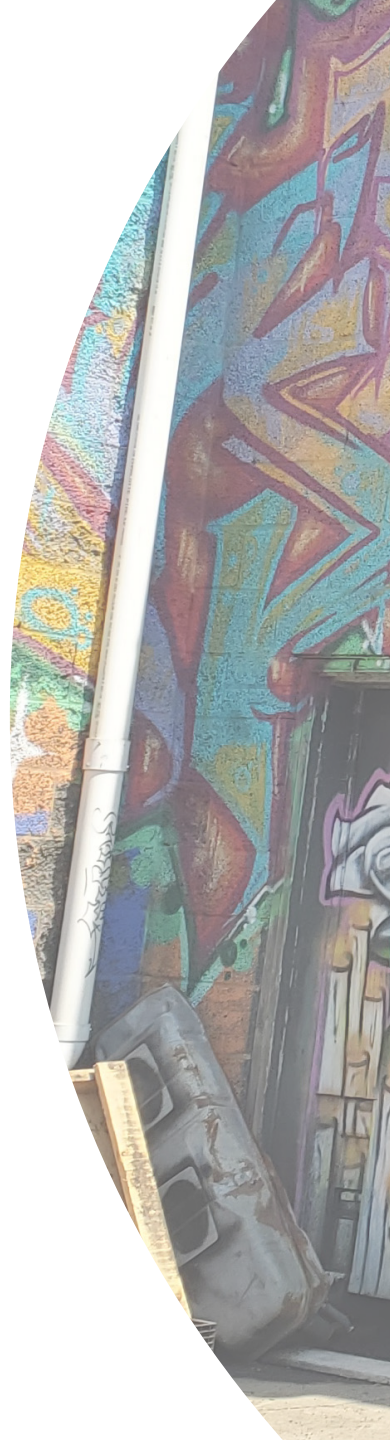


Public Art and Reshaping Public Space

Emma Jeffrey







Public Art and Reshaping Public Space

*How Experiencing Public Art Can Impact an Individuals Senses,
Emotions and Memory and Help Reshape Public Space*

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ABSTRACT

Public art is the experience of unsanctioned art that offers subjectively curated memories, emotion and selectively triggers the senses. Public art is experienced by provoking an individual to find new spaces or by reshaping a neighborhood through the expression of murals. This thesis explores how public art can help reshape communities and neighborhoods and how people can participate in that reshaping.

The research in this thesis dives into the idea of public art impacting the senses, memory and emotions. This is expressed through the analysis of site visits, sketch problems and a mapping exercise to understand public arts impact on someone.

What is public art, and how can it reshape public space?

Public Art and Reshaping Public Space

How Experiencing Public Art Can Impact an Individuals Senses, Emotions and Memory and Help Reshape Public Space

Public art is the expression of ones interpretations created for the public context, which is meant to be explored and experienced through emotion, memory and the senses. Public art creates a personal experience for each individual.

Public art has a wide spectrum of art forms. From murals to found object installations to dance and music. The creativity and inspiration expresses itself through the public context. Public art plays a role in impacting individuals senses, emotions and even memory.

This research explores the importance public art has on the senses, emotions and memory by exploring personal site visits and different mapping exercises to further explore the public art experience. This research will also explore ways that use public art to help reshape public space and how communities have taken part in that reshaping.

Walkability is a theory that expresses the safety and sustainability of walking. The incorporation of public art in a walkable public space is interpreted through urban design qualities and how public art can play a role in mapping new and improved walkable spaces.

It is also important to understand the benefits on social and mural programs and what they offer to a community and how they can help enhance the urban environment creating art for a neighborhoods growth. Case studies show how many mural programs have positively impacted a community in creating unsanctioned inspirational art. Which leads to a community developing it's own sense of ownership.

Methods used to gather this research include interviews, site visits, mapping and case studies.



Figure 1
Mural photographed at
The Eastern Market
By Emma Jeffrey



INTRODUCTION

This chapter focuses on the definition of public art based on the research conducted for this thesis and dives into art as an experience through exploration, mapping and encountering new spaces.



18.



What is **PUBLIC ART**

Public art is the expression of one's interpretations created for the public context, which is meant to be explored and experienced through emotion, memory and the senses. Public art creates a personal experience for each individual. There is a vast array of public art that can be experienced, this will introduce any emotion to an individual whether it be pleasant or not. Public art can range from found object sculptures, murals, monuments to memorials, each experienced by anyone in the public sphere. A public sphere

can consist of a neighborhood, market, alley, park and any publicly accessed space. Emotion, memory and the senses also vary while experiencing public art. A vibrant mural could bring joy or empowerment through the expression of a social problem. Monuments of confederate generals can trigger the emotion of anger and resentment, for instance with the Black Lives Matter movement. Public art will always be subjective. This research explores some of the different impacts public art has served.

MURALS



SCULPTURE



PUBLIC ART



MUSIC



**FOUND OBJECT
INSTALLATION**

*Figure 2
Public Art diagram
created by Emma Jeffrey*



PUBLIC ART as an ***EXPERIENCE***

Have you ever caught yourself walking with nowhere to go? Turning left or turning right with no final destination? Wandering can be both enticing and exhilarating. It can lead someone to experience new spaces in an area they thought they were completely familiar with. One space that is ideal for wandering is the Eastern Market. There are many alleys you can turn down, and is a place where you can always find new shops to explore. One noteworthy detail of the market is the intricate murals that decorate facades as you float down the alleys. The murals offer inspiration and awe as you experience every shade of color blending together from one mural to the next as music and the smell of fresh food fills the air.

