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Installation Art in Public Spaces as Socio-Spatial Framing of Place: Case Study Loominous River Installation Art (2022)

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Abstract

As a means to revitalise sluggish cities, public and private investment agencies have taken a keen interest in public installation art. As place-making initiatives endeavour to attract valuable trained human talent to their cities, local governments and city councils have deemed art in public spaces indispensable. Installation art in public spaces is crucial for revitalising run-down areas of a city. By placing the individual's perception at the centre of the aesthetic experience, installation art has the potential to help people perceive the city in a different way. Through novel corporeal experiences, it is possible to introduce new narratives of the city. Moreover, such experiences are essential for creating memories and fostering a sense of belonging among the city's residents. The commissioning of installation art is a complex creative process involving multiple stakeholders and public funds. This exploratory essay seeks to examine the public commissioning of installation art as a means to instigate socio-spatial relationships framing a specific location. The primary case study is Loominous River (2022), one of the commission beneficiaries of Thinkcity and Cendana's Project Light in 2021. Through empirical observations of the production process from conception to completion, the author attempts to establish the relationship between installation art and place-making.

Keywords Installation art; Place-making; Urbanism; Urban rejuvenation; Civic spaces

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Introduction

Most modern cities are designed based on principles of standardisation, organisation, and totalitarianism. Cities are efficient as they comply with modern living requirements such as transportation, offices, schools, and factories. However, this presumed efficiency comes at the cost of people-oriented spaces like parks and recreational spaces (Jacobs, 1961; Glicksman, 2017). Modern cities are perfect for machines but not for people (Florida, 2017; Sassen, 2020; Kohn, 2021).

Globalisation, cutting-edge technology, and affordable travel have exacerbated this issue by making it easier for people to move to more appealing cities (Morawska, 2020; Piyasena, Kanchana, & Perera, 2021). International cities are now competing with each other to attract knowledge and skilled workers because robust human talent fuels and sustains a city's economy (Sassen, 2018; Colombo & Rosso, 2021).

Liveability is one of the factors that attracts young professionals and skilled workers to a city. Place-making strategies that contribute to liveability are essential for today's urban planners and city governments to attract young professionals and knowledge workers to their cities. Place-making aims at transforming dead and dilapidated spaces into an attractive place where "people want to live, work, play, and learn" (Wyckoff, 2014).

Creative place-making is a term coined by Markensun and Nicodemus (2010) that emphasises the formation of community partnerships across different stakeholders in arts and cultural activities. Inter-community activities that are carried out over a period of time will eventually influence the physical and social character of the place. Pierce and Murphy (2011) further added that place-making is inherently "a networked process" and creates a framing of place as a result of an accumulation of various social-spatial relationships that bond people with their physical surroundings. Moreira (2021) posits that the creation of places extends beyond material dimensions and involves aspects such as sociability, uses, access, connections, comfort, and image to create a sense of place between people. Simply put, place-making in cities promotes people-centric spaces to connect inhabitants with each other and their local built environment.

Art and cultural activities are connective agents for place-making. The subjective quality of art and its tendency for open-ended interpretations create inclusivity that allows people to develop connections with spaces through their experiences. Installation art is an artform that

deals primarily with space and possesses attributes of inclusivity. The viewer's perception is informed by their physical engagement with the installation art and, thus, becomes the art experience. Art historian and theorist Claire Bishop declared that installation art requires the viewers to physically step into the art and is "theatrical, immersive, and experiential" (Bishop, 2005). It elevates a person's perception of the position of objects in a space as the person's body moves through the space (Bishop, 2005; Kim, 2021). The surroundings of the artwork, which include the physical and social elements, are the impetus for the artist's aesthetic conversation (Mosynska, 2013). Therefore, installation art bridges the artists' aesthetics with the viewer and a specific space.

Neglected spaces can be transformed into vibrant and energetic spaces with the help of public art installations. Such artworks support place-making initiatives as they showcase human creativity in public spaces and foster a sense of community (Bianchini & Ghilardi, 2021). Public art in unexpected and unattractive places, such as parking lots or backlanes, can draw people in and create a bustling place of activity (Hamidianpour & Vaziri, 2022).

