

Master's thesis

ABSTRACT

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Public Art in Living Environments -

Three perspectives on the role of public art in residential area development

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This thesis investigates the role of public art in residential area development in Finland, from the three different perspectives of the developer, the public art experts, and the residents. There is little research on how the private sector developer thinks about public art projects they have to execute, due to the implementation of percent for art principle in municipalities, even though it is not in their core competence. A few studies have been done about art in construction projects and how people feel about public art, but they did not concentrate on private sector developer or the residents of the art districts. More thorough research on the developer's thoughts and on the reception and valuation of public art by the residents is needed. This thesis aims to help to fill that gap. The third perspective is included to gain a deeper understanding of the topic and possibilities on further reflection.

This thesis is an assignment from YIT. The research uses mixed methods approach. Eight semi-structured interviews were conducted to investigate the public art experts' and developer's views, while residents' attitudes were collected using a questionnaire in order to reach as many people as possible. The qualitative data from the interviews was analysed using thematic coding. 95 responses were gathered from the questionnaire and the quantitative data was put through descriptive analysis.

For the developer art's added value is realised through area branding. The art experts saw public art as a way to challenge the traditional ways of building urban environments. The residents' attitudes were positive and art was seen as increasing the quality of the environment, its value and the wellbeing of the residents. All the perspectives recognised the role of art as identity creator for an area, bettering the quality of living environment, and being a possibility for resident participation and community creation. These results support the findings of previous studies. All perspectives had their own views, but all shared the notion of the positive impact of art on our living environments.

This research informs YIT about art projects and gives insight for future reference. The positive feedback from the residents and the people working in the company will hopefully serve as an incentive for more courageous art projects in the future.

Keywords public art, residential areas, area development, percent for art principle, living environment, mixed methods

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Tämä opinnäyte tutkii julkisen taiteen roolia asuinalueiden rakentamisessa Suomessa. Tutkimus tarkastelee aihetta rakentajan, julkisen taiteen asiantuntijoiden sekä asukkaiden näkökulmista. On tehty vain vähän tutkimusta, siitä mitä yksityisen sektorin rakentajat ajattelevat julkisista taidehankkeista, joita he joutuvat toteuttamaan kuntien ja kaupunkien käyttämän prosenttiperiaatteen takia, vaikkei taide olekaan rakentajan ominta osaamisaluetta. Muutama tutkimus on tehty taiteesta rakennushankkeissa sekä siitä, mitä ihmiset ajattelevat julkisesta taiteesta, mutta nämä tutkimukset eivät keskittyneet yksityisen sektorin rakentajiin eikä taidealueiden asukkaisiin. Tarvitaan perusteellisempaa tutkimusta rakentajan mielteistä ja taiteen vastustuksesta sekä arvostuksesta asukkaiden näkökulmasta. Tämä opinnäyte pyrkii auttamaan tuon aukon täyttämässä. Tutkimuksen kolmas näkökulma on mukana, jotta saataisiin syvempi ymmärrys tutkimusaiheesta, sekä mahdollisuuksia monipuolisempaan pohdintaan.

Tämä opinnäytetyö on tehtävänanto YIT:ltä. Tutkimuksessa käytetään kvalitatiivisia sekä kvantitatiivisia tutkimusmetodeita. Julkisen taiteen asiantuntijoiden sekä rakentajan näkemyksiä tutkittiin kahdeksan haastattelun avulla. Asukkaiden näkemyksiä kerättiin asukaskyselyllä, jotta saataisiin mahdollisimman monta vastausta. Kvalitatiivinen tieto analysoitiin käyttäen temaat-

tista analyysiä. Asukaskyselystä saatiin 95 vas-tausta ja kvantitatiivinen tieto käsiteltiin kuvailevan analyysin keinoin.

Rakentajalle taiteen arvo realisoituu alue brändäyksen kautta. Taiteen asiantuntijat näkivät taiteen keinona haastaa traditionaalisia tapoja rakentaa kaupunki-ympäristöjä. Asukkaiden asenteet olivat positiivisia ja taide nähtiin ympäristön laatua, arvoa ja asukkaiden hyvinvointia parantavana tekijänä. Kaikki näkökulmat tunnistivat taiteen roolin alueen identiteetin luoja- ja elinympäristön laadun parantajana sekä mahdollisuutena asukkaiden osallistamiseen sekä yhteisöllisyyden luomiseen. Nämä löydökset tukevat aikaisempien tutkimusten tuloksia. Kaikilla näkökulmilla oli omat näkemyksensä, mutta kaikki jakoivat ajatuksen taiteen positiivisesta vaikutuksesta elinympäristöömme.

Tämä tutkimus antaa tietoa YIT:lle taidehankkeista ja luo ymmärrystä tulevaisuuden varalle. Toivottavasti asukkaiden ja yrityksen työntekijöiden positiivisen palaute taidehankkeista palvelee kannustimena, lähteä tulevaisuudessa toteuttamaan entistä rohkeampia taidehankkeita.

Keywords public art, residential areas, area development, percent for art principle, living environment, mixed methods approach

Public Art in Living Environments
Three Perspectives on the Role of Public Art in
Residential Area Development

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CONTENTS

1 INTRODUCTION.....	12
1.1 Objectives.....	15
1.2 Structure of the Thesis.....	18
2 BACKGROUND.....	19
2.1 Short History of Art and Place.....	20
2.2 Environmental Art and Site-specificity.....	21
2.3 Public Art.....	23
3 RESEARCH CONTEXT.....	24
3.1 Residential Area Development in Finland.....	25
3.2 Planning Process.....	26
3.3 Public Art in Building Process.....	29
3.4 Public Art in Finland.....	32
3.4.1 Examples of Art Districts.....	43
4 METHODS.....	35
4.1 Mixed Methods Approach.....	36
4.2 Semi-structured Interviews.....	37
4.3 Questionnaire.....	38
4.4 Other Methods.....	39
4.5 Data Collection.....	40
4.5.1 Sampling.....	42
4.6 Data Analysis.....	44
4.6.1 Thematic Coding.....	44
4.6.2 Questionnaire Analysis.....	45
4.7 Summary.....	46

5 FINDINGS.....	47
5.1 Developer’s thoughts on public art in residential area development.....	48
5.1.1 Area identity.....	48
5.1.2 Better Quality Living Environment.....	49
5.1.3 Art as an Added Value.....	50
5.1.4 There are Requirements for Art in Residential Areas.....	53
5.1.5 A Tool for Co-creation.....	54
5.2 Art expert views on public art in residential areas.....	55
5.2.1 Rethinking Public Art as Current.....	55
5.2.2 Two Sides of Public Art.....	57
5.2.3 Identity Creation and Other Roles.....	59
5.2.4 Resident Involvement and Participation.....	61
5.3 Resident attitudes towards public art in their own living environment.....	64
5.3.1 Residency.....	64
5.3.2 General Attitudes.....	66
5.3.3 Area Image.....	68
5.3.4 Art and Quality of Living Environment.....	70
5.3.5 Art and Community Building.....	74
6 DISCUSSION.....	78
6.1 Limitations of the Study.....	86
7 CONCLUSIONS.....	88
REFERENCES.....	90
APPENDICES.....	94
Appendix 1 List of interviews	
Appendix 2 Interview guide	
Appendix 3 The Questionnaire questions	

Chapter 1

Introduction

In Finland, the idea of creating more humane and valuable environment by bringing together architecture, art and design has again gained ground (Uimonen, 2012, p. 135). Researcher Laura Uimonen (Ibid.) states that as a result of expanding social and professional networks, increasing internationality and the easy access to information, a much richer visual culture has become a part of Finnish everyday life and this also affects for the built environment (Ibid.).

In Finland, in the context of residential area development, the public art discourse has been very much tied to the *Percent for Art principle* and the projects that the implementation of it has produced. Although, it is not the only way to produce public art (Pulkkinen and Hannus, 2015, p.6). Based on Percent for Art principle, part of the building costs is used to commission and produce public art (Ibid., p.4). Traditionally the amount has meant one percent of the costs (Ibid.) but in practice, it varies. In the past few years, different art and design associations, such as The Finnish Association of Designers Ornamo and Arts Promotion Centre Finland, have made a lot of effort to promote and support the principle by organising seminars, training and releasing promotional material (Arts Promotion Centre Finland, 2017, p.4).

As some cities and municipalities have adopted the Percentage for Art principle into their area development and building projects, more and more public art has found its way also into residential areas. Not just as singular artworks commissioned by the public sector, such as museums, but as integrated part of the area development projects and building of new residential areas. As a result, the developers often find themselves acting as an art commissioner or producer, even if that is not their core competence.

This thesis looks into the role of public art in residential area development. It is an assignment from YIT, the biggest construction company and developer in the country. I wrote the thesis while working in the company as an assistant in projects related to area branding and art. Since the art projects integrated into built environment and residential area development truly are multidisciplinary

by nature, the research fits well into my master's of arts studies in International Design Business Management (IDBM) program in the Department of Design and my minor studies in Curating, Managing and Mediating Art (CuMMA) in the Department of Art.

Some previous research has been done on the topic. Architects Tuula Isohanni, Laura Uimonen and Maija Anttila have all written about the role of art and new urban development or planning. Tuula Isohanni (Isohanni 2006) writes about artistic work as part of area development and her research is very much based on her own experiences as an art coordinator in Arabianranta, one of the most renowned art districts in Finland. Maija Anttila's (2008) doctoral thesis examines the transformation of Kankaanpää, both physical and cultural, from a rural municipality into an art town. Laura Uimonen (2010) addresses the realised and unrealised art wishes and the ways of incorporating art into urban planning.

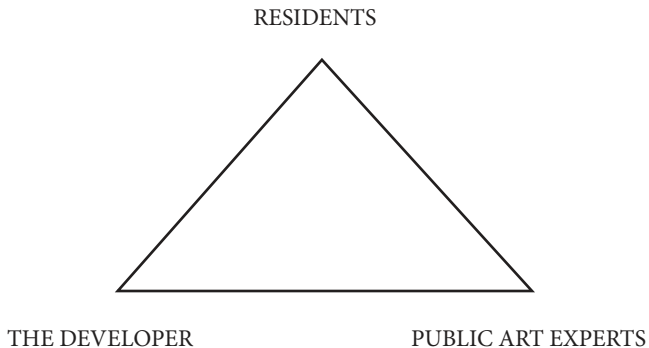
As part of The Percent for Art project in 2015, the Ministry of Education and Culture funded a study about the use of art in building projects. According to the study conducted by Laura Uimonen (2015a), 85% of the respondents representing the private sector feels that more training on art projects is needed in the construction business and 53% feels they need more information on art projects. The report also states that there should be more research done in the future about "the reception of art and its' valuation by the users" (Ibid. p.9), for it is important that the discussion does not evolve just around possible economic implications. The study (Uimonen, 2015a) focused on the commissioners, developers, planners, and designers both from the public and private sector. The study concludes that in order to improve the practices around public art projects the participation of the developers and construction business professionals that have an interest in arts is also needed (Ibid.).

In addition to Uimonen's (2015a) research, another related study was done in 2016. Commissioned by The Artists' Association of Finland, TNS Gallup Oy (2016) conducted a study about how citizens think about art as part of everyday

environments and public spaces. The inquiry was a follow-up research for a similar study done in 2014 (TNS Gallup Oy). According to the study 75% of the respondents want art into their everyday environment. The majority of the respondents agreed at least to some extent that art makes the environment better and that it increases the values of residential areas and real estates, and that they would like more art into residential areas (TNS Gallup Oy, 2016). However, the respondents of this study were not necessarily residents of these art districts themselves, still further investigation on the residents' reception of the art is in order.

1.1 OBJECTIVES

This thesis examines the role of public art in residential area development in Finland from three different perspectives: the developer, the public art experts, and the residents. The research is done by using mixed methods of semi-



structured interviews and a resident questionnaire. As mentioned previously, there is a need for more information for the public art commissioners such as the developer, but also research on the reception and valuation of public art (Uimonen, 2015a). This thesis aims to address both those needs by looking into the developer's point of view as well as investigating the attitudes and thoughts of the residents in these art-filled residential areas. Only 26% of the respondents in Uimonen's (2015a) study were from the private sector. More thorough and in-depth study how the developers see the matter is in order. Since the developer and the residents are connected through a customer relationship, it is interesting to find out how the views of these two resonate with each other.

The third point of view comes from public art experts. They have a vast professional experience from a variety of public art projects, whether as consults, art coordinators, or in other advisory roles. This perspective is included, to acquire a multidimensional understanding of the topic, and to have a chance to make further comparisons between the different points of views. It is important to also include the art field's voice to the research. In a field that is constantly evolving, it is crucial to hear different types of sources for a clearer new vision.

In the beginning of this research, it was not clearly specified by the company, what the objectives of this thesis were. The research started more as a conversation with different people about public art connected to area branding, or some public art competition that was going on involving the company. Few topics came up repeatedly on different occasions. First, the question of how do the residents think about the public art in their neighbourhood. Do people even notice the art in their surroundings? After all, the developer's interests lie in their customers, the future residents of these areas. Secondly, there was an interest in what the people working in the company think about public art? What kind of experiences have they had in these projects? So the conversations in the company seem to align with the knowledge gap pointed out in Uimonen's (2015a) study about the reception of public art as well as the need to further the developers understanding about public art.

The goal of this thesis is to investigate these three different perspectives on public art in residential areas. The research context is the residential area development, as the focus is on the time when the developer is part of the equation and the area is being under construction. According to Blaikie (2003, p.13), there are three main types of research questions. ‘What’ questions seek descriptive answers; ‘why’ questions seek understanding or explanation; ‘How’ questions seek appropriate interventions to bring about change. This thesis looks for a description of the role of art, so the research question is formulated as follows:

What is the role of public art in residential area development?

