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The experience of public art in urban settings

Degnore, Roberta, Ph.D.

City University of New York, 1987

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THE EXPERIENCE OF PUBLIC ART IN URBAN SETTINGS

by

ROBERTA DEGNORE

A dissertation submitted to the Graduate Faculty in Psychology in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1987

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Abstract

THE EXPERIENCE OF PUBLIC ART IN URBAN SETTINGS

by

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Adviser: Professor Maxine Wolfe

The sine qua non for an artwork in the urban realm is neither its judged "goodness" nor the ability of audiences to perceive it "correctly," but is the total experience the work contributes to as part of the fabric of interlocking meanings that places have in people's lives.

In urban settings, the physical attributes and private intentionality of a work do not stand alone. As carefully as an artist installs his/her pieces in a gallery, the same concern for their working together and with their total environment must be applied to artworks in complex public settings, where choice to be with artworks is eliminated de facto.

The information for the study was obtained through interviews and observations around selected agency-placed public artworks in New York City. The results indicate there is a new, broader philosophy to apply to

understand the importance of art in public places.

It was found people generally appreciate that artworks exist in public settings, and they respond to diverse works. People's judgments about art include not simply like/dislike evaluations but interpretations of form, content, intent and associations to the works. Behaviors around works can be centripetal or centrifugal and sometimes do not agree with positive or negative verbal responses. Such findings indicate that experience with works and places is variegated: a negative response to a work is not necessarily "bad," but is part of a range of experience which can be interpreted.

The author proposes a new construct to explain the impact of public art: an Evocative-Provocative Continuum postulates that experiences with artworks vary in intensity and meaning as a function of the interwoven relationships among the qualities of the work, the setting, and the people together. These relationships balance or not to affect experience. Approaching art in public places as part of a meaningful experiential context and continuum can enhance creative freedom as well as placement decisions because it generates broader questioning and information than has been yielded before by other orientations.

Dedicated to:

Sam Wagstaff,
who demanded excellence and knowledge;

Mary Teresa Martin,
who always knew;

and to

Maxine Wolfe,
an excellent and knowing mentor and friend
without whom this work would not have been completed.

And For

I. R.

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Introduction

Art objects, in classical definitions, are said to contain meaning or possess a special quality as objects. They are putatively nondiscursive; they supposedly exist independently as discrete objects; and they are said to have significance given by the artist which is immutable (Langer, 1957). It has been said that in art the "central characteristic of beauty is that it is always an end in itself and never a means to an end" (Newton, 1950, p. 83).

Yet whether artworks, in fact, stand apart because of such special properties--to be themselves and nothing

else in the environment--is an empirical question: how do people experience art? If a signal quality of art is that it provides a unique experience, an aesthetic experience, which fosters contemplation or a transporting of the viewer beyond the everyday realm, or allows one to view the world in a different way (Banfield, 1984), then it is important to include that experience in any investigation of art.

The following study will focus on art objects and the manner in which people experience them--the way they think and feel about them--by examining their descriptions of and behaviors around artworks in a setting, specifically, the contemporary urban environment. The goal will be to reach a broader understanding of how art acts and interacts with people and their contexts.

No research has been conducted in this area in this manner before. Without any analyses of the ramifications of art in urban settings, however, the discussions about, conflict over, and money spent for public art will remain based on little more than personal preference and vague ideas about the need to "uplift" a place, or people. But the issue of public art is more complex because it can tell us about experience, very personal experience, and how art contributes to it; and the issue also can be

simpler because, contrary to the beliefs of many "experts," people can and do talk about art:

Does the art mean anything to you?

Yes. It gives a sense of warmth in a cold world.

(Interviewee [Professional ski racer] at B. Pepper work, 1985.)

What did the artist intend to communicate?

A feeling of breaking out of the conservative business world around here. They're bunched and crushed and wasteful. Wonderful.

(Interviewee [Advertising manager] at R. Castoro work, 1984.)

Do you think public art is a good idea?

Yes, it's always good. Well, sometimes not; like, I don't like those black ones across the street. They're depressing.

(Interviewee [Secretary] at B. Pepper work referring to Castoro works, 1984.)

Chapter One

The Definition of the Factors: Art, the City, and Experience

Myth as the basis of Western art functions not unlike neurosis: neither depends upon a physical form, but so long as either is believed, it continues to exist.

(Burnham, 1973, p. 7)

Every year public and private funds are spent in the installation of works of art in public settings, especially in cities where the "One-Half Percent for Art" law is attached to building funds (Green, 1976) under which one-half of one percent of the total costs for federally funded public buildings is allocated for the purchase of

art. Yet information on what art actually does in particular settings in terms of its own characteristics, as well as the setting's, and those of the observers', is exceptionally lacking (Mooney, 1980; Banfield, 1984).

