming and perceived positively. Many of the people who interacted with public art in this study felt more comfortable in a friendly and welcoming public space. Such concepts were addressed in detailed in Chapter 5.

All these chapters aimed to address the main purpose of the research which is to understand how people interact with public art in public spaces. It also contributes to understanding how public art can create an inclusive communal public space which can have positive implications for the built environment of the city. Although there were no serious issues while conducting the research, there were some limitations which are discussed in the next section.
6.2 Limitations

There were a number of challenges that were faced during this research process. Firstly, the time of the year the primary data had to be collected was not favourable to this research as it was during New Zealand winter months in June and July. This is because public art is mostly used during summer when the weather is pleasant. Although the data was collected only on days when the weather was sunny, it had to be planned in advance. Secondly, the time allocated for this research was eight months, which meant that no more than two public spaces could be evaluated and video recorded for observation data. Eight months was too short to gain detailed insights into the research. Having more research methods such as surveys or questionnaires would have been possible with more time to gain direct insights into the thoughts of the public about public art which would have strengthened our understanding of how and why they interact with public art in the particular public space. Thirdly, the time constraint affected the number of cities in New Zealand this research could take place in or possible research in international cities. The primary data was collected over a two month period. This indicates that expanding this research to other cities of New Zealand such as Wellington or international cities would have been very difficult to do in eight months. Nonetheless, semi-structured interviews and observations were made as the number of observations is commendable and large. The next section addresses the future prospects that is possible from this research.

6.3 Future Prospects

This research was interdisciplinary in many ways and provided information on public art that could be studied further which were not discussed in detail in this study. There were a number of issues that were encountered in relation to public art in public spaces for potential future research. These include:

- The question of democracy in public art: This specifically addresses questions on who should make governance decisions during public art installations and whether the general public should be involved in public art process.
- Safety in public spaces: This relates to how people feel in the public space and how their behaviour changes in the public space when they feel safe and welcome.
• The role of temporary public art installations: Temporary public art has been influential in this study and has shown that it can have a different type of impact in comparison to permanent public art installations. Details into how temporary public art affect the feel of the public space could be an interesting project.

• People’s interaction with other people during public art interactions: The ways in which people interact with other people who they know or have met for the first time in the public space and how public art can contribute to this can be looked at further.

• Placemaking’s effect on public art: Placemaking has influenced public art in numerous ways and helped the community take charge of public art initiatives. Looking in-depth into placemaking initiatives around the world and how they have affected New Zealand could be an interesting future project.

• The effect of events and festivities on public art: People react to public art in a different way during festivals as they are larger gatherings. The ways in which people interact with public art during festivals such as mid-winter carnival or Diwali could be an interesting topic for further research.

• The relationship between public art and health: There has been research on public art and public spaces leading to better health for people. The connection this has on improving the health of people would be interesting for future research.

• Children and young people’s physical interaction with public art: One of the findings of this research indicated that children interact with public art physically more than adults as they do not have inhibitions about their surroundings. Children are more willing to take risks and play in the built environment as they are growing. Future research into this topic could be interesting.

• The effect of planning documents and planning legislation on public art: Looking at the connection between how public art fits into the legal structure and how this can influence the practice in real life can be beneficial to city planning. Comparing the documents of different cities and understanding how each of their frameworks relates to the public art scene in those cities could be a topic for future research.

The above are indications of future research based on this study. There are many other topics that are related to public art and public space that could be explored in city planning. The next section provides some recommendations for public art practice.
6.4 Recommendations

There are some recommendations this research suggests. The function of public art is wide and is influenced in a range of ways and by a range of actors and agencies such as City Council, legislations, co-operation between artists and the public. Making sure that the process towards enhanced public art takes place professionally and is processed efficiently can make a big difference to public art practice. The five recommendations from this research are listed below.

**Involve the community in public art participation, procedure and initiatives**
Getting people to notice public art in their surroundings is a big step in bringing arts and culture to the built environment and everyday lives of people. There are not many public art initiatives in New Zealand where the public are involved in the process and management of public art. It is mostly led by the City Council members and experts in the field of public art rather than bringing in the community to participate. More communal events and festivals can improve people’s involvement with public art and can influence them in participating and contributing to the public realm.