Background to Installation Art as a Place-Making Tool

Evaluating the effectiveness of an art installation as a place-making tool can be a complex process as it involves multiple factors. Based on the literature review, five relevant approaches for evaluation have been identified. Evaluation can be carried out based on how well the installation art engages with the community, its aesthetic appeal, the economic impact the installation art has on local businesses, the long-term social impact, and sustainability, as explained in Table 1.

Community engagement requires the stakeholders to assess the level of community engagement that resulted from the installation art. This can be done by taking into account the number of people who have participated in or attended events related to the installation as well as feedback from community members about their perceptions of the installation (Clements, 2018). As for aesthetic appeal, factors such as the visual impact of the installation, the way that it complements or enhances the surrounding environment, and the quality of the artwork would contribute to the installation's aesthetic appeal (Haque & Mackley, 2018). On the other hand, economic impact occurs when place-making initiatives are in line with ringgit and cents goals,

such as attracting new businesses or increasing property values. Evaluating the economic impact of an art installation can involve assessing factors such as increased foot traffic or tourism and measuring the amount of money spent by visitors to the installation (Alvarez & Ordóez, 2021). Next, social-oriented goals cater for the social impact of the installation art, for example, the role it has in encouraging community cohesion or improving social equity. Evaluating the social impact of an art installation can involve assessing factors such as the degree of social interaction generated by the installation and the ways that it has fostered a sense of community (Lopes & Throsby, 2018). Lastly, the sustainability aspect of public installation art involves assessing factors such as the environmental impact of the installation, the longevity of the artwork, and the long-term impact of the installation on the community (Conisbee & Mackley, 2017).

Table 1 Approaches to evaluate the effectiveness of installation art as a place-making tool

No.	Evaluation approach	Description	Reference
1	Community Engagement	To assess the level of community engagement that it has generated including the number of people who have participated in or attended events related to the installation, as well as feedback from community members about their perceptions of the installation.	Senie, H., & Webster, S. (2015).
2	Aesthetics	To assess its aesthetic qualities including factors such as the quality of the artwork, the visual impact of the installation, and the way that it complements or enhances the surrounding environment.	Lena, J. C. (2010).
3	Economic Impact	Economic goals, such as attracting new businesses or increasing property values. Evaluating the economic impact of an art installation can involve assessing factors such as increased foot traffic or tourism, and measuring the amount of money spent by visitors to the installation.	Americans for the Arts. (2013).
4	Social Impact	Social goals can be assessed through the promotion of community cohesion or improving social equity. Evaluating the social impact of an art installation can involve assessing factors such as the degree of social interaction generated by the installation, and the ways that it has fostered a sense of community.	The Knight Foundation. (2012)
5	Sustainability	This evaluation concerns the environmental impact of the installation, the longevity of the artwork, and the potential for the installation to have a lasting impact on the community.	Markusen Economic Research Services. (2016).

Case-Study: Loominous River (2022) Public Art Installation

The case study focuses on Loominous River in 2022 in order to evaluate the efficacy of its socio-spatial place framing. Located on SDG Park, which is along the Malacca riverfront, SDG Park had recently undergone a multimillion-ringgit urban rejuvenation carried out by the Majlis Bandaraya Bersejarah Melaka (MBMB). Loominous River was a public light installation created by installation artist Suzy Sulaiman in collaboration with textile artist Hanish Johari through a public grant commission competition. This public light installation was installed at SDG Park from March to May 2022.

From the five evaluation approaches explained in Table 1, the researcher selected the approaches that captured notions of socio-spatial framing of place. The two approaches that were most related to the social and spatial dimensions of Loominous River (2022) are community engagement and aesthetic appeal.

Community Engagement

Community engagement is a broad and diverse subject to evaluate. In order to understand this phenomenon of community engagement, the researcher will employ triangulation, where multiple methods are used to capture the data (Patton, 1999). The researcher has divided this section into three subsections that will further explain how the various communities are connected to each other and to the space. There are three aspects, which are as follows:

- i. Existing communities and individuals and the working relationship that was established to facilitate the installation art.
- ii. Communities that were formed to fulfil the needs of the installation art production.
- iii. Place activation through community-based events

In the first section, the researcher will identify the various communities involved in the installation art project and the working relationship that resulted. Several online resources and literature reviews will be consulted for information. Following that, the study will also expand on the art communities that were formed for this installation art, such as the weavers and technical team. The third segment will discuss community engagement from the standpoint of place activation through community events. These events occurred after the installation of Loominous River (2022) at SDG Park. During this period, several events were organised by the River Lights

Festival to bring awareness to public light installation art. For segments 2 and 3, direct observations will be carried out.