This essay will explore the idea of how such art induces drift through the Eastern Market. This analysis will also engage the idea of mapping and how experiencing these murals have a positive impact on an individual's exposure to public art. Art is usually placed in a museum which causes art to become sanctioned for those allowed in such museums. Inspiration through the expression of art should be available for everyone to enjoy. Public art is unsanctioned and offers vitality to positively impact individuals with exposure to inspiration of valued art that does not need to be in a museum. This analysis can also be used to reflect on other public art in different parts of the city as well or even in other cities.



Figure 3 Mural photographed at The Eastern Market By Emma Jeffrey

It is inspiring to be able to experience the public context and if public art can enhance that experience then this concept should be further analyzed. Public art can magnify the public context by inducing vibrancy and inspiration on a public basis allowing individuals to understand the expression of unsanctioned art, and the Eastern Market is a prime example by offering numerous murals that decorate each alley. It can get people to experience new spaces within the already familiar area of the Eastern Market and to enjoy art and inspiration along the way.

To illustrate, James Corner explores the idea of mapping and how important it is for interpreting and establishing

lived spaces. Mapping suggests ways to enhance experiences and reimagine lived spaces. It can also help unfold the potential lived spaces offer by remarking the territory there by introducing new possibilities. Corner introduces four different mapping operations, but this analysis focuses on the mapping operation of drift and how it can help understand the impact public art can have on experiencing this as a phenomenon. Drift suggests a dream-like stroll through an environment. Introducing an individual to alternative areas from a more frequented space. Individuals stroll through the Eastern Market on a regular basis. If one decides to drift and explore, is there something that plays the role of attention grabber? The



Figure 4 (above/right) Mural photographed at The Eastern Market By Emma Jeffrey

Eastern Market is covered with color and artistry grasping the attention of each individual who drifts through the space. Each mural utilizes its vigor for freedom of expression to coax people from one alley to the next, introducing new or unfamiliar areas. This can impact the community by coaxing individuals, who are not familiar with the area, to explore the space through the inspiration of color leading them to new territory. The buoyancy that sparks curiosity towards the colors expressed through murals can also help introduce walkability.

Walkability is being able to interact with the city on a personal level through the ability to walk to everyday places soaking in the surrounding neighborhoods and

locals along the way. This also allows the sensation of being able to walk at street level feeling safe and content. Walking through a safe space freely interacting with those around you as they pass by helps individuals feel complete in their local neighborhoods. Stores and essentials are within walking distance, allowing neighborhoods easy access to what they need. The Eastern Market is a primary example of a walkable space because it offers a space for people to explore while shopping and taking in the colorful landscape. There are people bustling around between the buildings. The buildings line up outside of the produce sheds creating long radiant alleys to explore. The murals offer

complexity to the alleys that spill into the main sheds of the Eastern Market by offering long eye catching view points that differ from the main space of each shed. Vivid murals invite people to experience the inspiration that brightens the city by being able to walk and observe each color on a human scale. The experience is often a slight stroll through the alley on a Saturday or Sunday morning, gazing at brick walls that fill each eye with colorful depictions of expression and feeling. Each mural that passes shows new meaning to the artist and leaves interpretation open to the viewer.

Drift and walkability have plenty in common when looking into their relation to public space. You can utilize a walkable space by drifting through the area and experiencing the surrounding cityscape. When you drift through a space you experience new territory while soaking in the environment around you. The analysis of where people may drift can be used to expand walkable spaces to incorporate those activity levels. An urban area that has walkability available with eye catching identifiers on each building that encompasses the Eastern Market, can induce the urge to drift through each alley to absorb each mural's colorful experience. The analysis of drift





Figure 5 (above/right) Banksy Mural photographed in Venice, Italy By Emma Jeffrey

can show areas where the walkable urban space can expand. Urban art plays with color to lead people into a drift through the alleys to experience inspiration produced for the public.

A Perfect case study in relation to this passage would be “one month residency on the streets of New York” produced by Banksy (Zavakos 2014). In 2013, Banksy introduced a new piece of art into the streets of New York every day through the month of October (Zavakos 2014). This created a scavenger hunt for residents to follow introducing them to new areas of New York they may not have ever ventured to (Zavakos 2014). I was able to personally experience this type of drift to a new place while I was traveling through Venice, Italy.

A couple friends and I were in search for a Banksy piece that was fairly new to the area. We drifted through Venice taking in the beauty every way we turned. It was a great way to experience art because I never would’ve touched those parts of Venice without searching for Banksy’s original piece. It was definitely an experience that introduced emotion and sparked each one of my senses along the way.





Figure 6
Textured Mural
photographed at
The Eastern Market
By Emma Jeffrey



ANALYSIS

Now that this research has expressed the experience of public art in different ways, this chapter dives into the development of the important impact public art has on the senses, memory and emotion. This concept is analyzed through different case studies, a sketch problem and a mapping exercise.



18.

My research lead me to conclude that public art has the most impact on three categories. The three categories of most impact being: The senses, memory and emotions. I decided to go back to my observations on each one of my site visits and reflect. While I reviewed my own observational notes, I came to realize that I did in fact experience each site visit with my senses, memory and emotions. At each site I used different senses, brought up different memories and elicited different emotions. From here I carried on with a sketch problem to observe what other individuals felt while experiencing public art.

See Appendix A for further analysis information.

SITE VISITS

This sketch problem explores three individuals who created drift maps through The Eastern Market collecting personal observations along the way. There were no rules set aside for this sketch problem, it was meant to be open and creative. The only thing I asked for was to take note of what they found interesting, anything new they experienced and to be creative with making a personal map. Once I received all the maps and personal observations, I made connections of different aspects each person found interesting. Such as murals, signs or new places. With these observations I was also able to categorize each into the three topics of the senses, memory and emotion. This sketch problem let me observe other peoples interpretations of public art after I was able to observe my own.