**Raise awareness about public art in communities and cities**
Advertising public art through pamphlets when they are first installed so that the community in the city notices them and can go to the public space for leisure can have a positive impact on the society. Making people talk about public art through public art seminars can be influential in raising awareness about public art and its impact on the public space. Another way to raise awareness could be through having public art sculpture trails where people can spend time to notice public art in their own time. There is not much awareness about public art in New Zealand and it is not a common cultural activity that people are involved in which can change if there is more awareness created in the country.

**Emphasise quality of public art over quantity**
There is a lot of public art that people do not notice or interact with when public art is installed for popular reasons. People might also find it hard to notice all the installations when there are a lot of public art in the public space. Having one or two good public art pieces that are well constructed and thought out by the experts in relation to the context of the public space and the city it is being
installed in can be more beneficial than having numerous public artworks that do not appeal to people. There needs to be collaboration and consultation between the experts in the fields such as the public art team in the council, artists designing the public art and the general public in order to understand the effects the public art has on the community.

Construct pocket parks in each neighbourhood and include public art in them
Having public art that is accessible to everyone, rather than only for people living in the cities or Central Business District can make a big impact on the community and the city as a whole. Local parks are a great way to make public art and public space accessible to the public. When people have the benefit of going to a park in their neighbourhood for a walk or leisure activity, it is very beneficial to have public art in these neighbourhood parks.

Bring more international artists into New Zealand’s public art scene
During the research process, it was evident that New Zealand public art experts place more importance on New Zealand’s culture and New Zealand artists rather than embracing artists from abroad who are internationally reputed. Although this national pride is important, international reputation can expand the economy. It creates greater awareness of New Zealand globally. The New Zealand public art scene is not well known around the world and one of the reasons is because there is more emphasis on New Zealand artists. If more international artists were brought into the country to install interactive art which cities like London and New York invest in, there would be more appreciation of public art in New Zealand locally and globally.

The above recommendations are indications of the ways in which public art could be improved in New Zealand cities based on the research conducted in Auckland, Christchurch and Dunedin. If the people involved in public art take these recommendations into consideration, it could lead to better appreciation of public art within New Zealand. The next section is a concluding comment for this chapter.
6.5 Concluding Comments

This study has shown the relationship between people, public art and the built environment, despite the limitations and challenges faced in this study (Cant & Morris, 2006; Berg, 2009). It has focussed on building public art on a human scale by emphasising on people-oriented public spaces (Gehl, 2011; Shaftoe, 2008; Amin, 2008; Dovey, 2016). People’s interaction with public art can have many positive impacts not only on improving their recreational activities but also in their everyday lifestyles (Dovey, 2016). The study has shown the importance of observation through video recording indicating the different types of interactions that can be seen with public art in public spaces. The study has also indicated the effect of semi-structures interviews in gaining the perceptions and thoughts of people involved in the field of public art practice.

Public art can bring attention to the public space and give deeper meaning to the person interacting with the public art (Pratt, 2009; Zebracki, 2013). The nature of the public space and the design and structure of the public art are both important in determining how successful the public art is to its surrounding environment (Whyte, 1980; Peters et al, 2009). Therefore, interaction with public art is an important topic in emphasising the significance of people-oriented public spaces. As the Arts Councillor from Dunedin City Council stated “the only important thing about public space is that it should be people friendly, people centric and built around the needs and desires of the human scale.”
REFERENCE LIST


City of Chicago (2017) Online: Millenium Park:

City of Melbourne (2017) Online: Art on the Waterfront:

City of Perth (2015) Online: Forrest Perth Masterplan:


Christchurch City Council (2002) Online: Artwork in Public Places Policy:


Daily Telegraph. (2009) Online: Trafalgar Square fourth plinth art ‘will cause arrests:


APPENDIX A

INDICATIVE QUESTIONS FOR SEMI-STRUCTURED INTERVIEWS

Introductory Questions

1. Can you tell me about your role at __________
2. Does your role involve working on public art or public spaces?
3. Do you have any personal or professional interest in public art?