Artmaking is no longer a solo endeavour; instead, the artist works as a mediator between different community representatives, from top-level management to grass-roots communities. Moszynska (2013) stated that such public art commissions "happen best through the thoughtful engagement of a commissioning body and demonstrate that issues of public sculpture cannot be divorced from issues of curatorship, local government support, and, naturally, the availability of funding for the work and its upkeep" (Moszynska, 2013).

The Light Project 2021 was a place-making exercise that was initiated by the Cultural Economy Development Agency (Cendana) as an extension of the annual marquee project called "Art in the City" (Azlan, 2021). Project Light was managed by Thinkcity Sdn Bhd, a consultancy and project delivery partner. Six cities in Malaysia were identified to host this programme: Kuching, Batu Pahat, Malacca, Kuala Lumpur, Ipoh, and Butterworth (BasKL:2021).

The mission of this project was to "keep cities alive during the pandemic via light-centric public art; to inspire and give hope to the wider arts and culture communities and the public to rise from the pandemic. It was to stimulate conversations and create job opportunities for local artists, cultural workers, production crew, fabricators, and more within the selected cities; to support out-of-the-box creativity beyond the Klang Valley that may foster other collaborations; and lastly, to create a lasting legacy for the local artists, cultural workers, and production (Thinkcity, 2021).

Luminous River (2022) was the winning proposal for Malacca's segment of The Light Project. The proposal entry was spearheaded by Alexandria Chong of Social Collaboration and architect Ee-Leng Yeoh. Various groups of people came together and developed a working partnership throughout the project's implementation.

Existing Communities, Individuals and the Working Relationship Established to Facilitate the Installation Art

Cendana is a subsidiary of MyCreative Ventures, a government agency under the Ministry of Telecommunications and Multimedia, as shown in Table 2. Thinkcity Sdn. Bhd. was selected as

the delivery partner responsible for managing the six art commissions in the various cities. Thinkcity acted as a mediator between Cendana, the city government, and the artists. In this case, Luminous River (2022) was under the city jurisdiction of Majlis Bandaraya Bersejarah Melaka (MBMB). Alexdrina Chong was the first contact point on the creative side. She had the creative vision to create the "River Lights Festival" as the platform for Luminous River (2022) and My Melaka, My Story: an artful video documentary. Ee-Leng Yeoh assisted Alexdrina in managing and facilitating discussions between Thinkcity, MBMB, and the artists. Installation artist Suzy Sulaiman was invited by Alexdrina to submit a proposal for Project Light. Subsequently, Suzy invited Hanisah Johari, who was a macramé artist, to collaborate with her on this project. She also appointed an art manager and assistant to assist in coordinating the weavers and technicians who formed the art production team.

Cendana, Thinkcity, and MBMB can be considered the art commissioning bodies, while River Lights Festival was the art platform for Luminous River (2022) and other creative endeavours. Table 2 shows seven communities and four individuals that amounted to 37 people being involved in the creation of Luminous River (2022).

Table 2 Various communities and their roles to realise Luminous River (2022)

No	Name	Community Type	Pax	Description	Role	Link
1	Cendana Mycreative Ventures SB	Government agency	2	MYCREATIVE VENTURES Sdn. Bhd. is a Government investment arm launched in September 2012 to spur Malaysia's creative industry via strategic and innovative funding through debt or equity investments in Malaysian creative companies	Funding for artwork	http://www.mycreative.com.my/
2	Thinkcity	Consultancy	5	Think City is a consultancy and project delivery partner, working in four key areas: Placemaking, Resilience (Environmental and Social), Analytics and Conservation and was founded by Khazanah Nasional Berhad, a sovereign wealth fund of the Malaysia government.	Project organiser	https://thinkcity.com.my/
3	Majlis Bandaraya Melaka Bersejarah (MBMB)	Government body	5	Perancangan bandar & pengurusan efisien, Kawalan pembangunan dan infrastruktur	Location, licensing and infrastructure support.	https://www.mbmb.gov.my/ms/mbmb/profil/fungsi
4	River Lights Melaka	Private sector	5	A festival to bring people back to the life-giving Melaka River, stunning both in the gleaming sunshine and under the	Art event organiser	https://www.instagram.com/riverlig