And some sub-questions are specify the different perspectives:

- What roles does the developer see for art in area development projects?
- What thoughts do the art experts have about art’s role in residential areas?
- What kind of reception and valuation does the public art in the living environment get from the residents?

Even though the interviewed public art experts work in public organisations, I have not included city planners, officials or other public sector personnel in the research. This limits the discussion of the role of public art in this thesis since naturally the planning decisions done in public sector and the aims, politics and principles that the public sector tries to fulfil affect hugely to the field as such. They are often the incentive or reason for the developer to be part of public art projects, to begin with. However, the chosen three perspectives are considered as most fruitful to further the understanding of the topic in YIT. This offers the company the insight into the public art experts’ knowledge on the matter, and more importantly how the residents receive public art in their area. This study offers insight into the planning of the future public art projects and developing the practices between the different parties.

Also, artist executing the actual artworks were left out, as the focus is not on the artistic work or artworks themselves, but on the more general picture related to urban development and art. Including views from people who in their work deal with the bigger picture is justified. Because of the chosen quantitative method of a questionnaire when researching the residents, the research does not generate deep personal knowledge about the residents' views on art. For this thesis, quantitative results and the possibility to include as many respondents as possible is more important for now. Quantitative data might also be easier to communicate with the company. The study is focused on Finland because different countries have different practices in area development and construction as well as public art practices.

1.2 STRUCTURE OF THE THESIS

Chapter 2 presents the background for this study. It introduces the reader to some related ideas about art's relation to place and the concept of public art. The key terms used in the thesis are defined. Chapter 3 introduces the research context of residential area development in Finland and the ways art is being included into it. Chapter 4 is dedicated to the research itself. First, the mixed methods research approach that was chosen for this study is introduced and then the research methods are explained in more detail. After the methods, the data collection and data analysis processes are presented before moving on to the findings in the next chapter. Chapter 5 presents the main empirical findings of the research going over each point of view separately. In Chapter 6 the findings are brought together for further reflection and discussion. The findings are also connected to the previous research. The limitations of the research are assessed critically and possible future research topics deliberated. The thesis finishes with conclusions in Chapter 7.

Chapter 2

Background

This chapter introduces some background for the research. The topic of this thesis is positioned in the intersection of multiple disciplines and fields of expertise. Art critic and historian Rosalyn Deutsche (1993, p.xi) has called this interdisciplinary field “urban-aesthetic” or “spatial-cultural” discourse. It is a combination of ideas about the public and social space, theories of urban planning, environment and the city and different art and design disciplines. Focusing on the notion of public art, and the notion of art outside the museum or gallery context.

2.1 SHORT HISTORY OF ART AND PLACE

Art in our built environment is not a new notion. For a long time artworks were a permanent part of their environment and location or an integrated part of architecture and artworks such as Michelangelo's Sistine Chapel frescoes are inseparable from their context (Robertson and McDaniel, 2009, p. 158). However, over time the connection between art and location diminished. The physical separation of art from its place was made possible by technical advancements like easel painting. Artwork became something that could be moved around and showcased separately of its setting. Inventions such as photography made it possible to reproduce artworks and for the people to see them entirely removed from their original context. (Ibid.).

According to Lucy R. Lippard "The separation of art from context, art from place, art from audience, art from common ground and shared meanings has dominated the twentieth century" (1995, p.156). The separation of art and place hit its peak with modernism (Robertson and McDaniel, 2009, pp. 158-159). Modernists of the 1950s and 1960s thought that an artwork has meaning independent from its surroundings and should have the same impact on the audience in any exhibition site (Ibid).

The ideal place for exhibiting art became the gallery or the "white cube" (O'Doherty, 1999) where the artworks could be displayed standing on their own on a pedestal, totally stripped from the interferences of outside world or even such annoyances as natural light. The notion of "the self-contained artwork with a consistent meaning" was not lasting and from the mid-1960s onwards the site and context of an artwork became of importance once again (Robertson and McDaniel, 2009, p.159). Since then it has become generally understood across the different art fields that "no art is entirely free of the cultural connotations of the place in which the art originated, nor can it be understood independently of its exhibition context" (Ibid. p.159). The surroundings of the artwork become part of the visual experience, whether it is the environment, the architecture, or even the modernistic "white cube" (Robertson and McDaniel, 2009, pp. 158-

159). The disembarking of art from inside of the gallery space out into the wild has resulted in a variety of approaches.

2.2 ENVIRONMENTAL ART AND SITE-SPECIFICITY

The definitions of environmental art, public art, and site-specific art are not strict, and the separation between these definitions is not really even important (Naukkarinen, 2007, p.57). Often overlapping, one artwork can be described as one or all of these, depending on the situation (Ibid.). Art critic Lucy R. Lippard (1997, p.263) has described place-specific public art as

“art that reveals new depths of a place to engage the viewer or inhabitant, rather than abstracting that place into generalisations that apply to any other place. Place-specific art would have an organic connection to its locale and cannot be looked at primarily as an object outside of viewer/inhabitant’s life. It must take root outside of conventional venues and would not be accessible only to those in the know, enticed by publicity and fashion. It should become at least temporarily part of, or criticism of, the built and/or the daily environment, making places mean more to those who live or spend time there.”

So we are talking about art that is situated outside of traditional art institution spaces such as galleries or museums and engages an audience that is much broader than the core audience of these institutions would be.

Environmental Art

In environmental art, the emphasis is on the relationship between human and natural environments (Naukkarinen, 2007, pp. 24-26). There are countless ways to address this relationship. For example land art or earth art that emerged in the mid-1960s (Robertson and McDaniel, 2009, pp. 159-160). Land artists “work in nature, using aspects of the landscape as part of their artistic materials. The artworks can be built directly out of the organic materials in the surrounding environment for example stones, leaves, and sticks.”(Ibid.).

Sometimes the artworks can even be situated in the wilderness far away from the general public, and they can be difficult to distinguish from their environment (Naukkarinen, 2007, pp. 24-26). In these cases, making quite a distinction from site-specific public art as described by Lippard (1997, p.263) where engagement of the viewers or inhabitant is of the essence. Even if environmental art lacks strict definition some topics are more relevant to it than other genres (Naukkarinen, 2007, p.57). According to Ossi Naukkarinen (Ibid.), those matters are publicity; three-dimensionality and spatiality; change and movement; multi-sensory experience and participation.

Site-specificity

In site-specific art, the meaning of the artwork is tied to the “environmental context” or the site of the work (Kwon, 2002, p.11). Originally the site was understood as the actual physical location or environment and its different physical attributes but the understanding of what constitutes as a site has continued to develop further (Ibid.). Art historian and curator Miwon Kwon (2002, p.19) describes this development and how “*the site of art begin to diverge from the literal space of art, and the physical condition of a specific location recedes as the primary element in the conception of the site*”. At the same time with this dematerialization of the site, deaestheticization of the artworks is taking place. As a result, some site-specific art starts getting antivisual (informational, textual etc.), or immaterial (gestures, events, performances) forms (Ibid.). Kwon (2002, pp.19-24) writes:

“The “work” no longer seeks to be a noun/object but a verb/process, provoking the viewers’ critical (not just physical) acuity regarding the ideological conditions of their viewing. In this context, the guarantee of a specific relationship between an artwork and its site is not based on a physical permanence of that relationship, but rather on the recognition of its unfixed impermanence, to be experienced as an unrepeatable and fleeting situation.”

2.3 PUBLIC ART

The world of contemporary art is versatile and constantly evolving. In addition to the immaterial and antvisual art forms mentioned before (Kwon, 2002, pp.19-24) the new technologies are providing new ways of showing and producing art and in addition to the more familiar fields like painting and sculpture (Robertson and McDaniel, 2009). Mediums like video, performance, audio, texts, and installation have become common, as well as the use of mixed media by one artist (Ibid.). To interpret the references outside of the world of art and the inner visions of artists, a vast range of theories have emerged such as postmodernism, postcolonialism, and feminism to name a few (Robertson and McDaniel, 2009, p.11).

Just as the other contemporary art fields, contemporary art that deals with a place is filled with a variety of styles, materials, philosophies, and artistic goals and motivations (Robertson and McDaniel, 2009, p. 155). Today, the vast field of public art also comprehends a wide range of different approaches to art making (Miles, 1997, p.1). Public art can include anything from site-specific art to street furniture and from graffiti to performance art (Ibid.) Artists can also work as part of a team with other design professionals designing sites and structures in an urban environment (Robertson and McDaniel, 2009, p.160) taking the field ever further to new directions.

In his book *Art Space and the City: public and Urban futures*, Malcolm Miles (Ibid.) writes how public art is “a marginal area within art practice”, that has developed somewhat isolated from theoretical debates and critiques that may have enriched the other art fields. This isolation may be due to the notion that in the eyes of curators and art critics, public art does not seem to have the autonomy of other sections of contemporary art (Ibid.). Yet in many countries in the west, it has managed to acquire strong support from the different art councils and organisations even on a national level and has become a familiar part of urban development, although hardly ever questioning the development process or its own part in it (Miles, 1997, p.1).

Chapter 3

Research Context

In this chapter, the research context of residential area development in Finland is explained. This subchapter offers a short overview of different actors in art related construction projects, the planning process, and finally the integration of art project into the building process.

3.1 RESIDENTIAL AREA DEVELOPMENT IN FINLAND

Väyrynen (2010) defines urban development as *“an activity that includes stages both preceding urban planning and succeeding it. Thus, urban development starts from the visions and goals for a new area and includes the stages of urban planning, building design and construction, and also the maintenance and use of the new area.”* (Ibid., p.41).

The research context of this thesis is residential area development in Finland. More specifically, projects in which art has been integrated as part of the residential building projects. The term living environments is used in the heading of this thesis to emphasise the fact that it is about places where people live and dwell and not about busy city centres or financial districts. In residential areas housing dominates over other types of land use, such as commercial and industrial (Wikipedia, 2017). However, this does not mean that housing is the only use of the area, for usually, areas are combinations of different functions, for example, housing, workplaces and commercial spaces.

In general the term “area development” does refer to residential areas, because it is seldom in Finland that a large area development project would take place that does not include housing (Kemppinen, 2016), but for clarity, the term residential area development is used in this thesis. Also, the focus here is on the entirely new areas, as opposed to regeneration or infill development, meaning the construction of houses in between existing buildings. Approximately 70% of YIT’s housing production is done within these new residential area development projects, which is why the areal aspect is crucial also for the company’s business (Kemppinen, 2017). When a developer has a larger area to build, it offers possibilities to think about what added value could be offered for customers and future residents. What extra does the area offer when you buy a home from there. To not just think about the houses, but also the area as a whole and what happens outside in the space between the buildings.

3.2 PLANNING PROCESS

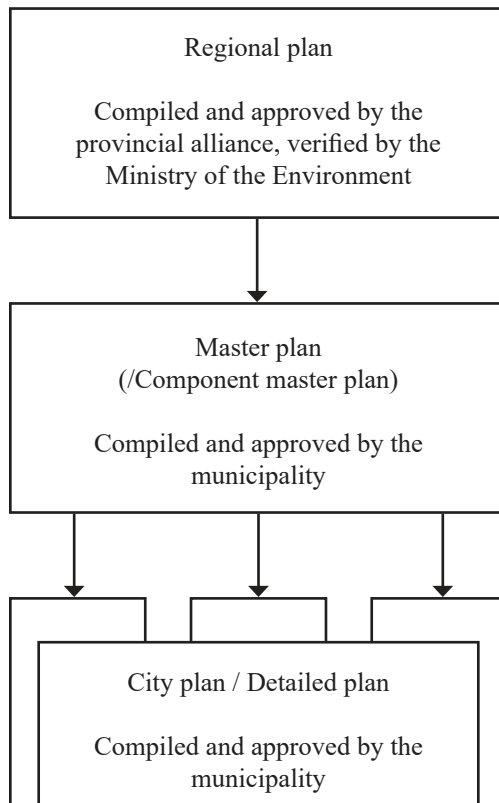
In Finland, the use of environment has been regulated by the law since 1932 (Jääskeläinen and Syrjänen, 2003, p.28). Planning and building of environment, as well as the decision-making regarding that process, are societal activities. It can also be called cultural activity, if different ideological currents are included (Norvasuo, 1991, p.39).

Perti Vuorela (1991, p.92) has written about the guiding principles of the planning of the built environment in Finland after the Second World War. According to him “Built environment is the result of a complex process” and two most considerable things affecting the way our built environment is shaped are the planning ideologies and theories, and then the building legislation. First meaning the doctrines and approaches according to which the planners and designers do their work. In practice, this usually means the silent knowledge that planners, architects and designers have absorbed from the planning culture while studying or working. Secondly, there is the strong building legislation the implementation and obeying of which is strictly monitored. (Vuorela, 1991, p.92). The recent planning ideologies emphasise planning that takes place in different stages and layers aiming to avoid too pompous plans that do not consider the already existing buildings or nature. Sustainability is beginning to take its place as a guiding ideology also in planning and construction. (Jääskeläinen and Syrjänen, 2003, p.32).

Building and land use are regulated with planning. The decisions concerning planning are part of municipal decision-making and they follow a process legislated by the land use and building law. The statutory plan system is graduated so that the more general plans get more precise when the planning advances. The regulation extends even beyond the detailed plans all the way to construction steering. It is a long process that aims at producing high quality built environment. (Jääskeläinen and Syrjänen, 2003, p.77-79). Planning also takes into consideration people’s opinions, for they have a chance for complaint during the process.

Here below, is a chart illustrating the different levels of planning, starting from the more general ones on the top, moving down to the more specific.

Adapted from a chart in Jääskeläinen and Syrjänen, 2003, p.78.



Master plan guides the land use and urban structure of the municipality (Ibid., p.80). It guides how land use and transportation is organised. The master plan is a general long-term plan that covers the whole city or municipality, for example in Helsinki a new master plan is made approximately once in every ten years. Master plan guides the more detailed city plan. (City of Helsinki, 2015).