See Appendix B for further analysis information.



SKETCH PROBLEM

To further understand how individuals react to public art through senses, memory and emotion I put together a mapping exercise. This mapping exercise had more rules than the sketch problem, but was still open to individual creativity. There were eleven rules to follow that were designed to introduce emotions and the senses but were still open enough for individual interpretation. These maps and personal observations were also analyzed to further understand the impact of public art. I didn't ask for memory through this exercise but I did get back memories from each individual. I reached out to people from around the world who took part in this exercise in cities of different scales to add to the impact of this analysis. Though public art can be subjective to each individual it was made pretty clear from my analysis that the senses, memory and emotion played a major role in each individuals observation.

See Appendix C for further analysis information.



MAPPING EXERCISE

DRAWING CONCLUSIONS

While drawing conclusions for each section of the analysis and gathering data , I decided to ask myself who, what, when, where, why and how public art was experienced.

WHO:

Individuals experiencing a community at the pedestrian-scale.

WHAT:

Unsanctioned art of many forms that is experienced at the public scale which creates the connection of the senses, memory and emotions.

WHEN:

Experienced any time of day or season. Some public art is temporary while other projects are permanent. Rain or shine public art will be there to experience.

WHERE:

Any public place, community, neighborhood, etc. that has publicly accessible space.



WHY:

Public art is used to reshape public spaces and invites people to help in that reshaping. It can help by contributing to walkability creating safety, rediscovery, interest, connection, etc. It can even be used for the rebuilding of a neighborhood through mural programs.

HOW:

Public art can be experienced intentionally or even unintentionally. Destination pieces such as The Heidelberg Project or a mural tour can offer an intentional experience while exploring a place like The Eastern Market is more unintentional.

Figure 7 (above/right) Mural photographed at The Eastern Market By Emma Jeffrey

there are ghosts of



PERSONAL EXPERIENCE

The Heidelberg Project has been an inspiration to me since my childhood. It has been a fond part of my memory for a very long time. I remember it well from when I would visit the neighborhood with my mother as a child. I would see all the scattered dots and knew we were getting closer. Since my childhood, The Heidelberg Project has still kept a fond place in my memory. In high school I took a photography class at the Museum of Contemporary Art Detroit and The Heidelberg Project was one of our photography sites. It was fun being able to experience the imagination, inspiration, energy and thought that was put into the entire project. We even met Tyree Guyton himself. Since this thesis project I continue to create memories of The Heidelberg Project as a case study. I was able to visit the site with my brother and to add a new addition to my memory.

Figure 8 (right)
A memory collage/painting
By Emma Jeffrey





Figure 9
Art photographed at
The Heidelberg Project
By Emma Jeffrey



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RESHAPING

This chapter dives into the concept of walkability and challenges five urban design qualities and how public art can play a larger role in each. This chapter also explores how social and mural programs can help reshape communities and neighborhoods.



WALKABILITY

Walkability plays a major role in any urban area to introduce the safety a space can offer to the pedestrian. During the twentieth century, walkability became an idea that was less important to urban planning and design than the automobile (Singh 2016). Individual transport became more important to the way urban areas would flow than the safety of the pedestrian but that is now being reversed in modern times as cities continue to grow and develop (Singh 2016).

To help further understand walkability it would be beneficial to reflect on the theory behind it. There are four main conditions that satisfy the idea of walkability: a walk must be useful, safe, comfortable and interesting (Speck 2012). A **useful** walk is when the aspects of daily life are located in close range and easy for people to access by walking. While walking to such locations it is important to feel **safe** while walking on streets that have been mainly designed for cars in the past. Pedestrians want to feel safe from being hit by a car. **Comfortable** walks are developed around buildings and landscapes that work together to shape urban spaces



Figure 10
photograph of The Dequindre Cut
By Emma Jeffrey



Figure 11 Mural photographed at The Eastern Market By Emma Jeffrey

into outdoor living areas compared to wide open spaces that do not attract people. This will also improve the **Interesting** aspect of walkability which indicates that sidewalks are lined with fascinating buildings and the population of humanity showing that there is interest in these areas (Speck 2012). These concepts make up the theory of walkable spaces which can also lead to many benefits.

There are many benefits walkability can offer such as the increase of social capital which is a term that is used to evaluate things such as involvement in local government and community trust (Singh 2016). With a greater social capital in communities there can be a noticeable increase in community health and economic activity (Singh

2016). Walkability has also helped decrease crime rates in urban areas and neighborhoods (Singh 2016). When areas are easily walkable it helps encourage individuals to walk to local shops, restaurants, parks, and other public areas. While individuals are out walking it introduces friendly interactions and social communication which can help increase community trust (Singh 2016).

These are all substantial benefits that can come from walkability, but there are also design qualities that need to be taken into consideration that can help create these walkable spaces. These five urban design qualities are a subjective look into how public space can be reshaped but can also be looked into with more of an objective view.