				starry night sky, once again.		https://melaka.gov.my/?hl=en
5	Alexdrina Chong	Individual	1	Founded "Social Collaboration", a multi-disciplinary collective with a mission to support social mission work through innovation, design and communication.	Creative director and producer	https://baskl.com.my/aite/light/
6	Ee-Leng Yeoh	Individual	1	an architect dedicated to environmentally sustainable and socially-responsible design, especially in healthcare and urban-transit projects, and heritage craftsmanship	Creative manager	https://baskl.com.my/aite/light/
7	Suzy Sulaiman	Individual	1	Installation artist who has produced installations for local and international venues.	Artist	https://www.suzysulaiman.com
8	Hanisah Johari	Individual	1	Founder of Condiment Strings, she has been featured on urbanscapes	Artist	https://www.condimentstringstudio.com
10	Weavers	Creative /Private	7	Post-grad students from Faculty of Art & Design, UiTM	Installation art production team	
11	Art technical production	Creative/Private	4	Various contractors such as electrician, metal works & transport	Installation art production team	
12	Art Project managers & assistant	Private sector	2	Project managed by Munira Sulaiman	Installation art production team	
			36	TOTAL INVOLVEMENT		

Installation Art Communities

The working relationship between these communities is identified at the early stages of the project and towards the completion of the installation art. Figure 1 identifies the various communities and the manner in which they connect with each other for the purpose of commissioning the Luminous River (2022). It shows partnerships between the public and private sectors. A network of working partnerships between MBMB, Thinkcity, and River Lights Festival organisers was formed to establish a platform for the creation of the installation art. The Luminous River installation art team went on to create three new communities from individuals with specialised talents and capabilities, such as the weavers and technical group.

The working relationship plays out throughout the art commission process. For example, MBMB chose specific areas for their place-making exercise. SDG Park was their focus point for space reactivation because it had undergone a recent facelift and they wanted to promote the park as a new tourist destination. Negotiations between the artist and MBMB were mediated by Thinkcity and River Light Festivals. One issue that arose was the inappropriateness of the animal-inspired shapes that were initially proposed by the artist. MBMB was not keen on the artist’s first proposal and requested a more abstract form. The artist refined her proposal by exploring geometrical forms that were simplified from the animal shapes. The final form was one based on a modular design resembling that of building blocks. Through discussions and negotiations between the commissioning body and the artist, there was an enhancement of the working relationships between them, which, in turn, reinforced the socio-spatial connections to the site.