City plan/detailed plan regulates and points out the different purposes and uses for different areas in the city/municipality, for example, residential, or recreational use of an area. It can include one plot or a whole residential area. City plan regulates how much can be built on the planned area, and other factors that have an effect on the cityscape, such as the height of the buildings, the width of the streets et cetera. This part of planning usually takes at least a year. Construction can begin when the plan has been approved by city council and is then legally binding. (City of Helsinki, 2015). The city plan is drawn up according to the needs of the developing city/municipality and is agiler than the master plan (Jääskeläinen and Syrjänen, 2003, p. 80).

So as we can see, as a whole, area development is highly regulated and restricted process that can take a long time. This is good to understand also from the point of view of art projects, for they have to be integrated into the building process. However, urban planning is not producing anything in physical form (Lapintie, p.51). It is the regulating system that defines the frame for urban development. No residential area comes to be just as a result of the plans. (Ibid.). The realisation and building of the areas are tasks for the developer.

3.3 PUBLIC ART IN BUILDING PROCESS

There are different types of construction projects: public, private, or public-private collaborations and the initiator of the construction project usually makes the decision of the art commission. The developer is in charge of the construction project throughout the whole process. (RT 01-11147, 2014, pp.4-5). To clarify, the term art project, in the context of this thesis, is used to refer to the entire process of executing a public artwork in a building project. It includes the whole process from planning and execution to the unveiling of the artwork.

In Finland, the public art projects realised within building projects are most commonly result from a process in which the public sector, with different planning decisions, principals, or culture political goals, demands the developers to include art into urban development projects. There are a few models used in Finland for public art commissions (Pulkkinen and Hannus, 2015, p.7). The percent for art principle can be implemented in various ways. The most common way is for the municipality to follow the principle in its public construction projects for example building of a school (Ibid.).

Another way is for the municipality to obligate the developer to carry out the art projects in their projects in order to get plots from the municipality. The developer is then responsible for carrying out and executing the project acting as a commissioner of the artwork. Then there are *arts programmes* or *art plans* for areas, which are general plans for how the art should be included in the area and they can be binding or normative. And finally the *fund model*, where a certain amount of money is collected from the developers into a common fund, that is then used to pay the artworks. This model is used usually in area development projects. The amount can be for example x amount of euros per square metre. (Ibid.).

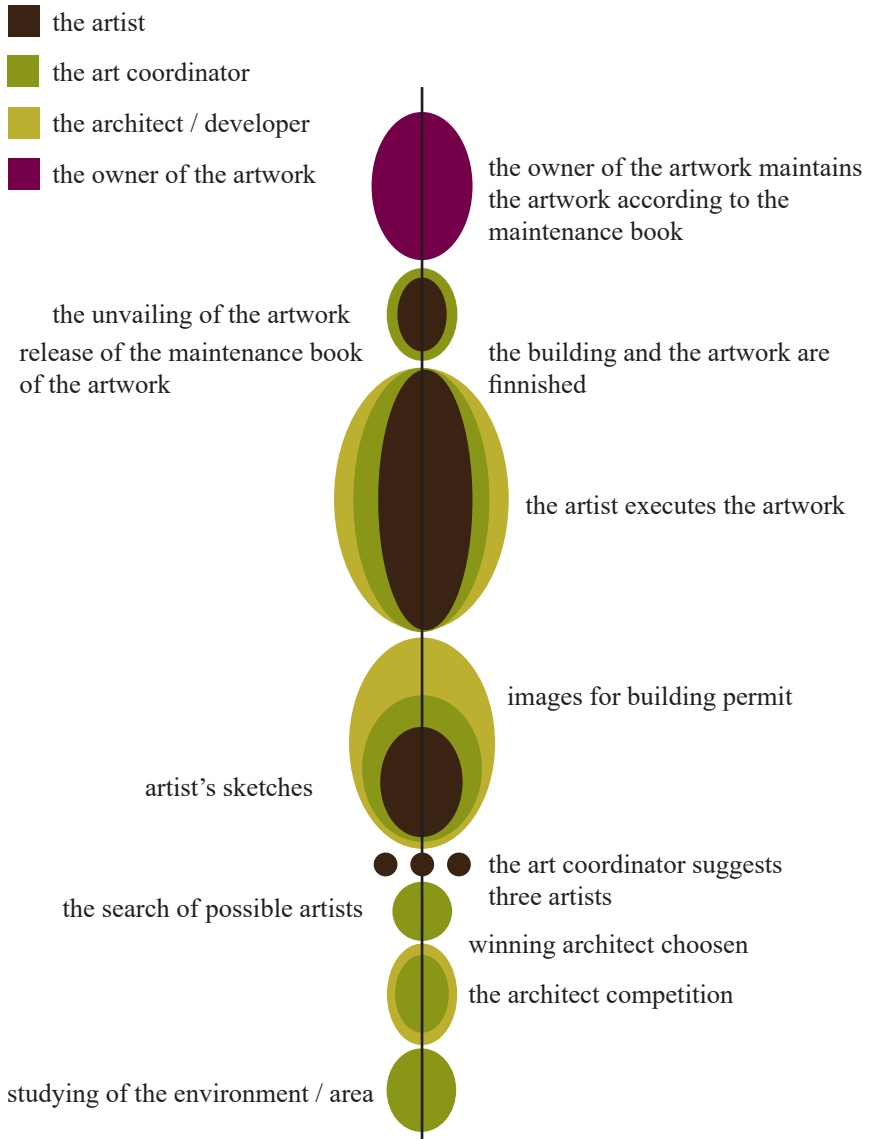
In addition to the developer, there are different designers and planners, contractors, artists and possible art consult or coordinator involved (RT 01-

11147, 2014, pp.4-5). They all have their own processes and ways of working, which has to be considered and respected when integrating these different methods (Rautalahti, 2012, p.29). For artists, the most important working partner is the architect, who usually is the main designer of the project (RT 01-11147, 2014, pp.4-5). The artist and the architect are responsible for the actual artwork and integrating it into the design concept of the building or landscape. Other art related professional that may be involved is an art coordinator, who works as a mediator between the different parties in the project (Rautalahti, 2012, p.29).

The multidisciplinary nature of development projects means that there are many different work methods used in one building project. Combining art into building process requires good planning and sharing of information. Area development projects can take years and the planning process can take time, but once the construction starts, things can progress quite fast. Whereas artists often prefer having a good amount of time to ideate the artwork, which can seem a slow process for someone who executes the construction of an entire building in six months.

In recent years there have been more people working as consults in art projects. One person working as a consult is the art coordinator. Tuula Isohanni (2002, p.114) describes that “The task of the coordinator is to be familiar with the architectonic concept of the planned building and to suggest an propose the artists that will support it and will be suited to the area as a whole”. Art coordination can also be done by a company (Pulkkinen and Hannus, 2015, p.11). Art coordinators tasks can include a lot of different things depending on the projects, for example, drawing up the contracts and writing press releases. Tuula Isohanni has illustrated the different phases of the art coordination process in Arabianranta in an illustration on the next page (Järvipetäjä and Nikkilä, 2012, pp. 142-143).

Being aware of different professions schedules and timing, as well as respecting



The art coordinating process of Arabianranta illustrated by Tuula Isohanni (Järvipetäjä and Nikkilä, 2012, pp. 142-143)

these differences, is important for art projects to be executed successfully. During the past few years, quite a few guides have been published to help different stakeholders in the planning and execution of art projects. In 2014, a *Building Information (Rakennustieto) card*, RT 01-11147, was published about art in building projects. Building Information Group is “the leading provider of construction information in Finland” (Rakennustieto, 2017) and their mission is to publish unbiased and current information in different formats about topics related to construction, town planning and property management fields (Ibid.). Building information cards are an established information channel in the construction field. In 2015, *The Handbook of the Percent for Art Principle in Finland* (Pulkkinen and Hannus, 2015) was published. It is a two-part publication that has its own part for the commissioner and for the artist.

3.4 PUBLIC ART IN FINLAND

In Finland, the term public art has traditionally been used for art in public places or spaces that have been produced or commissioned by the public sector (Järvipectäjä & Nikkilä, 2012, p.9). However, today the meaning of the term public art has expanded to basically mean any art that is located in public space, thus making it accessible to the public regardless of the commissioner of the artwork (Ibid.). In this thesis the later wider definition is used, for the commissioner or producer of the artworks is usually the private sector developer, albeit the initiative or the requirement to commission the artworks usually comes from the public sector. Also, the artworks in residential areas are located in public space, but in some cases space could be understood as semi-public, for it consists partly of inner courtyards, staircases etc. with restricted access, that is mostly accessible to the residents, or their guests.

In Finland, the term percentage art is also used in some cases referring to the percent for art principle based on which the art has been funded. Nevertheless, outside the promotional material for the percent for art principle, the use of this term feels somehow redundant. It emphasises the funding and the motivation

to produce the artwork rather than the content or context of the work.

In the 1980s and 1990s, percent for art principle was written into the governmental and municipal goals in over forty municipalities, although not nearly all of them have actually applied the principle in practice. (Uimonen, 2012, p. 135). In 2014-2015 the Ministry of Education and Culture funded Percent for Art project. The project aimed at promoting the percent for art principle and installing it as part of the building/construction culture and decision-making. As part of the project, seminars and training were organised for the professionals in the field of built environment and arts, and a lot of promotional material was released. Taking part in the project were Artists' Association Finland, Finnish Association of Designers Ornamo, Architecture Information Center Finland, and Foundation for Environmental Art. (Pulkkinen and Hannus, 2015, pp.4-5). The project was organised together with Arts Promotion Center Finland, which continues the development work until 2018 by funding projects and offering consultancy (Arts Promotion Center Finland, 2017, p.4).

3.4.1 EXAMPLES OF ART DISTRICTS

At the moment there are multiple residential areas under construction that have included art into the development of the area. Recently finished Arabianranta in Helsinki, is probably the most renowned art district in Finland and the first where the art was incorporated into the project already in the designing phase. The construction of the area started in 2000 after ten years of planning. In Arabianranta 1-2% of the building costs were used to commission art by both the city and the developers in the area. (Pulkkinen and Hannus, 2015, p.18). Arabianranta has also strong identity as a design district based on the area's history with the Arabia ceramic factory and different design schools.

The construction of Penttilänranta in Joensuu started in 2008 and will last approximately 25 years. In Penttilänranta the city is using 1% to commission

art in its own projects in the public areas and it is expecting the private developers to do the same in their own projects. Hannu Aaltonen acted as the art coordinator for the area in the beginning of the project responsibility which has since been passed on to the Joensuu art museum. (Pulkkinen and Hannus, 2015, pp.18-19).

In Helsinki, the new area of Kalasatama uses the fund model for its art acquisitions. The artworks in the area will become part of the Helsinki Art Museum's collection. The construction of Kalasatama will be finished by 2030 and by then the area will have permanent artworks while some of the money has been used for temporary art and events during the years. (Pulkkinen and Hannus, 2015, p.22). In Vuores in Tampere art has been incorporated into buildings and the infrastructure. The area has an art programme made by Frei Zimmer Oy. In order for a developer to get a plot in Vuores, they have to execute art project as part of the building project. (Ibid, p.10).

Chapter 4

Methods

The previous chapter introduced the background and research context of this thesis. This chapter moves on to the research itself. Here the chosen research approach and the methods that were used are presented. After which the data collection and data analysis processes are described in more detail, as well as some missteps that were made along the way, in order for the reader to understand how the findings in the next chapter were formed.

So, to get insight into all the three point of views of the study, mixed methods were used. Qualitative semi-structured interviews and a quantitative questionnaire were chosen as the main methods to collect the primary empirical data of the study. Other methods were used more as a background research. The people in the company representing the developer's point of view, as well as the public art experts were interviewed and the residents were questioned via a questionnaire.

4.1 MIXED METHODS APPROACH

A mixed methods approach was adopted for this research, so both quantitative and qualitative methods were used. The perspectives of the developer (YIT) and public art experts were examined in eight qualitative interviews with nine interviewees in order to get more in-depth understanding of their thoughts. In order to reach as many residents as possible from different areas, a questionnaire was conducted resulting in 95 answers from the respondents.

The questionnaire was targeted to people who live in areas that have a lot of public art. Springing from a thought that use of multiple methods inside one study could even out the biases and limitations of only one method, the strategy of ‘triangulation’ came about (Creswell, 2003, p.15). Originating in the 1950’s in psychological research of Campbell and Fiske (1959 cited in Brannen, 1992, p.11; Creswell, 2003, p. 15) the term was further developed by Denzin (1970, cited in Brannen, 1992, p.11) to cover different types of triangulation, which Brannen (Ibid. p.11-12) outlined as multiple methods, multiple investigators, multiple data and multiple theories. This thesis uses multiple methods and data.

Since this original notion of triangulation, a lot of different reasons for mixing methods and data have developed. This thesis has adopted the concurrent and nested strategy meaning, that the researcher is using different methods simultaneously during the research process and “then integrates the information in the interpretation of the overall results” (Creswell, 2003, p.16). Nesting one method or data inside another allows the researcher to gain an extensive understanding of the research topic. It enables the analysis of different research questions or the understanding of different levels of the research topic. (Ibid., pp.15-16).

Bryman (1992, pp.70-73) points out that the mixing of quantitative and qualitative research and quantitative and qualitative data are different things. This thesis uses both mixed data and mixed research methods. Qualitative data

is collected from the interviews, but also from the questionnaire as it includes open-ended questions that generate qualitative data. Quantitative data is collected using the questionnaire.

In this thesis, a slight priority is given to qualitative approach, for the majority of the data is qualitative, and hence also the majority of the data analysis is using qualitative analysing methods. As described by Maxwell (1996, p.17) “The strengths of qualitative research derive primarily from its inductive approach, its focus on specific situations or people, and its emphasis on words rather than numbers”.