URBAN DESIGN QUALITY

The five urban design qualities are as follows: Imageability, Enclosure, Human Scale, Transparency and Complexity. **Imageability** “is the quality of a place that makes it distinct, recognizable and memorable. A place has high imageability when specific physical elements and their arrangement capture attention, evoke feelings and create a lasting impression” (Singh 2016). **Enclosure** “refers to the degree to which streets and other public spaces are visually defined by buildings, walls, trees and other vertical elements. Spaces where the height of vertical elements is proportionally related to the width of the space between them have a room-like quality” (Singh 2016). **Human Scale** “refers to a size, texture and articulation of physical elements that match the size and proportion of humans and, equally important, correspond to the speed at which humans walk” (Singh 2016). **Transparency** “refers to the degree to which people can see or perceive what lies beyond the edge of a street and, the degree to which people can see or perceive human activity beyond the edge of a street” (Singh 2016). **Complexity** “refers to the visual richness of a place” (Singh 2016).



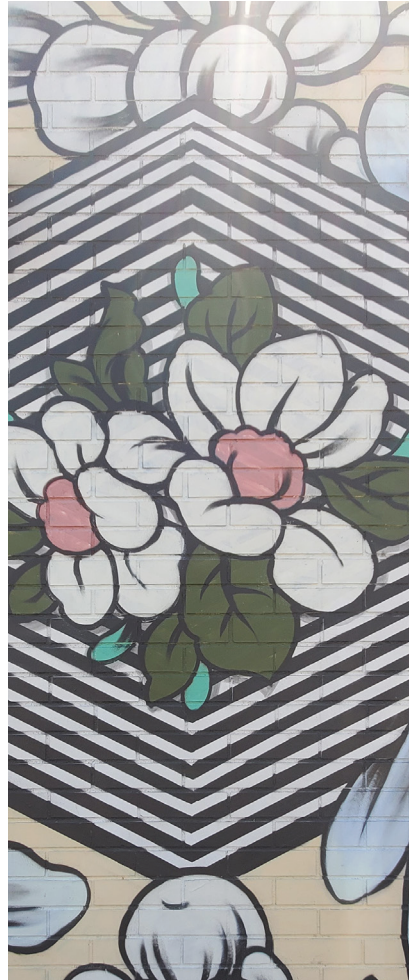
Figure 12
photograph of The Dequindre Cut
By Emma Jeffrey

URBAN DESIGN QUALITY	SIGNIFICANT PHYSICAL FEATURES
IMAGEABILITY	People Courtyards/plazas/parks Outdoor Dining Major landscape features Buildings with identifiers
ENCLOSURE	Proportion street wall - same side Proportion street wall - opposite side Proportion sky across Proportion sky ahead Long sight lines
HUMAN SCALE	Street furniture and street items Proportion first floor with windows Building height - same side
TRANSPARENCY	Proportion first floor with windows Number of active users Proportion street wall - same side
COMPLEXITY	People Buildings Dominant building colors Outdoor dining Public art

Figure 13 Graph by Richa Singh, Factors Affecting Walkability of Neighborhoods (2016)

While I continued my research on the five Urban Design Qualities I noticed that the graph that was supplied (Figure 13) lacked something. The five Urban Design Qualities lacked public art. In the graph displayed public art is only part of Complexity. I happen to disagree with this. I feel as though public art can play a larger role in each one of the Urban Design Qualities, so I decided to recreate my own graph (Figure 15). My graph displays the ways in which public art can be incorporated into each quality. Inviting the idea that public art can be a larger part in walkability when used to help reshape communities. This concept was further developed with analysis from the mapping exercise mentioned in chapter two.

See Appendix D for further analysis information.



*Figure 14
Mural photographed at
The Eastern Market
By Emma Jeffrey*

URBAN DESIGN QUALITY	SIGNIFICANT PHYSICAL FEATURES
IMAGEABILITY	People Courtyards/plazas/parks/ live music Outdoor Dining Major landscape features/ sculptures Buildings with identifiers/ murals
ENCLOSURE	Proportion street wall - same side Proportion street wall - opposite side Proportion sky across Proportion sky ahead Long sight lines
HUMAN SCALE	Street furniture and street items Sculptures/hands on art Murals Proportion first floor with windows Building height - same side
TRANSPARENCY	Proportion first floor with windows Number of active users Proportion street wall - same side Using art as a visual
COMPLEXITY	People Buildings Dominant building colors Outdoor dining Public art

Figure 15 Graph of Urban Design Qualities by Emma Jeffrey

SOCIAL PROGRAMS

Social and mural programs play a major role in ways individuals can help reshape communities, neighborhoods, public spaces, etc. The benefits that come from programs such as these include, but are not limited to:

- Creating a sense of community proprietorship
- Create interest in place
- Using art for social programs and community empowerment
- Using art to reclaim a communities landscape
- Creates strong local leadership
- Creates valued works of art.

(Fleming 2007)

This section was explored through conducting interviews and case studies to further understand the importance social and mural programs can have on a community and neighborhoods. The case studies that were explored include the neighborhoods of Southwest, Detroit and the Lincoln Street Art Park. Both of these case studies offer examples of different social and mural programs introducing ways that can benefit the youth and surrounding communities, creating valued works of art for inspiration



Figure 16
Sculpture photographed at
The Lincoln Street Art Park
By Emma Jeffrey



Figure 17 Mural photographed in Southwest, Detroit By Emma Jeffrey

in an unsanctioned environment. Mural programs and the mural making process is an inspirational way to create interest in place and to gain a sense of community proprietorship (Fleming 2007).

The practice of drawing on walls has been an example of the earliest evidence of human kind. Dating back to the Lascaux Caves in France (Fleming 2007). Since then muralists like David Alfaro Siqueiros, Diego Rivera and Jose Clemente Orozco have painted across Mexico portraying deep cultural values and revolutionary politics (Fleming 2007). It is still prominent today to experience social protests in cities through murals and public art. When it comes to mural art programs, they often come

with a strong sense of local leadership. It is not always an easy process to get a community mural group on board with the embodiment of any type of value system, but when a community works together they can create a visual record of collaboration through art (Fleming 2007).