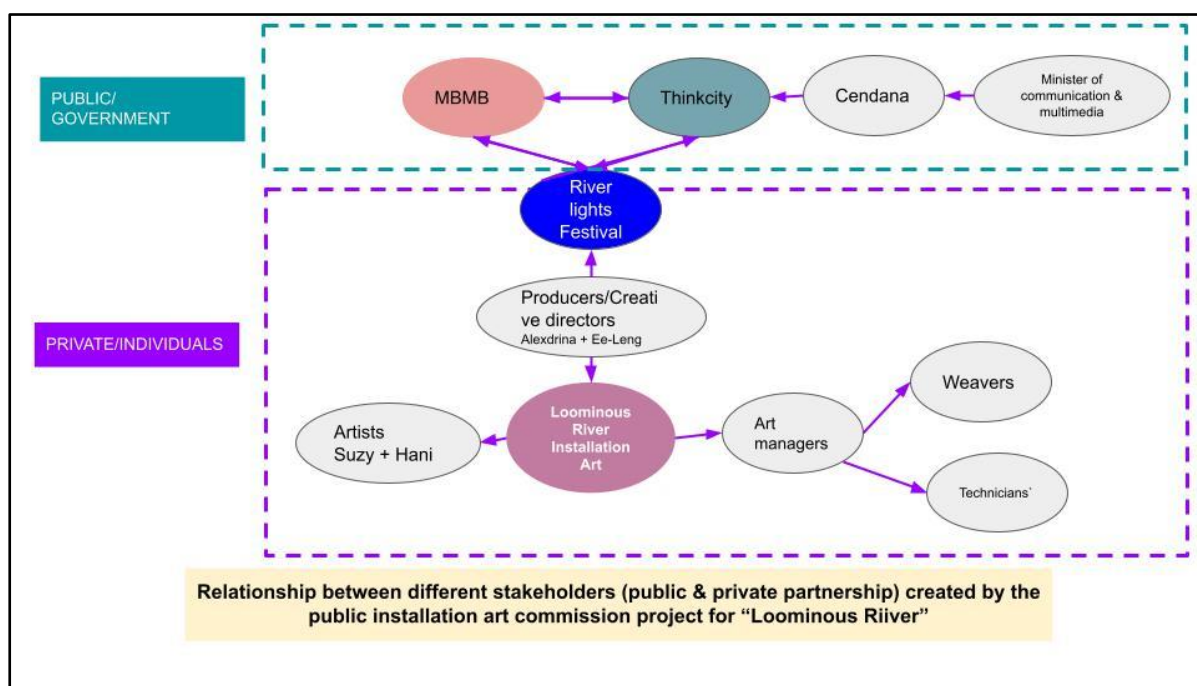


Figure 1 Indicates the Connections between Each Community to Form a Working Relationship that was needed to Produce Loominous River (2022)

Community Events and Place Activation

Several art communities were formed for the art production of Loominous River (2022). Firstly, the community of weavers was created from scratch because such specialised skills were not readily available. The artist sourced human talent from a pool of post-graduate students from the

Faculty of Art and Design at Universiti Teknologi MARA (UiTM). Each student underwent training from Hanisah Johari on weaving techniques used for the installation art. She carried out several weaving demonstrations and would teach the students individually until they were confident enough to weave unsupervised. By the end of the project, the students had become expert weavers.



Figure 2 Munira, the Art Manager, Supervises Student Weaving (Photo Credit: Suzy Sulaiman)



Figure 3 Students Weaving onto Metal Frame (Photo Credit: Suzy Sulaiman)



Figure 4 Untangling Strings for Quicker Weaving (Photo Credit: Suzy Sulaiman)

The next community consisted of individuals with different specialisations. The skill set in this group ranged from metalwork to electrical wiring, transportation, and on-site installation. During the on-site installation, five personnel were deployed, including artists Suzy Sulaiman and Hanisah Johari. The technical team is critical to grounding the artwork to the site while complying with MBMB's safety regulations.

This pool of specialised human talent was handpicked, while others had to be trained in order to be able to produce the desired results. The formation of these communities as part of the Luminous River (2022) creative team is testament to the complex social networks it requires for the production of this installation art. By identifying the different communities and the manner in which exchanges are carried out between these communities, this installation art proves that social networks have been built. This in turn consolidates Pierce & Murphy's (2011) notion of how a place is framed as a result of an accumulation of various social-spatial relationships that bring individuals together.



Figure 5 Careful Wiring Begins after Artwork Assembly (Photo Credit: Suzy Sulaiman)



Figure 6 The Electrical Crew Burying Electrical Lines to Prevent Accidents (Photo Credit: Suzy Sulaiman)

Place Activation through Community Events

To attract visitors to the light installation art, River Lights Festival organised a series of cultural art events. Another art project aimed to attract the local communities found within the area of SDG Park. “My Melaka, My Story” was a video documentary that highlighted the lives of Malacca residents by sharing their personal stories the state they call home. The intention of this video art documentary is to highlight the talented individuals who reside in Malacca and to connect their stories with place through oral stories. “My Melaka, My Story” was an inclusive entry point to the River Lights Festival because anyone could share a story of their experience of Malacca; regardless if they have been living all their lives or if they are travelling through Malacca. These pre-events also serve as a building-up for the reveal of the Luminous Bloom artwork at SDG Park.

Table 2 Cultural activities and River Lights Festival spillover programme

No	Date	Programme
1	20 Dec 2021 – 7 Jan 2022	My Melaka, My Story: Video Art/ Documentary
2	19 Nov 2021 – 9 Jan 2022	My Melaka, My Story: Social Media Contest
3	14 Dec 2021	River Light Sculpture: Sneak Peek
4	8 & 9 Jan 2022	My Story, My Dream: Dance, Pantun & Drums
5	7, 8 & 9 Jan 2022	Arts & Lights Festival
6	28 Jan 2022	Webinar: Participating artists & community by River Lights team

River Lights Festival event calendars showed a mixture of online and offline programmes. This is because communities are not only connected physically but also as online-

based communities. While "My Melaka, My Story" was part of the online promotion, Luminous River (2022) highlighted the physical location of SDG Park.