Characteristics of regeneration/public space

1. What do you know about the public spaces (in the city – Auckland, Christchurch of Dunedin)?
2. How does urban regeneration influence public spaces?
3. What are the main characteristics a public space should have?
4. What changes have taken place in this specific public space?

Characteristics of Public Art

1. What types of public art are incorporated in the public spaces (referring to the case study examples)?
2. Does the public art in these spaces have an interactive component?
3. What role has regeneration played with public art in these public spaces?
4. What is the benefit of public art that is interactive?
5. Who are the main types of people interacting with public art in these two spaces?

Planning Procedures

1. What are the Planning procedures involved when regenerating a public space?
2. Who are the main stakeholders involved?
3. What are the main planning documents for public art in this city?
4. What do you know about these documents?
5. How do Planning documents influence real life scene in these public spaces?

Concluding Questions

1. Are there any future public space regeneration projects that are set to take place in the city?
2. Can you recommend any other contacts I could use for this research?
APPENDIX B

PEOPLE’S INTERACTION WITH PUBLIC ART IN PUBLIC SPACES

INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

What is the Aim of the Project?

The study aims to understand how people interact with public art in public spaces within the context of urban regeneration in New Zealand. This research will focus on three main New Zealand cities, Auckland, Christchurch and Dunedin, specifically studying two public spaces in each city as case studies. It will examine six public spaces in total, Wynyard Quarter and Aotea Square in Auckland; Re-Start Mall and Cathedral Square in Christchurch; and The Botanic Gardens and University of Otago Campus Plaza in Dunedin. These public spaces were chosen as they are either regenerated public spaces or have the potential for future regeneration in their respective cities.

The study will look at public space/art, particularly how they change the constitution of the city and create new identities. Each of these public spaces have some form of public art incorporated in them and this study will understand how people interact with public artworks situated in these public spaces. It will focus on three-dimensional artworks as public art. The research aims to investigate how people’s interaction with public art creates positive public spaces.

The research will be carried out by a second year Master of Planning in the Department of Geography at the University of Otago (Thejas Jagannath) and will be supervised by one lecturer (Claire Freeman).

What Types of Participants are being sought?

This project seeks people who have knowledge relating to public art in public spaces. It also seeks people who have knowledge relating to urban regeneration and planning policies around public art. This includes those who work professionally for the city councils, as artists, academic institutions, developers, managers and organisers of the public spaces.

What will Participants be asked to do?
Should you agree to take part in this research, you will be asked to participate in a semi-structured interview at a location and time that is convenient, and that is expected to take up to 30 minutes. The researcher would like to audio record the interview which will then be transcribed. Please be aware that you may decide not to take part in the project without any disadvantage to yourself.

The questions that will be asked will be set prior to the interview, although because of the semi-structured manner, the questions will also be improvised depending on the flow of the interview. It will largely depend on the way in which the interview develops. However, if the line of questioning is making you uncomfortable at any stage you may ask to either move onto a different topic, or for the interview to stop. There will be no disadvantage to yourself in either case. You may withdraw the information you have provided us with at any stage.

Please be aware that you may decide not to take part in the research without any disadvantage to yourself.

**What Data or Information will be collected and what use will be made of it?**

The interview will be transcribed, and the digital files (both audio and transcriptions) will be stored in a password protected folder that only the research team will have access to. Once the raw data is analysed, selected quotes may be used in academic publications, conference presentations, or to support further research proposals. Your identity will be protected as far as possible by using an anonymous identifier (eg a pseudonym, or number). We will take every care to ensure that no participant is identifiable. Personal information will only be kept for record keeping purposes. Otherwise, it will be destroyed as soon as practicable or at the completion of the research. Data obtained as a result of the research will be retained for at least 5 years in secure storage.

**Can Participants change their mind and withdraw from the project?**

You may withdraw from participation in the project at any time and without any disadvantage to yourself.