The Southwest, Detroit area is a perfect case study for the development of social and mural programs. In the 1970's-1990's graffiti has been frowned upon and looked at as gang related activity. Graffiti was very prominent in Southwest, Detroit and taking over the youth growing up in the surrounding neighborhoods. Mural programs were developed to introduce the youth to inspiration and art to help decrease



Figure 18 Mural photographed in Southwest, Detroit By Emma Jeffrey

the desire to take part in gang related activities. Southwest, Detroit is home to many mural programs dedicated to helping the neighborhoods grow. These mural programs include: The Alley Project, Garage Cultural, Parks and Green Spaces and Southwest Urban Arts Mural Project.

Interviews were conducted with individuals who work with social programs in Southwest, Detroit to help further understand the process of community stewardship. In a recent interview, Lisa Rodriguez who works with UNI Detroit and Parks and Green Spaces helped express how the neighborhoods work together. Lisa explained how neighborhoods work together by nominating alleys that need to be cleaned and once an alley

has been nominated neighbors go door to door to gather help for the cleaning process. This allows neighbors to meet each other and work together to clean up the neighborhood. This creates a sense of stewardship and is an incentive to keep the neighborhood clean since everyone worked together on the clean up project.

Phil Patrick who also works with UNI Detroit and Southwest Urban Arts Mural Project explained the process of introducing youth to mural making. Phil expressed that it was important to get the youth together over the summer to help design and paint murals for local businesses and work together to create valued works of art. This allows

the youth and locals to be inspired by the art and the youth who helped create it. Gang related graffiti has also subsided because of the value of each mural and the importance it has on the locals developing their neighborhoods.

Another example of social programs that educates youth is Green Living Science that takes place at the Lincoln Street Art Park. This social program is held in a recycled shipping container that holds classes that uses recycled material to create works of art. This is a perfect way to teach the youth the importance of recycling and different ways you can recycle material. Lincoln Street Art Park also holds many cleaning programs for the surrounding area as well which can also be utilized throughout the city of Detroit.

The programs mentioned are just a minimal look into the importance social and mural programs can have on locals, youth, neighborhoods and communities. Each of these programs are important for the reshaping of public space and how individuals can help and inspire that reshaping.



*Figure 19
Sculpture photographed at
The Lincoln Street Art Park
By Emma Jeffrey*





Figure 20
Mural photographed in
Southwest, Detroit
By Emma Jeffrey

PUBLIC ART INSTALLATION

This chapter explores the development of a public art installation that was designed for the senses and the observations that were collected from displaying the installation for the public to interact with.

4



FINAL DESIGN

After researching and analyzing public art I wanted to create my own public art installation that was based off of my findings. I was inspired by the analysis of the impact memory, the senses and emotion had on public art. With that data I decided to create my own piece that was based off of the senses. I used yarn and wooden block elements to introduce touch, which also involved sound when the blocks knocked into each other. I included sight by choosing yarn that was brightly colored to produce a visual effect. I chose to display my piece in St. Clair Shores, MI to introduce public art to my city that doesn't have much public art to begin with. I placed my installation in the parking lot of a local brewery next to the public sidewalk so there would be access to my installation. There are plenty of pedestrians that walk along this street along with a crosswalk near by. This location was close to neighborhoods, schools and shops and was publicly accessible. Once My project was on display I observed the public interacting with it asking each person questions. Touch, sound and sight all played a role in the interests of those drawn to my installation and



*Figure 21
Photograph of Emma Jeffrey
and the final installation
By Ben Johnstone*