The focus of this study is the people and their experiences, attitudes and point of views. Maxwell (1996, pp.17-18) has described five research purposes for which qualitative research is well suited: Understanding the “participants’ perspective” or the meaning of something for the participants, understanding the particular context in which the participants act, identifying unanticipated phenomena and influences, understanding the process, and developing causal explanations. This thesis focuses on the first two of those purposes, the understandings of the participants’ perspectives, and the context within which they act, using quantitative and qualitative methods and data.

4.2 SEMI-STRUCTURED INTERVIEWS

The semi-structured interviews were conducted to gather data on the views of the developer, and the public art experts. Interviews were chosen as a method, to gain more in-depth insight on the topic based on the interviewees’ wisdom and knowledge gained from their professional experience (Denscombe, 2003, p.189). Sets of questions were prepared beforehand, to ensure that the interviews would cover all the important topics, but semi-structured nature of the interviews allowed flexibility, for the discussion to develop and address any topics the interviewees saw as relevant (Ibid., p.167). Some new questions were added while interviewing, and the conversations were given a chance to meander freely. Four different sets of questions (Appendix 2) were used

according to when the interview was conducted and who the interviewee was. The questions were sent to the interviewees beforehand via email.

4.3 QUESTIONNAIRE

Questionnaires can be used to research people's views, attitudes, opinions, and preferences. The use of a questionnaire is appropriate when the researcher wants to collect data from a large number of respondents from different locations, and when the gathered information is straightforward by nature. (Denscombe, 2003, pp. 145-146). In this research, a questionnaire was used to collect data concerning the attitudes of the residents towards art in their own neighbourhood, how the residents think art affects their environment, and what kind of added value they think it brings. The questionnaire was used in the spirit of descriptive research where "the aim is to describe a social phenomenon and to measure its incidence in a population" (Buckingham and Saunders, 2004, p.13). A questionnaire was a good way of collecting the thoughts of as many residents as possible in different areas and cities, given the resources and time that I had for conducting the research.

The questionnaire (Appendix 3) had both open and closed ended questions. Varied types of questions were designed to prevent the respondents becoming bored or falling into patterns in answering the questions. Closed questions were used so the researcher could get exact answers to certain questions, making the analysis simpler by providing some data that is easier to quantify and compare. (Ibid., pp. 155-156). On the other hand, open questions were included in the questionnaire in order to get responses that better "reflect the full richness and complexity" (Denscombe, 2003, p. 156) of the respondents' views.

The questionnaire starts with two "warm up" questions to get the respondent in the frame of mind of answering. Followed by two questions designed to find out, if the residents connect art as part of the image of the area or their favourite places when the word art is not mentioned. Then a straightforward question about how the residents think art affects the living environment. Next

questions are multiple-choice questions so that the answerer doesn't have to write many long answers in a row, and the eighth question uses images so it is maybe more enjoyable to answer to have some visuals. The questions inquire the respondent's preferences on suitable places and types of art for residential areas. The next page of the questionnaire was concentrating on two things that are related to area development while the area is under construction, which is the time that the developer is still present in the area. Those two things are construction period living and community creation during the construction phase.

4.4 OTHER METHODS

In addition to the interviews and the questionnaire, some other methods were used during the research process. Used more as background research for the study, these methods did not produce any specific findings of the study but are present in the thesis by having provided the researcher understanding of the topic and so having an impact on the research. Naturally, my own work in the company has also been informative for the research process. Working in the company during the past four years has introduced me to the culture and processes of the company and also to area development practices. Especially my role as a secretary in two public art competitions has made some of the processes related to public art familiar and I have gotten to know people working in the field of public art as well as the different parties in these projects and their ways of working. I have attended many seminars and meetings related to the topic over the past few years and keep following related Facebook groups and events online. All this has given me insight that I would not otherwise have especially about the research context of residential area development.

To understand the scope and scale of these large-scale area development projects, four area visits were carried out to new residential areas in Helsinki. The visited areas were Arabianranta, Kalasatama, Konepaja and Jätkäsaari. While walking around in Arabianranta, I stopped by many of the artworks to see how they look and feel in their environment and how they fit the area.

Kalasatama and Jätkäsaari also have some public art, but at the time of the visits, the construction was at such an early stage, that there were not many artworks to be seen. Inspired by Tuula Isohanni's (2006) work as Arabianranta's art coordinator, photography was used to record details in the surroundings. I also visited Turku photographing different public artworks in the central area. While doing the research, I was also able to attend two Housing Fairs. First one was in Äijälänranta area in Jyväskylä in 2014 the second one was in Kivistö area in Vantaa in 2015. Kivistö is currently under construction and it is being branded as an art district, so it has a lot of art in the area produced by both the city and the developers.

Literature from different sources was also used. The review started in the beginning of the research and continued through the whole process. This was beneficial, as there is new material released on the topic at the moment due to the efforts of Arts Promotion Centre Finland and the Percentage for Art campaign.

4.5 DATA COLLECTION

Interviews

Altogether eight semi-structured interviews were conducted. In the first interview, there were two interviewees present, so there were eight interviews with nine interviewees. Five interviews represent the developer and three the art field. The interviews were conducted between 2014 and 2016 while working in the company. Three of them were done in 2014, one in 2015 and four in 2016. The interviews were all recorded and then transcribed. One of the interviews was done in English and the others in Finnish. The interviews were done in Finnish were transcribed in Finnish and translated into English by the researcher while compiling the findings part of the thesis. One interview was done via Skype, and all the others were done face to face with the interviewees.

The Questionnaire

A two-page questionnaire was conducted during the summer and fall of 2015.

The questionnaire was first sent out in June and the last answer was received in December. The questionnaire was made using Google Forms, and it was sent out in two formats: as a letter via mail with return envelope attached, and as a web survey that the participants could access through a link on an email. The paper version was sent out to the people living in the chosen areas, whose addresses the company had in their own customer database, and who had given their consent to be sent marketing information. In addition to the paper version, a possibility to answer the questionnaire as a web survey was given to all by adding the address of the web questionnaire to the letter. The respondents were given a chance to take part in a lottery to win movie tickets, by attaching their address to the response. This was done in order to activate people to answer the questionnaire.

In addition to the questionnaire being sent to people personally, it was posted on different Facebook groups formed by the residents of the areas. Facebook allowed a wider group of people to be reached. July 13th, 2015 the questionnaire was posted on the following Facebook groups:

Artova // Arabianranta-Toukola-Vanhakaupunki- neighbourhood association
<https://www.facebook.com/ArtovaKaupunginosayhdistys/?fref=ts>

Kalatatama- Fiskehamnen
<https://www.facebook.com/groups/kalatatama/>

Kalatataman taidetalkoot
<https://www.facebook.com/taidetalkoot/?fref=ts>

Leinela
<https://www.facebook.com/leinela/>

Vuores
<https://www.facebook.com/vuores/>

After posting the questionnaire on the Vuores Facebook page, I was contacted by the moderators of a portal for active Vuores residents, asking whether I wanted them to post the questionnaire also to their portal. This helped considerably in getting answers from Vuores.

189 questionnaires were mailed, and 23 were sent in an email. 99 answers were received in total, out of which 56 responses were returned via mail. This means that the response rate for the mailed questionnaire was 29,6%. However, this response rate might not be accurate because there is no way of knowing if some of the respondents got the questionnaire via mail, but decided to answer it on the Internet instead since this question was not included in the questionnaire. The more general response rate is also impossible to get, for it is not known how many people saw the questionnaire in the Facebook groups and left it unanswered. Four of the mailed answers were not included in the analysis because they were not filled completely and were missing answers. So 95 answers were included in the analysis.

It must be mentioned here, that there was a mistake made in the mailed questionnaire. While printing the form, one page had accidentally been left out, so the questionnaire was mailed missing one question (question 8) and another question's (question 7) answer options. Those questions were left out of the result analysis altogether, even though all the questionnaires filled on the Internet had all the right questions and answers. Those questions were about the preferences that the residents have about the locations and types of art for residential areas. Although useful information for the company, those answers were not crucial data for answering the research questions of this thesis, so leaving them out of the thesis was a valid solution.

4.5.1 SAMPLING

Interviews

The interviewees were chosen using purposeful sampling (Patton, 1990, p. 169 cited in Maxwell, 1996, p.70) where the respondents are chosen deliberately,

so they represent settings or people, that would best be giving information, that could not be gotten from a random sampling, and that enables the answering of the research questions (Maxwell, 1996, pp. 70-71). In the selection of the interviewees, the professional expertise was the main qualification for the selection, whereas with the questionnaire respondents their residency was the main qualification.

All the interviewees in the Company Interviews group work in YIT. First, this made the interviewees easily accessible for the interviews, and secondly this way the research also informs the company about the experiences and attitudes that their employees have about art projects. Some of the interviewees in the company interviews represent senior vice president level and more strategic and general point of view on the topic. The areas of expertise of these senior vice presidents are urban development, investments and business development, and residential construction. The interviewees from the company are project management level with recent hands-on experiences of art projects. The area projects that the interviewees were working on at the time of the interviews were Kangas in Jyväskylä, Kivistö in Vantaa, and Kruunuvuorenranta in Helsinki. This selection of interviewees ensured the collection of varied views in order to form an understanding of the developer's experiences.

The interviewees of the Art Expert Interviews are all working as experts in different organisations related to public art. They work as art coordinator, consult and mediator roles. For this set of people, the aim was to absorb information from a wide spectrum of the field, and varied projects, to get more insight into the overall picture of the topic. One interviewee is from Sweden and was chosen to get a different point of view outside the Finnish context, and because of the interesting work that the Public Art Agency Sweden has done in the field.

The Questionnaire

The respondents for the questionnaire were selected purposefully to represent the residential areas that contain public art. The chosen areas for

the questionnaire were Arabianranta and Kalasatama in Helsinki, Vuores in Tampere, Penttilänranta in Joensuu and Leinelä in Vantaa. More about these areas can be found on the pages 33-34 of this thesis. These areas were chosen so they would represent different areas of Finland as well as different phases of construction. In addition to residency, some restrictions on the sampling were due to the data collection methods. The research utilised the existing customer contact information that the company had, so in order to be receiving the mailed or emailed questionnaire, one would have to be included in that group of people. Also, to be able to access the questionnaire on Facebook, that would require for the respondent to be a Facebook user, and then naturally, the email and Facebook require Internet access so the respondent would need to have that.

4.6 DATA ANALYSIS

4.6.1 THEMATIC CODING

In qualitative research the main categorising strategy is coding. Coding aims to fragment the collected data and rearrange it into themes or categories. Qualitative coding is grounded in the data and coding categories can be developed during the analysis, which is what was done here. (Maxwell, 1996, p.78-79). The data collected in the interviews was analysed by using thematic coding. The two data sets were coded and analysed separately.

The following steps were taken while coding and analysing the interview data. The two sets of interviews were coded and analysed separately.

- Transcribing the interviews.
- “Cleaning the data” by removing all irrelevant parts of the text, such as off-topic discussions, to make the transcriptions easier to read.

- Colour-coding each interviewee's response.
- Coding the text by using geometric symbols representing different repeating ideas or themes.
- Compiling the relevant parts of different interviews under headlines based on the emerging themes.
- At the same time, giving each compiled section of text a running number, to ease finding it from the original transcriptions, if revising is needed later.
- Highlighting most important parts of the compiled text.
- Revising the themes and renaming them accordingly.

4.6.2 QUESTIONNAIRE ANALYSIS

The analysis of the quantitative data gathered from the questionnaires is mainly 'descriptive' statistics and does not use sophisticated statistical analysis. This is quite sufficient enough for a small-scale research where the resources are limited, such as a Master's thesis. (Denscombe, 2003, pp. 236-237) The questionnaire produced mainly nominal data from the closed questions and written answers from the open questions. Nominal data comes from counting and categorising things (Denscombe, 2003, p.237) Many of the open questions of the questionnaire asked for few word answers, so there was a lot of single words to be analysed. The coding process resembled affinity diagram or KJ Method, which helps in organising "a large number of fragmented uncertain information into logical cohesive groups" (Project-management.com, 2017), except that the analysis was done using a computer and not posted-notes.

The responses (n 94) from different residential areas were mainly analysed as one set, so the sample size would not become too small. As Denscombe (2003, p.24) points out, "Samples should not involve fewer than 30 people" or if they do, the analysing procedures and findings should be handled with extra care, for example not to present the findings in percentages, but rather in numbers of individuals. (Ibid.). In the case of this thesis, there was no need to divide the responses for the analysis based on the residential areas, because that was

not intention or needed in order to answer the research questions. But for few occasions, the examination of the data by the area was interesting and gave some additional information for the analysis.

4.7 SUMMARY

To summarise, for the purpose of this study, mixed methods research approach was most suited. The relationship of the qualitative and quantitative research methods that were used was concurrent meaning that the data collection through qualitative and quantitative methods happened at the same time. A qualitative investigation was done using semi-structured interviews to find out the experiences and views of the developer and the people working in the art field. The quantitative part of the research was executed through a resident questionnaire in order to reach as many residents as possible. The different data sets were analysed separately and will be brought together in the discussion chapter of the thesis. The quantitative data from the interviews was analysed using thematic coding, and analysis of the data collected with the questionnaire used descriptive statistics and affinity diagram. The next chapter presents the findings of the research.

Chapter 5

Findings

In this chapter, the most relevant empirical findings of the research are presented. The findings from the interviews are presented in thematic order under themes, which emerged from the data during the data analysis explained in the previous chapter. The questionnaire findings mainly follow the pre-set themes of the questionnaire form. To enable the examination of the three different points of views, the data sets were analysed separately and are also presented that way in the following three subchapters. Starting with the company interviews, followed by the public art expert interviews, and last the questionnaire. In the next Discussion chapter, the findings from the different data sets will be brought together for further reflection and comparison.