The launch of the River Lights Festival was postponed several times due to the COVID-19 outbreak amongst MBMB personnel as well as severe flooding in the area in January. It finally took place in March 2022. The event was attended by Majlis Bandaraya Melaka Bersejarah (MBMB) mayor Datuk Zainal Abu, State Youth Development, Sports, and Non-Governmental Organisation (NGO) committee chairman V.P. Shanmugam, and Think City Sdn Bhd programme director Daniel Lim to officiate the event. (Kamal, 2022). The opening night of the River Lights Festival, which had over 1,000 people attending,



Figure 7 A Massive Audience Turn Out for the River Lights Festival Opening at SDG Park
(Photo Credit: River Lights Festival)

Following the launch, the sculpture department of the Faculty of Art and Design at UiTM Melaka campus invited artist Suzy Sulaiman to a sharing session facilitated by Dr. Sharmiza Abu Hassan. 30 kilometres separated the university in Alor Gajah from the site.



Figure 8 The Invitation Poster (Left) for an Artist-Sharing Session at UiTM Melaka's Faculty of Art and Design (right) was Attended by 150 Students (Right) (Photo Credit: Suzy Sulaiman)

Apart from that, there were two events that physically centred on the installation art. Suzy shared her artistic journey of making Loominous River (2022) with public visitors at the park. This provided a new way for SDG Park visitors to experience the place; apart from being a recreational place in the afternoons, it is also a park where one can learn to appreciate art.

Another art in the park awareness event was a weaving demonstration carried out by Munira Sulaiman, who is the art manager for Loominous River (2022). Visitors were encouraged to try their hand at weaving parts of the structure. This hands-on experience provided a chance for visitors to learn artful weaving techniques in the park, transforming the park into a place of learning and art appreciation.



Figure 9 The Artist Explaining her Artwork to Public Visitors at SDG Park (Photo Credit: Suzy Sulaiman)



Figure 10 Weaving Demonstration by Munira Sulaiman Watched by Public Onlookers
(Photo Credit: Suzy Sulaiman)

Aesthetic Appeal

The second approach to evaluating installation art as a place-making tool is from the standpoint of aesthetics. Beauty is an important part of the city's experience, especially when most cities have lost their human scale. Towering skyscrapers and multi-lane elevated highways create a disconnection between the human body and its environment. A good-quality city is one where its inhabitants are connected with their surroundings, and this can be done by respecting the human scale and catering for human activities. Gehl (2010) stated:

“City must provide good conditions for people to walk, watch, stand, sit, listen and talk. These are the basic activities that are related to the human sensor and motor apparatus, can happen under good conditions, these and other related activities will be able to unfold in all possible combinations in the human landscape.” (Gehl:2010 p.118)

With these in mind, the artist focused on two characteristics that must be part of the Luminous River's (2022) aesthetic. Firstly, it should create pocket spaces within itself to allow visitors to "sit, stand, walk, and watch" (Gehl: 2010). Secondly, it should be inviting to "human sensor and motor apparatus (Gehl: 2010). To increase the artwork's appeal to the general public,

the artist included several human-centric elements. There were several conscious strategies taken by the artist to ensure that people would "complete" the artwork.

Sit, Stand, Walk: Purposeful Openings To Frame The Body And Surroundings

The Luminous River (2022) envelops the visitor's body dimensions through its archway, U-shaped seats, and circular openings. Respecting the human scale was important for this installation, as it was purposely created to respond to human anthropometrics. Openings allow visitors to walk in and out of the work, providing different experiences as they also frame the surrounding riverfront. A person could look through the circular openings, like a window, and notice views from other parts of the river.

Luminous River (2022) coaxes the visitor to move around the artwork to notice the overlap of colours caused by the strings. Openings are created so people can move through the artwork. This moving around creates moments of encounter with the details of Luminous River (2022), which are the weaves.