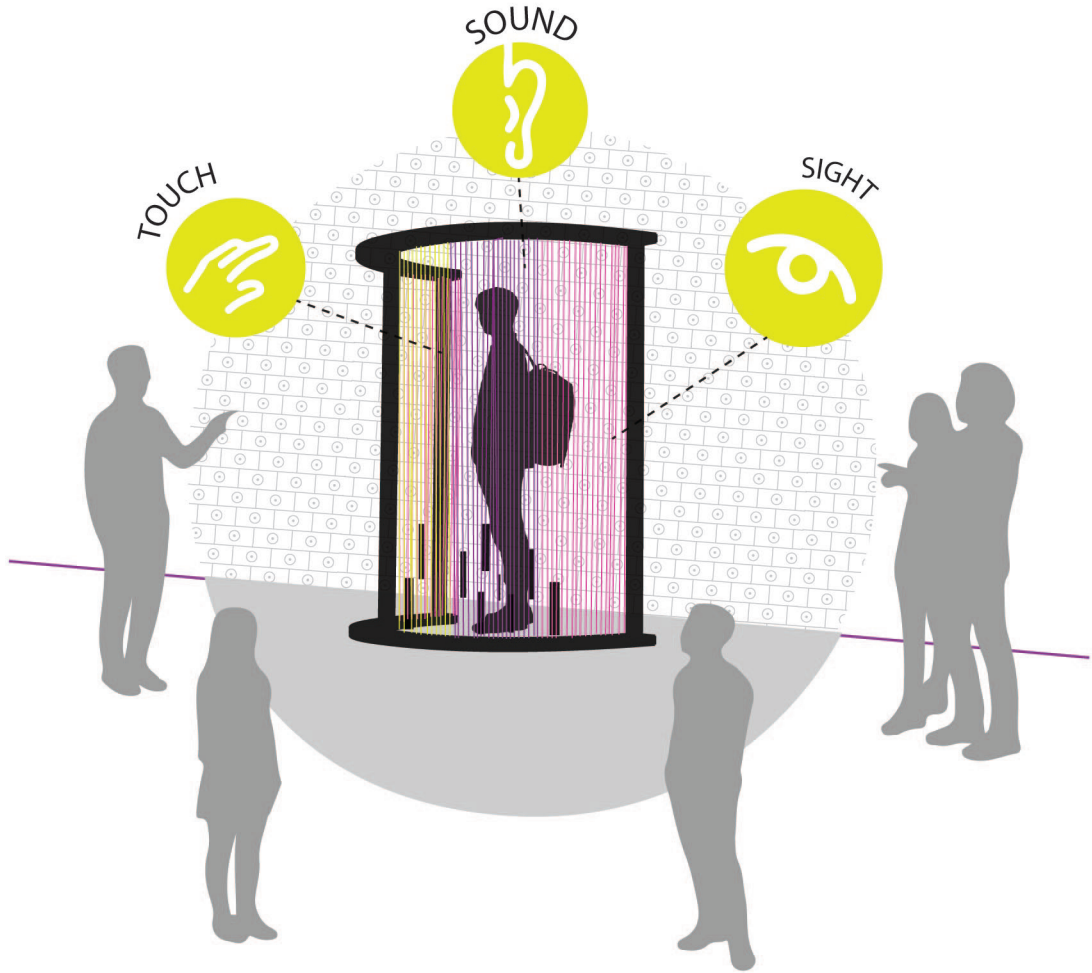


Figure 22
Final Installation rendering and diagram
By Emma Jeffrey



Figure 23 photograph of the final installation By Emma Jeffrey

I was even able to gain more analysis from the observations as well. Sight was a main aspect that drew people in with the color of the yarn to the scale of the installation. I wasn't focused on scale while designing the installation but in the end it was a major interest for sight. Touch was also an aspect that was interesting for children. With the design I was mostly focused on the senses but in the end my installation also sparked memory through one individual's experience. Through the creation of this installation and analyzing public art throughout the year, I would agree that public art is a trigger for memory, the senses and emotions. It is subjective for each individual but my installation did create each sense I designed for and even evoked memory.

Refer to the diagram on the right for more observational information and appendix E.

OBSERVATION

Sight:

- color
- scale
- shape
- contrast
- “I love the pink and purple.”



Sound:

- wood blocks
- “Reminded me of being outside in the summer.”



Touch:

- yarn
- “The wind made it look alive.”



Figure 24
Observational diagram
By Emma Jeffrey

SUMMARY

Public art is experienced subjectively through the exploration of public space that varies from neighborhoods to urban alleys. For example, searching for a Banksy original in New York or exposure to a Southwest, Detroit mural tour. Public art inspires emotions, whether it be good or bad. It can evoke memory from childhood or trigger the senses. Public art can be used in neighborhoods, for instance a mural program that can inspire the reshaping of a public space which can later introduce walkability.

Public art is a portrayal of the senses, memory and emotion.



*Figure 25 (above/right)
Mural photographed
at The Eastern Market
By Emma Jeffrey*







Figure 26
Mural photographed at
The Dequindre Cut
By Emma Jeffrey

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photograph of The Dequindre Cut
By Emma Jeffrey

Figure 11
Mural photographed at The Eastern
Market By Emma Jeffrey

Figure 12
photograph of The Dequindre Cut
By Emma Jeffrey

Figure 13
Graph by Richa Singh, Factors Affecting
Walkability of Neighborhoods (2016)

Figure 14
Mural photographed at
The Eastern Market
By Emma Jeffrey

Figure 15
Graph of Urban Design Qualities by
Emma Jeffrey

Figure 16
Sculpture photographed at
The Lincoln Street Art Park
By Emma Jeffrey

Figure 17
Mural photographed in Southwest,
Detroit By Emma Jeffrey

Figure 18
Mural photographed in Southwest,
Detroit By Emma Jeffrey

FIGURES

Reshaping

Figure 19
Sculpture photographed at The Lincoln Street Art Park
By Emma Jeffrey

Figure 20
Mural photographed in Southwest, Detroit
By Emma Jeffrey

Public Art Installation

Figure 21
Photograph of Emma Jeffrey and the final installation
By Ben Johnstone

Figure 22
Final Installation rendering and diagram
By Emma Jeffrey

Figure 23
photograph of the final installation
By Emma Jeffrey

Figure 24
Observational diagram
By Emma Jeffrey

Figure 25 (above/right)
Mural photographed at The Eastern Market
By Emma Jeffrey

Figure 26
Mural photographed at The Dequindre Cut
By Emma Jeffrey





APPENDIX

The Heidelberg Project

Senses:

colorful
bright
kind of musty
texture

Memory:

reminds me of childhood

Emotions:

nostalgic

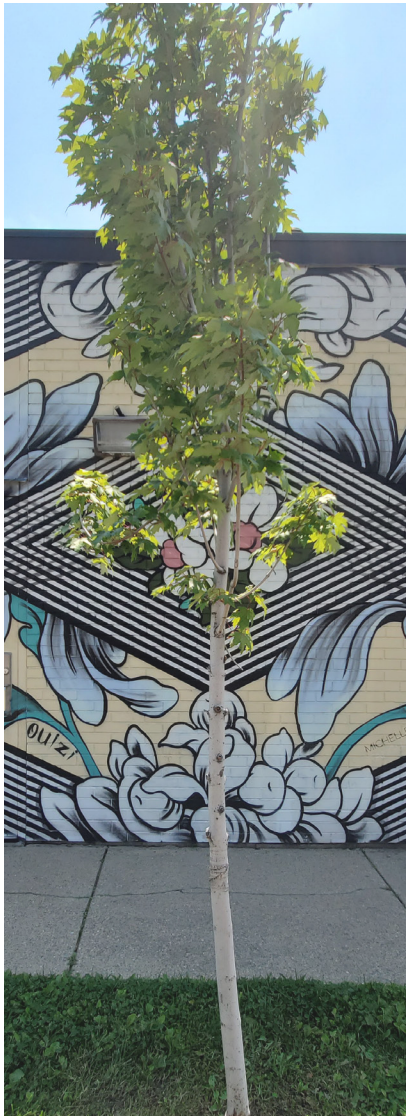
Observation:

Tyree Guyton
imagination
other people exploring
sunny day



A

The Eastern Market



Senses:

coffee
bad smells
vibrant eye catching art
loud music and music in the distance
mirror mural with texture
food

Memory:

reminds me of Saturdays with my family

Emotions:

connection to the shark murals

Observation:

people walking around
sunny day
powerful murals

A

Lincoln Street Art Park

Senses:

texture
bright
people talking

Memory:

early 20's

Emotions:

helpful (with recycling)

Observation:

Green Living Science
recycling
photoshoots
lots of people
clean up program



A

The Alley Project



Senses:

fresh air
bad smells from an alley
vibrant and eye catching
neighborhood noises
food
animals
chilly

Emotions:

helpful
fulfilling
dedication

Observation:

people walking around the
neighborhood
bustling neighborhood
dogs
beautiful day

A

The Dequindre Cut

Senses:

music
people talking, running, biking
food
long sight line
eye catching murals

Memory:

high school
first year of architecture school

Observation:

lots of people exercising
all ages
bikes
connected to Eastern Market
some people rushing while others
take their time
Dequindre Cut Freight Yard
dancing



A

Senses:
bad smells

Memory:
crowded Saturdays
hot summer days
Beaux Arts Ball

Emotions:
strange and eerie that the market was empty

Observation:
murals brought up the thought of history

KYLE

To the left is data and below is a map that was personally collected by Kyle and returned to me.



B

Emotions:

connection to the city

Observation:

art

knowing that there were people there before interacting with the walls in the form of graffiti, signs and shops

LANA

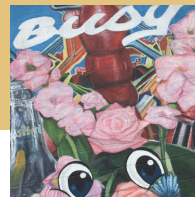
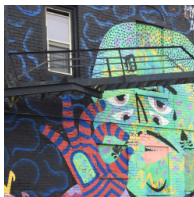
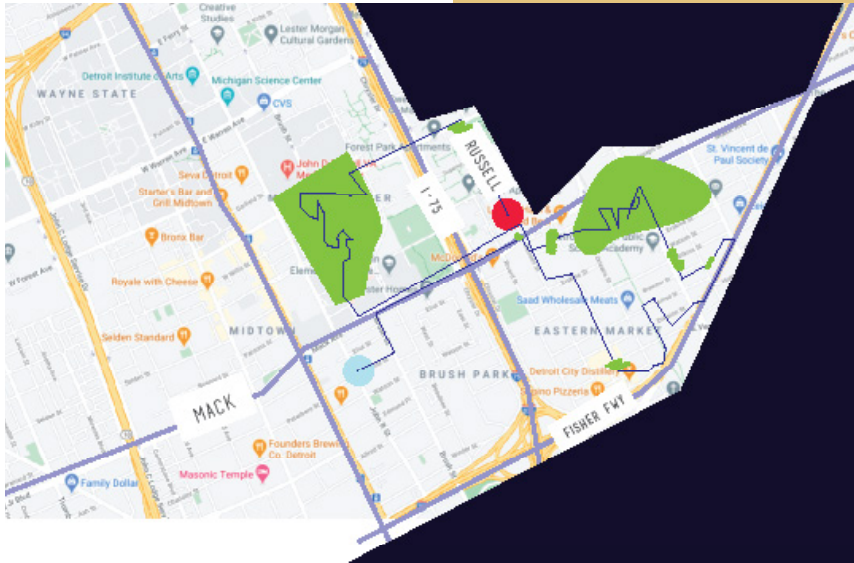
To the left is data and below is a map that was personally collected by Lana and returned to me.



Emotions:
finding humor in commissioned
murals and unsolicited graffiti

QUINN

To the left is data and below is a map
that was personally collected by
Quinn and returned to me.



B

MAPPING EXERCISE

Directions:

- 1) Start at a central location.
- 2) Start walking toward the first thing that sparks interest.
- 3) From this spot, walk in any direction towards something colorful.
- 4) From here, Follow the direction of a good smell or opposite direction of a bad smell.
- 5) Now, follow an interesting sound for one block.
- 6) At this point, walk towards a structure of your liking.
- 7) Is there an interesting texture in this area? If not, find one.
- 8) From here, walk towards something that makes you feel an emotion. (happy, sad, empowered, inspired, etc.)
- 9) At this spot, is there something large you see? If not, walk towards something small. (notice the different scales in the urban context.)
- 10) Walk towards something man made (structure, statue, sculpture, etc.) or something natural/organic.
- 11) Last, walk back to anything that was new to you and jot down why you found it interesting. (store, cafe, space, etc.)