5.1 DEVELOPER'S THOUGHTS ON ART IN RESIDENTIAL AREA DEVELOPMENT

5.1.1 AREA IDENTITY

In all the interviews art was acknowledged as something that can help in creating an identity for a new residential area. Art was seen helpful in generating distinctive image and characteristics for an area. Senior Vice President C mentioned, that unique and special features of the area, for example, the history of the place, could be highlighted in the artworks. These special features can be made visible with design details or art also in a very subtle way. As an example, he mentioned Konepaja area in Vallila in Helsinki, where throughout the whole area small design details remind about the history of the place as a railway machine shop. Project Manager F saw public art as a way for the company to offer customers and the future residents options, something that differs from the traditional residential areas. According to her, art makes a place more recognisable and makes it stand out from the crowd.

When talking about personality that art can bring to a place, two aspects were mentioned. First, the areal aspect, as the impact of an artwork can go beyond just the courtyard or house that it is located in. If an artwork is situated well and can be seen from afar, it can delight the whole neighbourhood, and bring personality to the area as a whole. Secondly, Project Manager E wished that different artworks in the area would work as a way of personalising different houses. Albeit admitting to not knowing how the residents themselves see it, she hoped it would make the residents feel ownership over their own houses and the artworks connected to them.

5.1.2 BETTER QUALITY LIVING ENVIRONMENT

Most interviewees recognised the positive effects that art has on the quality of the living environment and the way people interact with their surroundings. Project Manager E talked about the long-term impact that artworks can have and stated that art makes the living environment more enjoyable now as well as in the future, whereas Senior Vice President B saw art as something that can offer new experiences for the residents.

Art was seen as a way to make people care more about their surroundings and neighbourhood by making them more attached to it and that way also feels more responsible for it. Senior Vice President A brought up the notion of sustainable urban environment and social sustainability. He saw talking about sustainable urban environments, as grounds for getting big areas to build the cities or municipalities. Big areas offer a chance for the company to be involved already in the planning phase. He stated that if the company does only small projects, it can never really make an impact or have a real influence. He commented

“It [art] is an interesting possibility. In a way, I am looking at it through the framework of a sustainable urban environment. If we think about the sustainable urban environment from a point of view of social, ecological and economical sustainability then art brings elements specifically to the social sustainability. People get attached to the area, they are proud of it; they feel responsible for it and experience positive emotions. In this regard, it creates a small part of better life, good everyday life, and good experiences in every way. So in this sense, it is interesting when thinking about it from the point of view of urban development and housing.”

5.1.3 ART AS AN ADDED VALUE

Added value of art in area projects for the developer was seen as something that is not automatically realisable but requires some effort. The majority of the interviewees thought, that the added value of an art project is dependent on how well all the art related matters are communicated to the future residents through marketing and branding. Few interviewees thought, that the company does not yet use art in branding to its full potential and that it could be brought up more both in area branding, as well as in target marketing. Communication should be paid attention to also in the later phases of an area project after time has passed. It was agreed, that people are not necessarily aware of the art in their area, unless someone tells them about it. Senior Vice President C mentioned the importance of storytelling:

“Famous artists or designers interest people automatically. Also, good visualisations are important in order to get media to write about the area. But the most important thing is the story. The artist or architect should be able to tell the story of their work. What it is about and how it came about. Good stories interest media and the customers or possible future residents alike. These stories are something that the company currently makes way too little use of. Many times it can be so that nobody understands what is behind the artwork.”

On a critical note, if art projects are not well executed, or if they are disconnected and feel like they do not belong, it can backfire and turn into a negative thing. It can generate a feeling that money has been wasted and the residents are paying for something pointless. Connected to this idea of negative association, Development Manager D brought up the importance of in-house marketing. It is often forgotten, but it is almost as important as marketing to customers. For example, if the construction site workers get a positive feeling and understand the art project, then the word of mouth message is positive. On the other hand, if it is not understood what the art project is about, it can turn the whole thing into a negative.

The majority of the interviewees agreed, that when it comes to art and other things that make residential areas more interesting, the added value to selling prices is higher than the additional costs. If done right, the costs are marginal and not an issue. According to Senior Vice President B, this is something the developer should understand better. In his opinion, “we *think too much like engineers*” in the company. There are also actual positive examples of successful art projects in the company. Senior Vice President A told how a manager in the company had changed their initially negative attitude towards art projects after seeing how fast the apartments sold out from the house where they had commissioned an artwork.

Bringing art to areas that the company is building was seen as a possibility also for the company brand. Development Manager D commented how “*Art is a positive thing and should be seen as a possibility also to generate a good image for the company. Show that as a developer the company is a bit different and that the company does not only think of money.*” Senior Vice Presidents A and B both agreed, that when it comes to art, the company could use its own initiative. This could generate a positive image for the company in the eyes of different stakeholders. Senior Vice President A stated

“In a way, we could take a head start with it and not just wait for someone to ask us to do it. In the very beginning of an area project, this is one way for us to create possibilities for ourselves, to gain ground in plot competitions, and make us an interesting partner. In a later phase, art would be more important in terms of our customers and possible residents in these areas.”

Senior Vice President C saw the issue with art and plot competitions little differently. He did not think that using art gives competitive edge unless it is required in the competition program. His reasoning behind this thought was that, if art is not required, the competition proposals will be judged based on the standards mentioned in the program, so the jury will not pay attention to

art. In addition to plot competitions, Senior Vice President C brought up art competitions, which according to him, are a good way to get publicity for a project and to get different options on the table to choose from. The possible interest from the media was seen as something that supports the marketing efforts, or even decreases the need for them.

However, Senior Vice President B stated, that art should not be compulsory, and being self-imposed with art projects would not mean that there would be art in every area that the company is building. It would mean that it is considered and that the process is planned in advance, in case suitable projects come along. Having an operation model or guidelines in-house on how to execute art projects would lower the threshold to initiate and carry out art projects. Then the different business units would not need to do the groundwork themselves every time and it would be helpful for new personnel that do not have experience on art projects.

Although, it was pointed out by Project Manager E, that the projects are very different from each other, so making of a universal guideline on how to execute an art project is pointless. For example, there are varied ways of selecting the artist. In some cases, the city has a readymade list of possible artists and in some cases, the developer finds the artists themselves. According to her, the latter can be challenging, because it is not something that the developer has a lot of knowledge of. The developer knows architects and planners, so also know who to call for offers, but it is a different thing with artists. She went on suggesting, that there could be a database in the company of possible artists, including also the artists that the company has worked with and maybe some notes on how that collaboration has been. She saw no reason why the company could not work with the same artist again if a previous project has been successful.

5.1.4 THERE ARE REQUIREMENTS FOR ART IN RESIDENTIAL AREAS

One of the talking points was the requirements, or the preconditions for art when it is located in a residential area. Development Manager D brought up several things. According to her, in residential construction, the residents have to always be considered. It has to be thought about how the artwork affects living if it does. She stated

“It has to be understood when making the artwork, that if art is integrated into buildings, it has to fulfil the same technical requirements that the buildings have. It is not enough to think of it in the same way you would think of an environmental artwork in a park, where it does not matter if the artwork makes some noises or whistles or something. But if it is integrated into a residential building, then there might be these kinds of extra requirements for it.”

For example, in light art, it is quite essential whether the light is obtrusive or not. Does the artwork cause diffused light in the apartments? Does the artwork itself cast a shadow to some apartments or block a view? Can there be water or ice dripping from the artwork disturbingly? Are there sounds or noises? Wind or expansion can cause sounds that are not planned. According to her, if something like this exists, it has to be communicated to the customers when they are buying the apartment, otherwise, it can be seen as a “mistake” in the apartment and bring about some complaints. She noted how different types of artworks have different implications, and how art can be integrated into buildings in various ways. An artwork can be attached just to the surface, where it does not affect the planning or structures of the building other than that the architect reserves a place and space for it. But if the artwork is integrated into the structures of the building, it is an entirely different case.

5.1.5 A TOOL FOR CO-CREATION

Senior Vice President A brought up co-creation or co-design in relation to art projects somehow involving the residents in the process. According to him, end-user innovation and co-creation are currently talked about everywhere, and the first developer who gets people involved in a smart way has a huge advantage. He stated that

“...it [co-creation] is so much better than the traditional model, where the city or municipality makes the city plan and gives the plot, the developer builds the house, and the consumer’s part is to pay taxes to the municipality and pay for the apartment to the developer, and preferably not get involved otherwise with the process because it makes it complicated.”

In his opinion, the co-creation aspect would not have to be complicated in art projects. The co-creational aspect could mean for example organising workshops with the residents or giving them some opportunities to influence what kind of art or artist would come to their neighbourhood. Although, he did specify that he prefers professional artists to be the ones making the art, for they are the ones with the vision. Co-creation is a good way to get people involved and get them interested. Resident involvement is a good thing also for marketing. *“Word of mouth is a strong PR tool!”* he stated and continued, that when people are taking part in activities in their own area on a grass root level, the stories start living and that is how brands are being born. Eventually, area brands are born in real life and cannot be totally controlled from somewhere above.

5.2 PUBLIC ART EXPERTS' VIEWS ON ART IN RESIDENTIAL DEVELOPMENT

5.2.1 RETHINKING PUBLIC ART AS CURRENT

All of the interviewees work in public sector organisations in the art field that has advisory role in different kinds of public art projects. Quite a few conversations were had about what public art actually is. A great need was recognised to rethink and revise the idea of what public art is, and start imagining all the things it could be. People have a very traditional notion of public art. Director stated that *“Until quite recently public art has been seen as something quite meaningless, obsolete and traditional, and not very exciting at all.”* Because it has been connected to the percentage principle buildings, it hasn't had the kind of freedom that contemporary art has generally made for itself, and lacked the same development as the mainstream contemporary art. She explained the two different traditions that exist in public art

“There is the publicly commissioned art, which is very connected to buildings and permanency. Then there is the tradition of artists stepping into the public space and doing projects on their own. Organisations have been formed to be platforms for this kind of projects. What I think is happening now is that we, and other actors, are trying to intersect those two traditions to let them cross-fertilize and be something different.”

She continued how only in the last few years has there been a renewed interest towards public art. Maybe due to a lot of new public art that is more mainstream and relevant and connected to the other art scene. Also, the fragmentation of the society and the acute questions in Europe, about commons that we are now dealing with, have brought up a very strong interest from the artists themselves

to work in public and address those issues of political and social challenges. According to her this has inspired the public art scene and made it much more vital and interesting. Director stated, that *“we are really just at the beginning of exploring what art can be in public space and we have only seen a small part of it.”*

It was stated, that keeping the quality of public art high is important. Not only because that is what it should be, but if there is a lot of bad public art being produced, it will affect the way people perceive it and that can backfire and hurt the whole field. According to Consult, in Finland failures are not talked about.

We are still a bit afraid to talk about how all the artworks produced based on the Percent for Art principle are not that good artistically. Occasionally there are also cases, where some irrational, useless, or somehow weird elements in the built environment, that have been added by an architect or someone else, are explained by calling it art when it, in fact, is not.

For all these reasons, art criticism about public art is also important. There seems to be a lack of it now. This is connected to the fact that public art has been perceived as something traditional and uninteresting, so it has not really appealed to art critics. Director stated *“If we could bring relevance into it and show that public art is just as any other contemporary art, it just happens in the public space. Sometimes that makes it even more urgent than the art that we see in the gallery.”*

She continued stating that public art is a very demanding field and it is not easy. It requires a lot from the artist, a lot of special skills. The artist has to be able to negotiate about everything with the professionals from other fields. For the artwork to be interesting and long lasting, the artist has to understand the context in which they are working in and be very specific about it. She commented

“if the artwork is good it relates to the context. The context might be different

in [...] area where people live [...] than in city centre where people just pass. [...] You have to think about what is that area and what kind of characteristics it has and how people behave.”

Art Coordinator mentioned the development in technology and digitalization and the fact that for example media art has been used very little so far in public art projects. Media art together with gamification could be used to activate people to behave or not to behave in a certain way. Of course use of media art has to do with the lifespan of the artwork but it could be used for example in connection with events or other temporary contexts.

Whereas Consult was suggesting that there could be more public art done in the medium of traditional land, biological or ecological art where the core of environmental art is. That it does not always have to be in a form of a classic artwork. She gave an example of an artwork made in Ruoholahti in the 90's that consisted of three flower fields in the yet unbuilt Ruoholahti area. Art Coordinator also brought up the idea of land art when talking about how she hoped that the developer side could also think about the potential of art in different phases of the building process. For example, when moving landmasses, it could be done in a different way by incorporating with a land artist.

5.2.2 TWO SIDES OF PUBLIC ART

The difference between the private sector and public sector commissioners in art projects was also talked about. Both the Director and Consult saw the role of the public sector as a forerunner, that should show what is possible to achieve with public art in different contexts by producing examples and pushing the field forward. In Consult's opinion, it is the duty of the public sector to assure the artistic quality in their art projects. The artworks in the public sector are quite seriously produced and there is a lot more artistic ambition and passion in the process with the museums, but that is natural since art is their expertise. According to her, in Finland, if an artwork is commissioned with public

funding the project is usually run by the city's art museum. In those projects, the attitude towards art is also a bit like museums'. For example when it comes to maintenance of the artworks and trying to get them to remain a certain way. Hierarchy comes into play when museums are involved. Some artworks are taken really good care off, but some less significant works are left on their own.

The discussion about the lifespan of artworks was seen as important. Not all the materials last forever, nor should they, so the artwork could change in time or have to be amended or removed. When the artwork is located outside the materials have to be taken into careful consideration and the whole lifespan of the artwork has to be thought through. If the artwork is temporary, it is important that this is clear to all the stakeholders, and does not come as a surprise to anyone.

When talking about the private sector commissioner Consult brought forward the point that in residential areas one has to consider the sales of the apartments and the target group for those sales. If it is a housing construction project, then, of course, there are some limitations. Content wise there cannot be any crazy political or indecent features in the artworks, but other than that, if the artist choice is good and correct for the context then there is quite a lot of freedom. Consult's experience was that when there are no residents, like for example in projects related to car parks, the builder is a lot more passive with their involvement since there are no apartments to sell.