Figure 11 Children Joyfully Wandering under Luminous River's Arches (Photo Credit: David Yeow)

Human Sensor & Motor Apparatus: Tactile Experience In Public Spaces

A unique feature is the use of strings as its main medium. The coloured strings are made from woven polyester, which is commonly used for gift bags. Using a weaving technique found in chair-making, the strings become a coloured surface.

Connecting with a place through touch, the use of strings as a soft material is meant to be inviting to the touch. A person may glide their fingers across the woven surfaces as they come close to the work. Generally, public sculptures are made from permanent materials such as concrete or metal; thus, the use of soft materials is a purposeful contrast to evoke the visitor's curiosity. Apart from the tactile experience, the installation is made with the human scale in mind. The gaps between the strings allow people to see through the artwork as its surfaces do not completely block the view. The gaps are also ideal for weathering conditions such as rain and wind, as they do not let water accumulate on the surface. Despite the soft quality of the medium, it presented certain challenges as an outdoor public installation art, such as its susceptibility towards deterioration. The strings were intended to make it inviting for people to want to touch it as they introduced a tactile opportunity.



Figure 12 Visitors Drawn to the Installation Often Touch to Examine the Artwork (Photo Credit: Suzy Sulaiman)



Figure 13 The Luminous River (2022) is a Park Landmark for Joggers and Cyclists (Photo Credit: David Yeow)



Figure 14 SDG Park visitors Enjoying Loominous River (2022) at Night (Photo Credit: David Yeow)

Discussion

The absence of human-centered spaces in cities has prompted urban planners and city councils to implement place-making initiatives via art-related events. Increasing evidence demonstrates that "creative activity shapes the competitive character of a city" and that a city's capacity to innovate and the quality of its locations are crucial factors in attracting and retaining the skilled workers necessary for a robust economy (Gertler, 2004). Similarly, in 2020, a study in the United States (US) showed that cultural amenities and creative industries were essential drivers of economic growth in several US cities, highlighting the importance of incorporating art and culture into urban planning and development strategies (Marshen and Gadwa, 2020). Art to activate public spaces has been a staple for city planners because of its ability to entice the public's participation by playfully evoking their curiosity and also form a new interaction with the public space by making urban spaces physically and emotionally accessible (Mosynska, 2013).

Place-making calls for the creation of socio-spatial relationships to frame a place. In the case of Loominous River (2022), two evaluation approaches were carried out to analyse the installation art's effectiveness as a place-making tool. The first approach was through community engagement, and the second was determined by its aesthetic appeal.

A triangulation of data was used to study the notion of "engagement". In order to grasp the "networked process" (Pierce & Murphy, 2011) of social relationships centred on the SDG Park, an apparent public and private partnership was established to create an artistic platform. This platform was necessary not only for the Loominous River (2022) installation art but also for the local art community through projects such as "My Melaka, My Story". Cendana, Thinkcity, and MBMB formed an art commissioning body that provided monetary, infrastructure, licencing, and venue support essential for making art accessible and public. New art communities were formed, such as the weavers and technical art production team, which, prior to the art commission, were individuals who did not know each other.

The physical location of SDG Park was further activated by a series of public events. Cultural events such as concerts, performances, and video screenings took place at the park and drew hundreds of people. Apart from that, the artist initiated public talks and weaving demonstrations for the audience at the park, turning the recreational riverfront into an art appreciation experience.

Conclusion

The aesthetic appeal is an essential part of place-making, as the art offers a subjective artistic experience of the site. Loominous River (2022) is tailored to the human scale by providing seats, arches, and windows for the visitors. This appreciation quality makes installation art an ideal place-making tool because it allows people to engage actively in the public spaces that these artworks are placed in and inadvertently adds to the public's experience of the city.

Installation artists have shown a growing interest in actively communicating with the physical environment in which their works are installed as well as the audience that will be experiencing them. The installation art not only entices the public's participation by playfully evoking their curiosity but also forms a new interaction with the public space by making urban spaces physically and emotionally accessible. The surroundings of Loominous River (2022), which encompass social and spatial dimensions, are impetus for the artistic conversation between its people and place. In addition, the commissioning of Loominous River (2022) motivated engagement to occur between individuals, public and private organisations, and SDG

Park, creating a framing of place as a result of an accumulation of various social-spatial relationships that bond people with their physical surroundings.

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