PARTICIPANTS:

City: Sydney (but this walk is central in the suburb Bondi Junction as our cities are so large)
Weather: Overcast, humid with a cool breeze
Time: 7:20pm EST
Date: 08/02/2021
Name: Bonnie
Age: 27

City: Bologna, Italy
Weather: cloudy & rainy
Time:
Date: 02/07/2021
Name: Andrea
Age:

City: Plano, TX
Weather: Sunny, Clear skies
Time:
Date: 02/07/2021
Name: Claudine
Age:

City: Detroit (Midtown), MI
Weather: 30degrees, sunny
Time: 2:48pm
Date: 01/29/2021
Name: McKenzie
Age: 27

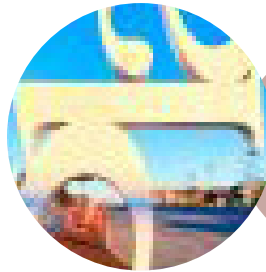
City: Hamtramck
Weather: 21degrees
Time: 2:20pm
Date: 02/06/2021
Name: Kyle & Kate
Age: 33 & 60

C

1 Start at a central location.



Bonnie



Claudine



Andrea



Kyle & Kate

C

2 Start walking toward the first thing that sparks interest.



Bonnie

Senses:
smells KFC



McKenzie

Memory:
reminds her
of WSU



Andrea



Kyle & Kate



Claudine

Memory:
taking
homecoming/
prom photos

C

3 From this spot, walk in any direction towards something colorful.



Bonnie



Kyle & Kate



Andrea



C



Claudine



McKenzie

4 From here, Follow the direction of a good smell or opposite direction of a bad smell.



Bonnie

Memory:
reminder of the
lady who ran
the cafe here
and running a
business with
her sister.



McKenzie

Senses:
attracted to the
bright color



Andrea



Claudine

C

5 Now, follow an interesting sound for one block.



Bonnie



Kyle & Kate

Senses:
attracted to
bright colors



Andrea



C



Claudine



McKenzie

Senses:
attracted to the
color and shadow
on the side of
building

6 At this point, walk towards a structure of your liking.



Bonnie



Kyle & Kate

Sense:
attracted to the
bright color



McKenzie



Andrea



Claudine

C

7

Is there an interesting texture in this area? If not, find one.



Bonnie

Emotion:
nostalgic

Memory:
childhood
memory



Kyle & Kate



Claudine



McKenzie

C

8 From here, walk towards something that makes you feel an emotion. (happy, sad, empowered, inspired, etc.)



Bonnie



Kyle & Kate

Memory:
christmas with grandma
childhood



Claudine

Memory:
meeting with
friends



McKenzie

C

9

At this spot, is there something large you see? If not, walk towards something small. (notice the different scales in the urban context.)



Bonnie

Memory:
childhood



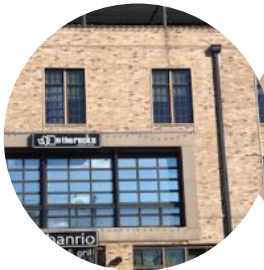
Kyle & Kate



Andrea



McKenzie



Claudine

C

10 Walk towards something man made (structure, statue, etc.) or something natural/organic.



Bonnie



Kyle & Kate



Andrea



McKenzie



Claudine

C

11 Last, walk back to anything that was new to you and jot down why you found it interesting. (store, cafe, space, etc.)

C



Andrea



Kyle & Kate



McKenzie

URBAN DESIGN QUALITY

SIGNIFICANT PHYSICAL FEATURES

IMAGEABILITY



ENCLOSURE



HUMAN SCALE



TRANSPARENCY



COMPLEXITY



D

IMAGEABILITY

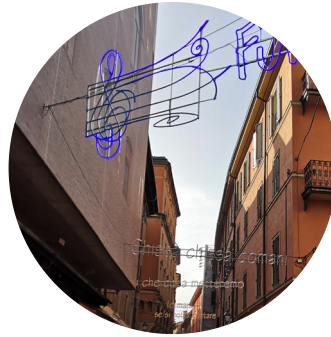
People

Courtyards/plazas/parks/**live music**

Outdoor Dining

Major landscape features/**sculptures**

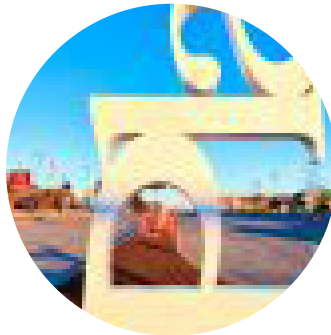
Buildings with identifiers/**murals**



Using music and lights in walkable spaces.



A Midtown mural used as an identifier.



Using sculpture as landscape features and identifier. Plano, TX

ENCLOSURE

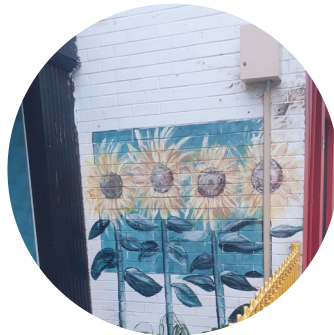
Proportion street wall - same side
Proportion street wall - opposite side
Proportion sky across
Proportion sky ahead
Long sight lines



Long sight lines.



Proportion sky ahead.



Proportion street wall -
same side with mural.

D

HUMAN SCALE

Street furniture and street items

Sculptures/hands on art

Murals

Proportion first floor with windows

Building height - same side



Sculpture that children play on.



Light fixture at human scale.



Floral mural on a door.

TRANSPARENCY

Proportion first floor with windows

Number of active users

Proportion street wall - same side

Using art as a visual



Mural on side of building as a visual.



The Fountain of Neptune (sculpture)



Mural on side of building as a visual.

D

COMPLEXITY

People
Buildings
Dominant building colors
Outdoor dining
Public art



Mural.



Mural.



Sculpture.



SITE PHOTOS

E