**What if Participants have any questions?**

If you have any questions about our project, either now or in the future, please feel free to contact either:-

*Thejas Jagannath*  
Department of Geography  
University of Otago  
jagth307@student.otago.ac.nz

*Dr. Claire Freeman*  
Department of Geography  
64 3 479878  
ef@geography.otago.ac.nz

This study has been approved by the Department stated above. However, if you have any concerns about the ethical conduct of the research you may contact the University of Otago Human Ethics Committee through the Human Ethics Committee Administrator (ph 03 479-8256). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.
APPENDIX C

PEOPLE’S INTERACTION WITH PUBLIC ART IN PUBLIC SPACES

CONSENT FORM FOR RESEARCH PARTICIPANTS

I have read the Information Sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:-
1. My participation in the project is entirely voluntary;

2. I am free to withdraw from the project at any time without any disadvantage;

3. Personal identifying information (e.g., audio recordings and associated transcripts) will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for at least five years;

4. This research involves a semi structured open questioning technique. The precise nature of the questions which will be asked have not been determined in advance, but will depend on the way in which the interview develops and that in the event that the line of questioning develops in such a way that I feel hesitant or uncomfortable I may decline to answer any particular question(s) and/or may withdraw from the project without any disadvantage of any kind.

I wish to receive a copy of my transcript: Yes No

I wish to receive a copy of any published results Yes No

If yes, please provide an email address: ___________________________________

I agree to take part in this project.

..............................................................................
(Signature of participant) (Date)

..............................................................................
(Printed Name)
APPENDIX D

PEOPLE’S INTERACTION WITH PUBLIC ART IN PUBLIC SPACES

INFORMATION SHEET FOR OBSERVATIONAL ANALYSIS

Thank you for showing an interest in this thesis for the University of Otago. This is an information sheet for the observational analysis specifically the video recording that will take place in the public spaces of New Zealand. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

What is the Aim of the Project?

The thesis aims to understand how people interact with public art in public spaces within the context of urban regeneration in New Zealand. This research will focus on three main New Zealand cities, Auckland, Christchurch and Dunedin, specifically studying two public spaces in each city as case studies. It will examine six public spaces in total, Wynyard Quarter and Aotea Square in Auckland; Re-Start Mall and Cathedral Square in Christchurch; and The Botanic Gardens and University of Otago Campus Plaza in Dunedin. These public spaces were chosen as they are either regenerated public spaces or have the potential for future regeneration in their respective cities.

The thesis will look at the relationship between regeneration and public space/art, particularly how they change the constitution of the city and create new identities. Each of these public spaces have some form of public art incorporated in them and this study will understand how people interact with public artworks situated in these public spaces. It will focus on three-dimensional artworks as public art. The research aims to investigate how people’s interaction with public art creates positive public spaces.

The research will be carried out by a second year Master of Planning in the Department of Geography at the University of Otago (Thejas Jagannath) and will be supervised by one lecturer (Claire Freeman).

What Types of Participants are being sought?

For the video recording the general public in two public spaces in Auckland, Christchurch and Dunedin will be recorded. These include, Wynyard Quarter and Aotea Square in Auckland; Cathedral Square and Re-Start Mall in Christchurch; and University of Otago Campus Plaza and The Botanic Gardens in Dunedin. An iPad video camera will be placed in each of these public spaces for about 20 minutes around each public artwork to record people’s behaviours towards
the public artwork. This observational study will take place for around a week in each city, recording 2 to 3 times a day in each of the public spaces.

If you feel your participation, as a general public in the public space, will disadvantage you in any way, you can ask to be removed from the video recording. Your identity will be protected and you will be anonymous.

This recording is for the purpose of the researcher and private information of any kind will not be disclosed.

**What Data or Information will be collected and what use will be made of it?**

The digital video files will be stored in a password protected folder that only the research team will have access to.

Once the raw data is analysed, behaviours might be recorded and examined for the purpose of the research. Your identity will be protected as far as possible by using an anonymous identifier. There will be no personal information disclosed. Data obtained as a result of the research will be retained for **at least 5 years** in secure storage.

**Can Participants change their mind and withdraw from the project?**

You may withdraw from participation in the project at any time and without any disadvantage to yourself.

**What if Participants have any Questions?**

If you have any questions about our project, either now or in the future, please feel free to contact either:

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