Director pointed out how some things are more difficult to do when working with the private sector because they maybe take fewer risks, so it feels like a different field. Consult saw the matter a bit differently. According to her, private sector developers have possibilities for wilder variations since they are only accountable to the people who buy the apartments and in the end, the residents decide if they want to keep the artwork, or not. In her opinion, it is the public sector that has some limitations. When art is commissioned with public money some kind of consensus must be kept in mind and the artwork in public space cannot be for example obscene. In Director's opinion, it also made a

lot of sense that independent curators or organisations work with the private commercial actors. According to her, in Sweden, the private investors see art as a very good investment, a way of place making, and building an identity for a place, so it is a very recognised idea.

5.2.3 IDENTITY CREATION AND OTHER ROLES

The interviewees agreed that art is useful in creating an identity for an area. According to Director, in Sweden, the private investors see art as a very good investment, a way of place making, and building an identity for a place, so it is a very recognised idea. An artist can help in finding specific characteristics for an area. However, this has to happen in a very early stage in the project and the artist should have an actual chance to have an influence on things. According to Director, new areas are normally extremely generic and almost look the same, even though every place has unique features. She commented:

“Wherever you are, there is a history of some sort, something that has happened there before. It could even be the way the forest looks, or the farming landscape, or an old settlement or whatever. If you allow an artist to come in before you make the plan, the detailed plan for the area and look at it together with the other professionals, you could find ways to even change the way you build the houses or find a character for the area.”

Art Coordinator mentioned how art can make an area recognisable and original, and help the area to stand out. Art program and art coordination were mentioned as ways of making sure the art in the area is thought out as a whole. If an area does not have a strong character or identity on its own, then an art program can offer something special to that. Director commented, that in a new area there is often very little coordination between the different actors making the artworks. You might have a lot of works scattered around together with buildings that have architecturally very different character, so the end result can become extremely overloaded. This is where art coordination can help.

Art Coordinator brought up how public artworks can also activate or guide people to behave or not to behave in a certain way, for example through gamification. She also mentioned that public art can prevent vandalism in built environment. However, Consult pointed out, that even though it is alright to produce an artwork to prevent vandalism, in general art should not be used as a cure. Art has value on its own and not just instrumental value to overcome some other issues in the built environment. Director mentioned that the artistic projects in area development could also be about rethinking the common meeting spaces for people. Considering what kind of needs there are and the way the spaces are designed. All these kinds of things, such as communal spaces, could be less generic, more individual and less normative.

Director pointed out, that when it comes to art in urban development projects, the developers sometimes think the role of art as something that “*speeds up the development process and smoothes things out*”, and makes it more attractive. But in her opinion

“...when it comes to real value, art inserts resistance and reflection into the process...the process of development, which is usually not reflected enough in relation to what is already existing...So how can we not only renew everything, but how can the artist find already existing values in that area that are being overlooked, or how can the artist involve the citizens in the process of the development”

According to her, the artist is there to bring the critical perspective or the constructive critical perspective into the development process, so their contribution is their way of thinking. Consult also referred to this kind of artistic work and thought it is “*a wonderful idea to bring new people into these traditional processes.*”. As an example, she mentioned projects in Sweden where the artist has been involved in the planning and ideation phase of the projects and their primary role has not been to produce an artwork but to produce new ideas and point of views. In a way to challenge the traditional way of doing things.

On a critical note, Director mentioned how art can also be used as a tool for gentrification in regeneration projects. For example, if a company has decided to raise the value of their property, by inviting an artist to do projects in the area and create a buzz for the area, they could be able to raise the rents, forcing the poorer residents to move out from the area.

“One should be very aware of the purposes of why private property companies want to use art. I mean sometimes it is to create a good environment, to create an identity and so on in a positive way. But because they are profit-making, there is always another side to it and I think one should be very aware of what kind of social effects it has.”

5.2.4 RESIDENT INVOLVEMENT AND PARTICIPATION

It was agreed that getting the residents of the area somehow involved and committed to the art projects, is a good thing. Resident involvement was seen as a good way to get the people to commit to the artworks and to take care of them. In Finland, this has not yet been done that much, but there are some pilot projects where the focus is on how to get the people who actually live with the final artworks involved so that the art is not just something that suddenly appears in the area.

When talking about people’s involvement, the topic of temporality came up. Based on her experiences, Director mentioned that it is important that the participation is visible in the end result, or people get the feeling that participation does not really effect anything. With some participatory project, they got criticism about how the artworks were temporary and disappearing. As a result, they continued working very closely with the local citizens and residents in the area and are now really making sure that the input from the participants is turned into something that is actually there. They will nevertheless continue using temporary projects in order to find out what people think. So in Director’s opinion, at the early stage, it is useful to work with

temporary projects to kind of survey the situation, which can then be turned into a long-term process where there are lasting results.

In some cases, art could also be a catalyst for different kinds of social activity. Art Coordinator gave an example from Penttilänranta in Joensuu where there is an artwork by the Finnish artist Anssi Kasitonni called “*Suomen tuntemattomien runoilija*” (The Most Unknown Poet of Finland). It is a bronze statue of an unrecognisable character under a cloth. Since its unveiling in 2013, the surrounding area has become a meeting place for people and a site for different events such as poetry readings. Art can hence also feed communality in the area. On the idea of art generating, communality Consult stated that “*Art is a good excuse to do/make things that are not that common in our society. Whether it is done with visual arts or something else doesn't matter*”. However, she was questioning what communality even means and continued “*People don't need an artwork to say “Hi” to their neighbours, but if art makes it possible then, of course, that is good*”.

5.3 RESIDENTS' ATTITUDES TOWARDS PUBLIC ART IN THEIR LIVING ENVIRONMENT

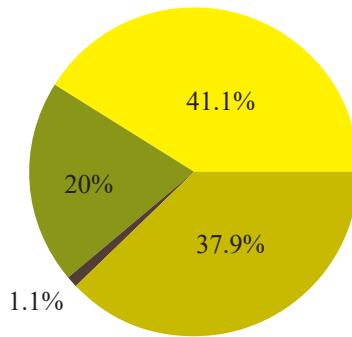
Here, the findings from the resident questionnaire are presented. The aim of the questionnaire was to find out, what kind of attitudes the residents have towards the art in their own neighbourhood. Altogether 95 responses were collected via mail, email and social media channels.

5.3.1 RESIDENCY

To begin the presentation, it is beneficial to note from which areas the responses came from, in other words where the respondents live. As we can see from Figure 1, all except one respondent live either in Arabianranta, Penttilänranta or Vuores. Most responses, 39, came from Vuores, 36 responses from Arabianranta, 19 from Penttilä and one from Kalasatama. Also, one of the respondents mentioned, that he/she actually lives in Vanhankaupunginkoski, which is the area right next to Arabianranta. That response is included here in the Arabianranta group, because that was the respondent's choice in the form, and it was obvious from the respondent's responses, that the person was very familiar with Arabianranta and the art in the area.

Kalasatama and Leinelä were the areas, where the researcher had no access to addresses or personal contact info, and the questionnaire was conducted only by posting the questionnaire on the wall of a general Facebook group of the area. This low response rate from those two areas shows the importance of being able to personally contact the respondents via mail or email, or to have some kind of proper channels, such as the Vuores portal, to post an online survey on, in order to activate people and get a fair amount of answers.

Figure 1: Percentages of respondents based on their residence.



	Arabianranta, Helsinki	(36)	37.9%
	Kalasatama, Helsinki	(1)	1.1%
	Leinelä, Vantaa	(0)	0%
	Penttilänranta, Joensuu	(19)	20%
	Vuores, Tampere	(39)	41.1%

5.3.2 GENERAL ATTITUDES

The questionnaire was conducted in order to find out the attitudes the residents have towards art in their own living environment. Three questions in the questionnaire were designed to map out specifically that. The respondents were asked what they think about the art in their own neighbourhood, what added value they think it brings, and how, in their opinion, art affects their living environment. The questionnaire shows, that majority of the respondents have a positive attitude towards art. As visible here in Figure 2, 71.6 % of the respondents thought, that art in their own residential area is “A great thing! I wish there was more of it elsewhere too” and 18.9% thought that art is “nice”.

In addition to these percentages, it should be mentioned that the four answers in the “something else” category were neutral or positive. One of them commenting that there is “too little art”; other that art is simply “good”; and two saying that art in their area is “ok”. The two “ok” respondents extended their answers with additional comments. The first respondent stated, that he would rather not see the limited tax funds used to support such things, but that the art does not bother him either and that it is “ok”. The other comment noted, that “The art is ok, but if there would be art in every house in Tampere, then it would no longer be so special”. So all in all, 90 respondents out of 95 have a positive or neutral attitude towards the art in their area.

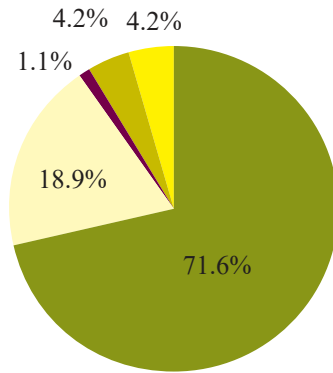







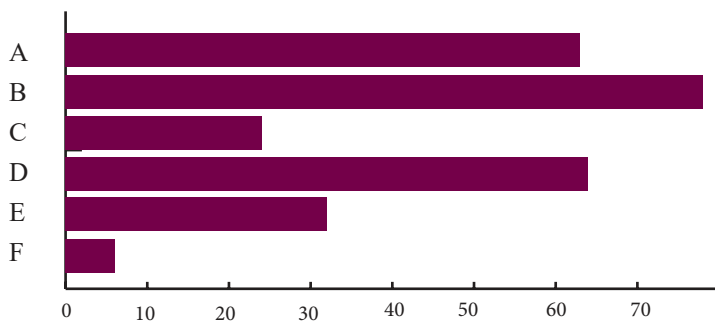
Figure 2: What do the respondents think about art in their own residential area?

	A great thing, I wish there was more of it elsewhere too.	(68) 71.6%
	It's nice.	(18) 18.9%
	I haven't thought about it, because I haven't been paying attention to it.	(1) 1.1%
	Not in my taste / disruptive	(4) 4.2%
	Other	(4) 4.2%

5.3.3 AREA IMAGE

The respondents were also asked about the added value of art and what they thought art enhances in the area. In this question, the respondents were able to choose more than one option. The results can be seen in Figure 3 below.

Figure 3: What does art enhance?



A	Comfortableness of the area.	(63)	66.3%
B	The uniqueness / personality / identity creation of an area.	(78)	82.1%
C	The value of the apartments in the area.	(24)	25.3%
D	The positive image of the area.	(64)	67.4%
E	Value of the area	(32)	33.7%
F	Other	(6)	6.3%

82,1% of the respondents thought, that art enhances the uniqueness, individuality, and identity formation of an area; 67,4% agreed, that art enhances the positive image of an area; and 66,3% of the respondents answered, that art enhances the comfortableness of the area. The study tells us, that most respondents recognise the value of art in image related matters, but as Figure 3 shows, considerably smaller amount of the respondents thought that art increases the value of the area (33,7%) or value of the apartments (25,3%). The 6 (6,3%) answers in the “something else” section were mostly commenting that art does not add value to any of the factors mentioned in the questionnaire.

Residents were also asked to describe their residential area in three words. This was done in order to find out about the image that the people have of their neighbourhood and whether the idea of the areas as art districts had stayed in people’s minds. Altogether, only 9 respondents mentioned art in their answers. Art was mentioned most (7 times) in the responses from Arabianranta and twice in the responses from Vuores.

5.3.4 ART AND QUALITY OF LIVING ENVIRONMENT

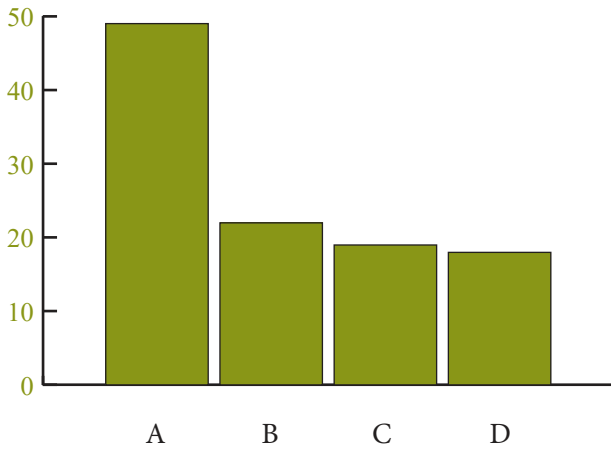
One topic was the quality of the living environment and how art relates to that in the residents' minds. An open question was asked in order to let the respondents answer in their own words, so there would be no limitations on the possible themes of the answers. The Residents were asked how they think art affects their living environment.

The most common comments were about how art makes the environment more enjoyable and comfortable. It was seen as something that gives the area its own specific identity and brings color and softness into the environment. It was mentioned how art gives something to think about and is good for mental health. Some mentioned how art makes them choose different walking routes based on the artworks. It was mentioned that art makes the residents talk to their neighbours and makes them more connected with their environment.

The respondents were also questioned about their favourite places in their neighbourhood. Only four people mentioned art in their answer and all of those four answers came from Arabianranta. Instead, nature or nature related matters were mentioned nearly in every answer, including the ones that mentioned art.

The residents were questioned about the construction phase living. According to the responses, as seen in Figure 4, 'noise' was distinctly named as the worst hindrance in construction period living. It was mentioned altogether 49 times. Dust and dirt were mentioned less than half of that, 22 times. Things related to traffic, blockades and unfinished roads, or more specifically the changing arrangements and hindrances in that, were mentioned 19 times. General uncleanness, the ugliness of the construction site and incompleteness were mentioned 18 times. This shows us that noise, dirt and changing traffic arrangements were seen as the worst features of living in an area while it is still under construction.

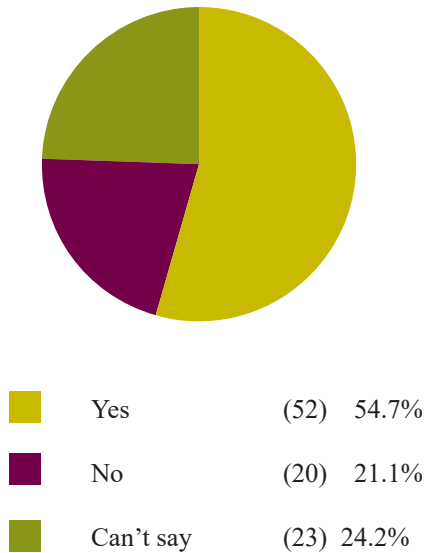
Figure 4: What are the worst hindrances of construction period living?



A	49	Noise
B	22	Dust & Dirt
C	19	Changing traffic arrangements
D	18	Incompleteness & Ugliness of the construction site

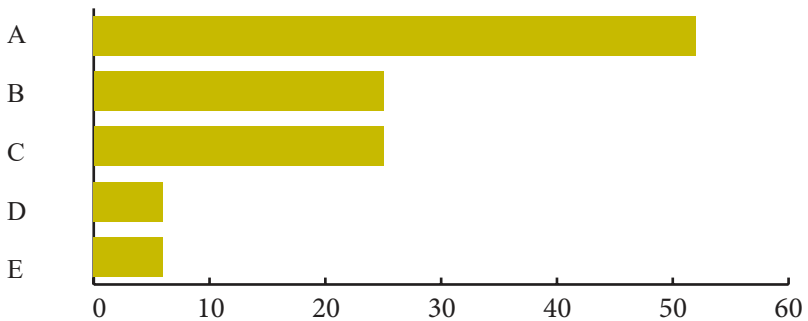
The residents were asked, whether or not they thought that art could mitigate the hindrances that are caused by the construction period. As it can be seen from the Figure 5 below, 54,7% of the respondents thought that art could help in the matter, 21,1% answered that art cannot help, and 24,2% could not say.

Figure 5: Can art mitigate hindrances of construction period living?



When asked more specifically how art could best affect the hindrances of construction period living 55,3% of the respondents thought that the unfinished area could be made more beautiful with guide signs, and construction site fences made by artists. 26,6% of the respondents thought that temporal artworks could be made to enliven the yet unbuilt environment. On the other hand, the same amount of respondents (26,6%) thought that the hindrances cannot be affected by art. Answers can be seen in Figure 6 below.

Figure 6: How can the hindrances of construction period living be best influenced with art?

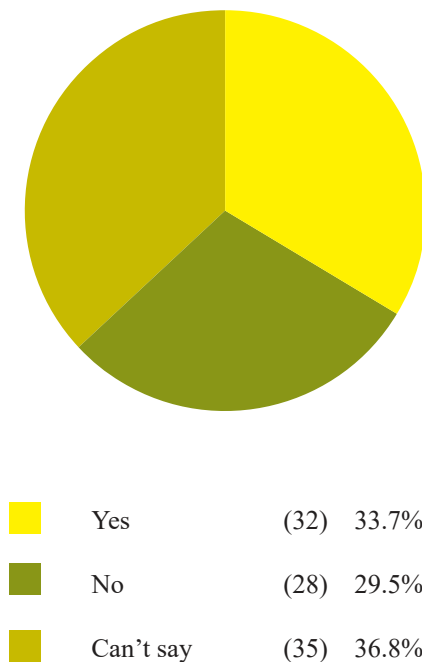


- A (52) 55.3% To make the unfinished area more beautiful with guide signs and construction site fences made by artists.
- B (25) 26.6% Make temporal artworks to enliven the yet un-built environment.
- C (25) 26.6% The hindrances can't be influenced with art.
- D (6) 6.4% Organize communal artprojects to create sense of community.
- E (6) 6.4% Other

5.3.5 ART AND COMMUNITY BUILDING

Residents were asked if they would be interested in taking part in communal art projects or events with other residents in the area. The results can be seen in the Figure 7. 33,7% of the respondents were interested in taking part, 29,5% answered no, and 36,8% could not say.

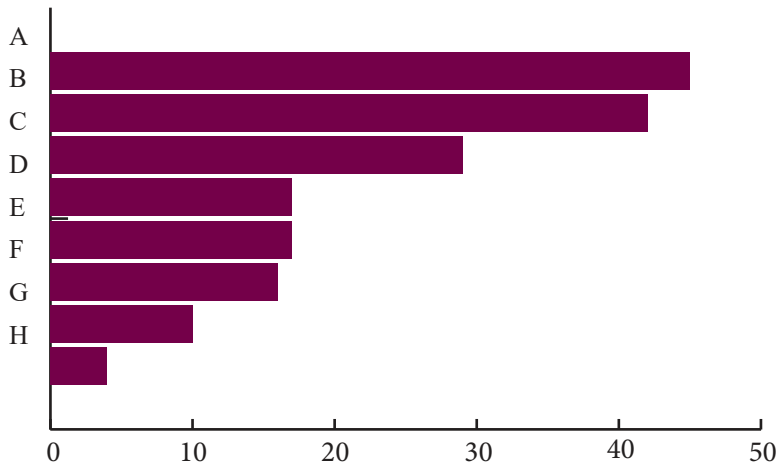
Figure 7: Respondents interest in taking part in communal art projects.



47,4% of the respondents thought that most interesting or pleasing activity would be “Possibility for the residents to have an influence on the art that comes to the area, for example, a chance to vote in an art competition over future artworks”. The second most popular choice (44,2%) was “Events for the residents/neighborhood e.g. summer festival, skiing race”. Thirdly most popular (30,5%) choice was “Leisure activities with the other residents in communal spaces e.g. gardening, fixing bikes, wood workshop” Figure 8 on the next page shows the results of what kind of activities the residents would prefer.

This tells that residents are not that interested in taking part in art projects themselves. This is in-line with the answer to the previous question were altogether 66,3% were not interested or could not say if they were interested in taking part in communal art projects or events. All the choices with actual art projects got quite an even support with 17,9%, 17,9% and 16,8% endorsement, and 10,5% were not interested in taking part in any kind of activity.

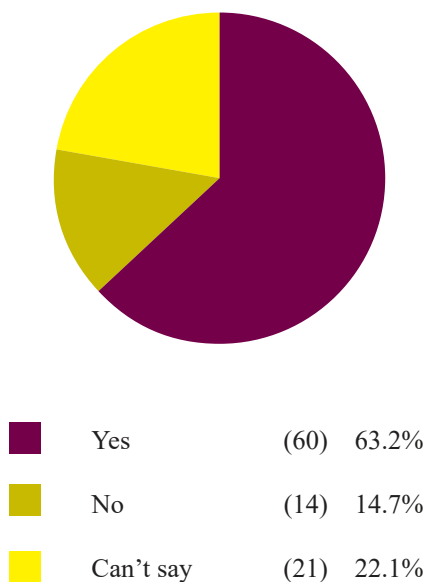
Figure 8: What type of activity would be most interesting interesting?



- A (45) 47.4% A possibility for the residents to have an influence on the art that comes to the area e.g. chance to vote in art competition about an artwork for the area.
- B (42) 44.2% Events for the residents/neighborhood e.g. summer festival, skiing race
- C (29) 30.5% Leisure activities with the other residents in communal spaces e.g. gardening, fixing bikes, wood workshop
- D (17) 17.9% Artist lead communal art projects, were the activity with other residents creates sense of community in the area
- E (17) 17.9% Independent art projects made by the residents in locations provided for that e.g. parking lots painted by the children or graffitiwalls for the teenagers
- F (16) 16.8% Artist lead art projects where the residents take part in the making of the future artworks in the area
- G (10) 10.5% I don't want to take part in this kind of activity
- H (4) 4.2% Other

Lastly, the residents were asked if they thought that there was a need for such activities. As it can be seen in Figure 9 below, 63,2% of the respondents thought that these activities would be necessary, 14,7% thought they are not needed and 22,15% could not say. So the majority of the respondents do see the need for communal activities in the neighbourhood.

Figure 9: The need for joint activities or community building activities in the neighbourhood?



Chapter 6

Discussion

In this chapter, the findings are further discussed and reflected between the three different perspectives of the study. The research questions will be answered and in the end, the limitations of the study are contemplated.

The research set out to find a descriptive answer to the research question: What is the role of public art in residential area development? The aim was to understand public art in the context of residential area development in Finland, and look into the topic through three different perspectives: the developer, the public art experts, and the residents, with sub-questions specifying each point of view.

Based on the findings of this study, the three different points of views could be summarised as follows:

The Developer's Perspective

From the developer's perspective, public art is seen very much as a tool for differentiation, branding and building better quality living environments. To put it bluntly, public art is something that can make the quality of the product better and help to build its brand. In the case of area development, the product is, of course, the residential area and the apartments in the area. In big scale area development projects, it is important to build a place that gets a positive image, has a distinctive identity, and where the residents have good experiences from the very start.

Public art is also seen as a possibility to get the residents to participate somehow in the planning and building of the area and get them involved. Good experiences and participation are hoped to increase the attachment that people feel to their own neighbourhood, making them want to take better care of the environment and making them feel more at home. All these things help the development of a good area brand, which is partly created by the people who live in the area. Strong area brand aids in the sales of the apartments, which ensures that the construction of the area can continue forward.

The attitudes of the interviewees towards public art in the company interviews are generally positive. This seems to be inline with the findings of the previous study about art in building projects (Uimonen, 2015b), where 89% of the art commissioners from private sector thought that art projects had been positive experiences. In Uimonen's (2015b) study, nearly 89% of the respondents (who were art commissioners in public art projects) agreed fully or partly that public art increases the value of the area or the real estates, 55% thought that art has increased the valuation of the area, the willingness of the people to buy apartments, and probably decreased the vandalism in the area. All these points were also made in the company interviews of this research.

However, the comments made by the interviewees about how the added value of art is not automatically realisable also mirror the points raised in Uimonen's (2015b) study. Uimonen's study (2015b) states that "the economic value of art is usually determined over a long period of time" (Uimonen, 2015b, p.8) and that the economic impact of public art in building projects is not yet that well known. This may explain why the developer connects the public art so strongly to area branding. Through area branding, the art projects bring added value also for the developer, for they are not in the area anymore after the houses are built and the apartments are sold, so for them, the increasing value of the real estates in ten years is not that relevant issue. Although, in the big and long area development projects this aspect becomes relevant also for the developer.

The Public Art Experts' Perspective

From the public art experts' point of view, public art is seen as a way to re-think, challenge and reflect the processes and ways of doing things in of our urban environment. It is offering something different from what has been before. It is a chance to "cross-fertilize" across different fields and practices. Public art is seen as something that is making things visible, that could otherwise get overlooked in our surroundings, or in the development process. Whether they are the existing values, history of a place, or even social connections. The public art experts see a huge potential in public art that has no yet fully been utilised.

The views of the public art experts somewhat differed when talking about whether art in public places produced by the private sector, as is the case in residential areas, offers more or less freedom for the public art. Arguments were made for both cases. When the artworks are privately funded there might be more freedom to do as the commissioner wishes. Yet the residents have to always be considered and the fact that the art is situated in someone's everyday living environment. For some artist, this might be limiting. Also, the technical preconditions set by the building projects as well as the existing built environment create a context that the artist has to take into account. These

points make public art a demanding field for an artist.

The views of public art experts relate to Lucy Lippard's (1997) definition of public art mentioned on page 21 of this thesis. According to Lippard (1997, p.263) public artworks *"cannot be looked at primarily as an object outside of viewer/inhabitant's life. (...) It should become at least temporarily part of, or criticism of, the built and/or the daily environment, making places mean more to those who live or spend time there"*. So the views of the art experts relate to a wider discussion in the art field about what public art should be.

The Residents' Perspective

The residents' perspective is related to the lived experiences of the public artworks in the residents' neighbourhoods. The residents do notice the artworks surrounding them and feel quite positive about them. Art effects on what the residents look at and see in their living environment; how they move around their neighbourhoods; how they feel about it; and how they interact with other people in the area. One resident described the art the following way: *"It raises thoughts and takes them away from everyday life. It makes you take a look around and not just stare at your own navel. It arises conversations."*

The research shows, that the role of public art is versatile and depends on the project. It can be anything from protector against vandalism to an enabler of social interaction between the residents. However, some roles were considered more important and seemed to be significant for each point of view: the role of public art as something that can enhance the identity of a residential area; the role of art as something that better the quality of the living environment; and the role of art as something that generates or can be used as a tool to generate different communal aspects in a new residential areas.

Public Art as an Identity Creator

The research shows, that the possibilities of public art in identity creation for new residential areas were recognised in all the three groups. In the interviews, the developer and the public art experts agreed that art is a way to emphasis the personality of a place by making the uniqueness of each area visible and making the residential area more recognisable. Their comments are also in-line with the views of the residents, as 82% of the respondents thought art enhances the identity creation, uniqueness, and personality of an area.

Although, art was not necessarily something that came to the residents' minds, when they were describing their neighbourhoods in their own words. The residents did not necessarily think of their own residential area as an "art district" even though they could be considered as such. Only 9 respondents out of 95 mentioned art in their answers and mostly in the responses from Arabianranta. This makes sense, since it is the oldest of the areas included in the sample for the questionnaire, and the construction of the area is now finished. Maybe people have had more time to get familiar with the artworks and perceive them as part of the neighbourhood's character. And in the Arabianranta's case, the branding of the area specifically as art and design district has been stronger.

Nevertheless, in some cases, public artworks were seen as something special in the neighbourhood, that the resident would show to their guests and visitors.

Making it something important or interesting to showcase to outsiders, this way effecting the image of the area. Area branding is the more commercial business side of identity creation and differentiation. For the developer, distinctive area identity is essential in making the area stand out from the competitors and getting people interested in it.

As the interviews show, for the developer the area branding aspect is prominent also when talking about public art. Much more than for the other groups in the research. The developer sees public art as a way to offer variety to their customers, possible future residents. It can also help catching the attention of the media, and in doing so helping the formation of the area brand and getting the area known. This is important especially in the new residential areas when even the name of the area can be totally unfamiliar to people.

Quite expectedly, the area branding aspect was not that much present in the public art expert interviews, since it is not the aspect in these projects that their work is focused on. However, the majority of the residents (67,4%) did think art increases the positive image of the area. Although, they did not see the influence so strong on enhancing the actual value of the area (33,7%) or the value of the apartments (25,3%). This relates to the comments made in the developer interviews about how added value of art is not easily realisable.

Public Art Bettering The Quality of Living Environment

The majority (71.6%) of the respondents of the resident questionnaire have a very positive attitude towards the public art in their neighbourhoods. Although, when it comes to the residents' favourite places, art does not seem to be able to "compete" with nature, which seems to be the most important factor and main nominator for people, also when describing their neighbourhoods. One resident stated, "*I like nature more [than art] and somehow art exhibitions do not fit in there [nature]*".

The residents gave quite a lot of comments on the way how public artworks

affect their mood and wellbeing in a positive way, by giving joy and food for thought. So an argument can be made how public art does not only affect the living environment positively but also makes the quality of life better. Even the physical health of the residents, as some of the respondents told they choose their walking routes based the artworks. This is connected the comments made by the developer, about how art can help in creating socially sustainable environments, where people feel attached to their environment and gain new experiences in every daylife.

One of the most challenging periods for the residents, in terms of quality of living environment, is the construction period. The construction period is the time when the developer is present and active in the area and when the residents who move to the area first, basically have to live on a construction site. The research shows, that in the residents' opinion, dust and noise were by far the worst hindrances.

The noise and dust can hardly be diminished with art. But instead, art could be helpful when it comes to the changing traffic arrangements. It could diminish the disorder the changing arrangements bring, as well as hide the unfinished ugliness of the construction sites. Means of visual art could be used in guide signs and temporal artworks could be used to make the changing traffic arrangements more visible or clear for the people to understand. This was also reflected in the art coordinator's interview, as she talked about how art could be used to guide people to behave in a certain way even using gamification.

In general, this point of view was not talked about so much by the developer or art experts. There were some comments about the construction site fences and using land art while moving the land masses during the construction, but not so much from the point of view of how could the art in the area be making the environment better for the residents while there is all this construction taking place. I believe that in this area, there could be a lot of things that could be done differently, and where art could have an impact on the quality of the surroundings.

Public Art as Means for Participation, Community Building and Social Interaction

Communal aspects can be an interesting topic when thinking about new residential areas, where everybody moves to while it is still under construction, and everyone is relatively new resident in the area. Different words were used in different contexts such as resident involvement, participation, communality and social aspects. The developer sees possibility in public art to get the residents involved somehow with the area and its development. Including people into activities and offering them a possibility to influence the way their living environment turns out was seen as something that is present in our zeitgeist. After all, in big area development projects, the developer is present and active in the area for years or even decades, so they have a chance to try and generate communal activity in the area.

The Majority of the residents (63,2%) thought that there is a need for community building and communal activities. However, only 33,7% were interested in taking part in communal art projects or activities. Figure 8, on page 72, shows the results on what kind of activities the residents would prefer. The different choices in the questionnaire had purposefully different levels on the communal and artistic aspects, so it would be easier to draw conclusions about the results.

The most popular choice is art related, but it is basically just a chance to influence on the art, not so much about taking part in a project. The two other popular choices are activities to be done in the area, but not artistic activities. This tells that residents are not that interested in taking part in art projects themselves. This is in line with the answer to the previous question in which together 66,3% were not interested or could not say if they were interested taking part in communal art projects or events.

All the choices with actual art projects got quite even support with 17,9%, 17,9% and 16,8% endorsement, and 10,5% were not interested in taking part

in any kind of activity. The Developer, of course, will leave the area after the construction period is finished and the area continues to live its' own story, but if the construction period is long and lasts for example 15 years, there is quite a long time when the developer can have an impact on, or create conditions for communal activity. Of course, communality is something that can't be given or forced from top to bottom, but there are still things that can be done to encourage it and to create conditions for it.

6.1 LIMITATIONS OF THE STUDY

The research of this thesis adopted mixed method research approach using multiple research methods: semi-structured interviews and a questionnaire. The mix of methods used did work well considering the needs of this study. However, for an investigation done by only one researcher, mixed methods approach requires quite a lot of time and effort. So, in hindsight choosing either qualitative or quantitative methods might have made the research process more rewarding for me, when being able to focus on one type of methods and data.

Interviews were used in order to investigate the perspectives of the developer and public art experts. All the developer interviews were made in the same company. This limits the result in a way that it does not cover different views and experiences from other companies where the culture could be different concerning public art. So the research does not result in an over-all look into how all the different developers think about this issue. However, for this study that was an assignment from this particular developer, the results are sufficient and achieve what the study set out to do.

The questionnaire did shed light on the resident attitudes towards public art in their own living environment. However, this type of a questionnaire that was done for this study, might favour people who are active and already have a quite positive attitude towards public art, whereas the people who do not care about it, do not bother with answering. So it might be a case of bias from non-responses (Denscombe, 2003, p.20). It would be interesting also to reach

out to the people who feel negatively or nonchalant about the art and hear their thoughts.

Given the time and resources, the questionnaire was a good way to get a lot of answers, yet it did not make it possible to dive very deep into the experiences that the residents have. This area could offer interesting and fruitful topics for further research with artistic or design research methods somehow engaging with the residents as well as the artworks, or even combining the research to an art project. Also, the idea of combining participatory design and public art is quite interesting for further investigation.

From the more business side of things, the developer mentioned how the added value of art, from their point of view, is not automatically realisable but requires some effort. It might be interesting to conduct a case study on projects where this was successful and on the other hand, where the developer felt that they did not get much-added value.

Chapter 7

Conclusions

This thesis set out to investigate three different perspectives on the role of public art in residential area development: the developer, the residents and the public art experts. As the use of public art in residential areas is becoming more common, gaining understanding of the motivations of the different stakeholders behind these projects is important in order to ensure successful art projects and to get a better understanding of what the different stakeholders aim to achieve with these projects.

As an assignment from YIT, this thesis gave the opportunity to get a deeper insight into the developer's thoughts on the topic. A topic which is out of their traditional professional realm, but they still have to work with. Through interviews with the developer and the public art experts, insight was gained about how even though having different points of views and motivations for these public art projects, the ideas about what art can bring to our everyday environment seem to be similar.

Whether the emphasis is on area branding or challenging the old ways of building our urban environment, public art seems to be a good way to generate more diverse surroundings. It has also been harnessed as part of the community building and resident participation efforts in residential areas. Focusing on different perspectives also is a good reminder that when working in public space, there is always multiple points of views and visions at play, but things can be learned from other approaches.

The developer can learn to be braver in its art projects and to commission good quality art, as the art field can learn about the processes of urban development and branding. These different approaches also balance each other out, so that the art projects do not become merely a branding tool for increasing sales

forgetting the content. On the other hand, maybe art field can learn to see their professional possibilities as part of creative teams with professionals from other fields and develop the public art field further that way.

The use of questionnaire made it possible to reach 95 residents and to get insight on their reception on the artworks in their own neighbourhood. The positive feedback gained from the research together with the findings of previous studies serve as an incentive also for YIT to think further their own art projects. Maybe it is time for the company to move beyond the percent for art principle projects without outside demands to commission art, towards possible new openings as a forerunner from the company's own initiative.

Personally, this thesis process served as a possibility to expand my understanding of what art can do outside of the traditional museum and gallery environment. In these projects designers, planners, artist and builders work together. It is a rich environment to harvest ideas and hopefully, in the future, we will continue to see more diverse and exciting artworks around the cities and towns pushing the field forward. This thesis is a valuable starting point for my upcoming work as an art coordinator in the company and I hope it will guide me forward.

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Appendices

Appendix 1: List of interviews

Date & Duration	COMPANY INTERVIEWS	The name used in the findings
Interview 1 18.6.2014 51min	Senior Vice President, Urban Development, YIT Senior Vice President, Investments and Business Development, YIT	Senior Vice President A Senior Vice President B
Interview 2 29.7.2014 50min	Senior Vice President, Head of Division Residential Construc- tion, YIT	Senior Vice President C
Interview 3 29.6.2016 36min	Project Development Manager, YIT	Development Manager D
Interview 4 1.7.2016 27min	Project Manager, YIT	Project Manager E
Interview 5 5.7.2016 51min	Project Manager, YIT	Project Manager F

Date & Duration	ART EXPERT INTERVIEWS	The name used in the findings
Interview 6 19.12.2014 1h 9min	Representative, Foundation of Environmental Art	Consult
Interview 7 10.4.2015 29min	Director, Public Art Agency Sweden (Statens Konstråd)	Director
Interview 8 29.6.2016 1h 10min	Art Coordinator, area of Kangas in Jyväskylä	Art Coordinator

Appendix 2 Interview guide

The different sets of questions were changed according to situation. This interview guide is compilation of all the sets of questions.

General info

- Introduce yourself
- Tell about the organisation you work in?
- Tell about the project your part of.
- What do you think is the most important task for your organisation?
- How do you see your own role in that?

Art in residential areas

- How does art impact the living environment?
- What added value can art bring to residential area development?
- How could communality be improved with art?
- What are your experiences from art projects in urban development?
- What experiences you have about working with private sector actors?

Public Art

- What is the best art experience you've had in public space?
- What type of public art you find interesting?
- Are there any bad examples of public art?
- What is environmental art?
- Do you think there can be too much public art?
- Is there enough art criticism about public art?
- What direction you would like to see for public art?
- What are the unexplored territories for public art?
- Can art give competitive edge?
- Does art give positive image?

Art programmes & Art Plans

- What do you think about the use of art programmes?
- Do you think the company could do art projects from their own initiative at some point?
- What do you think about the word art plan?

Area branding

- How would you best utilise art in area branding?
- How to get media interested about public art projects?
- How much do you think the company could invest in art projects?

Appendix 3: The Questionnaire questions

Questionnaire for residents

27.5.2015

ART IN LIVING ENVIRONMENT

There are already several art districts in Finland. How do you experience art in your own living environment?

1. In what residential area do you live in? (Multiple choice)
 - a) Helsingin Arabianranta
 - b) Joensuun Penttilänranta
 - c) Helsingin Kalasatama
 - d) Vantaan Leinelä
 - e) Tampereen Vuores
2. How many years have you lived in the area? (Open question)
3. Describe the identity of your residential area in three words.
4. What is your favorite place in your living environment? Why? (Open question)
5. In your opinion, how does art effect on the living environment? (Open question)
6. In your opinion, is the art in your residential area
 - a) A great thing! I wish there was more of it elsewhere too.
 - b) It's nice.
 - c) I haven't thought about it. I haven't paid attention to the art.
 - d) Not in my taste. / Distracting.
 - e) Other: _____
7. Is there a place in your residential area where you would especially wish to see art?
 - a) Parking lot/parking garage
 - b) Playground
 - c) Green areas
 - d) Entrances into buildings
 - e) Lobbies and stairways
 - f) Facade of the house
 - g) The Apartments
 - h) Other: _____
8. What type of art you find especially interesting or think that would fit well into residential areas? (Images)
 - a) Sculptures

- b) Lighting Art (Artworks where light is the main element.)
- c) Communal Art (Artist lead projects and events that are executed together with the residents.)
- d) Interactive Art (Art works that the audience can interact with.)
- e) Street Art and colorful surfaces (Artworks painted on walls, the street, fences etc. other surfaces.)
- f) Art with function (Artworks that also have a functionality e.g. garden furniture)
- g) Other: _____

PAGE 2

ART IN CONSTRUCTION PHASE AND IN COMMUNITY CREATION

9. Do you think that art can mitigate the hindrances of the construction phase living?

- a) Yes
- b) No
- c) Can't say

10. In your opinion, what is the biggest hindrance of construction phase living/ while living in the area during the construction phase? (Open question)

11. How can the hindrances of construction period living be best influenced with art?

- a) To make the unfinished area more beautiful with guide signs and construction site fences made by artists.
- b) Make temporal artworks to enliven the yet un-built environment
- c) Organize communal artworks to create sense of community
- d) The hindrances can't be influenced with art
- e) Other: _____

12. Would you be interested in taking part in communal art projects or events with the other residents' in the area?

- a) Yes
- b) No
- c) Can't say

13. What type of activity would be the most pleasing / interesting for you?

- a) Events for the residents/neighborhood e.g. summer festival, skiing race
- b) Artist lead art projects where the residents take part in the making of the future artworks in the area
- c) Artist lead communal art projects, were the activity with other residents creates sense of community in the area
- d) Independent art projects made by the residents in locations provided for that e.g. parking lots painted by the children or graffiti walls for the teenagers

- e) A possibility for the residents to have an influence on the art that comes to the area e.g. chance to vote in art competition about an artwork for the area
- f) Leisure activities with the other residents in communal spaces e.g. gardening, fixing bikes, wood workshop
- g) I don't want to take part in this kind of activity
- h) Other: _____

14. Do you think that there is a need for communal activities and activities to increase the sense of community in neighborhood?

- a) Yes
- b) No
- c) Can't say

15. Do you think that art increases

- a) Comfortableness of the area
- b) Uniqueness / personality / identity creation of the area
- c) The value of the apartments in the area
- d) Positive image of the area
- e) The value of the area
- f) Other: _____

16. Finally, if you want you can freely tell an experience that is related to the art in your own residential area. (Open question)