The basic natures of art objects and other objects in the city might at first seem to be at odds with each other. The fact that nearly everything in the urban setting is manufactured, architected, engineered, and in all manners touched by the human mind in planning and the human hand in production must be considered. This characteristic, basic to the nature of cities and to the origin of city forms, has consequences for how people view the urban setting and objects in it.

What do you think of that work of art?

It blends into the building too much and it's hidden, but it's interesting. I don't like the placement of it; they should think about what they're doing--do something nice for folks.

(Interviewee [Computer technician] at R. Castoro works referring to Pepper work, 1984.)

Everything is in the city for a purpose: signs for directions, buildings for work, living or play, streets and sidewalks for transportation. Everything has, or seems to have, a purpose, and these designed purposes can change with use over time (Lynch, 1960). Things exist in cities and acquire meaning serially as they are shared or stolen or otherwise digested or transmitted between peo-

ple (Conrad, 1984). It is not a static system. People can and do both impose on and impute functions to everything in the urban environment, functions not intended by design or planning. These impositions or imputations can affect their transactions with them.

There is a general aura or a perceived status of a city which affects not only the way one views it, but also how one transacts with it and what one expects of and from it. New York City, for example, has a specific set of images and set of expectations that people impute to it. "The bends in the El below Cooper Institute (were) 'perfectly atrocious,...but incomparably picturesque!'" (Conrad, 1984, p. 67). We can deny the squalor of the city, mollify gross matters into an ethereal spirit. We can turn reality into art, cover it up, make it picturesque. The images and expectations of New York are different than the intentionality and expectations attached to Detroit, San Francisco, or Jeanerette, Louisiana. Different significances can be attached to the objects within each city, and different expectations can contribute to one's experience of them and the environment as a whole (Conrad, 1984).

(Should the work be removed, replaced, or left where it is?) And why?

The color's nice, and the scale is good for

here. It's a calm color; it adds to the place. The atmosphere here is laid-back; the piece isn't striking, it fits in. You expect it to be here.

(Interviewee [Actor] at B. Pepper work, 1985.)

The Nature of Art in the City

The city, then, can be said to be a dynamic or discursive type of setting. And in such a setting how do objects which have been described as nondiscursive--as art--how do they work in that peculiar context? Of course it must be granted there are more modern conceptualizations for art than this. The movement of "environmental art" deals directly with the discursivity of works of art, with their interactions in a setting. Michael Heizer's earthworks, or those of Robert Smithson, Nancy Holt's "Sun Tunnels," or Alice Aycock's "Maze," among many others, all utilize and incorporate the piece as part of the environment, and the environment as part of the piece.

The present study does not treat such specifically environmental works, but rather focuses on the genre of public art where commissions or purchases are "objects" to install in an urban space. Even when these are site specific, they do not usually involve the inclusion of or interchange or involvement with earth/environment or intimate attachments to it in the manner that "earth-

works" or environmental works of various types do. Although it is probably the case, however, that public artworks--especially those specifically created for a space--have an intentionality that is different from other forms, e.g. those made for a gallery space.

Given the art object in the urban setting, the question of how it is experienced by people must be predicated by, and studied against, the backdrop of general experience in this setting. The city is a special experiential stage within what is known about experience in general. One of the essential characteristics of environmental experience is that it is "an active creative process" (Ittelson, O'Hanlon, Franck & Unseld, 1975, p. 12). It is a transactional process, not merely the passive reception of stimuli nor even the interaction of various components. It is an active interchange whereby external objects receive stimuli imputations from the perceiver as well as these objects presenting stimuli from their own "real" properties. The perceptual process is not unidirectional nor unidimensional. Stimuli do not only come from the object to the perceiver but are invested with properties by the perceiver as well (Koffka, 1948).

What do you think of that work of art?
It's pessimistic, I didn't want to look at it

at first. I just came in for the day. But it's adventurous, like how I feel.

What does it make you think of?

It accentuates what I felt coming into the city. The art is ambiguous enough to let me feel what I wanted.

(Interviewee [Unemployed] at V. Nemec work, 1984.)

Art and Experience in the City

The perhaps special class of art objects has not been treated in the transactional manner that is proposed here. Yet this approach to experience must be considered because, in the urban environment, what object can be said to exist alone without associations to anything else or without being affected by the perceivers' goals, intentions, values, background, and transient moods? All things are inextricably embedded together in the urban context.

This is why it can be argued that the term "interactive" is theoretically inadequate to employ alone in this study or in any consideration of the relationship of people and objects. The term assumes by its definition that each of two variables exist independently and thereby can, as discrete entities, act one upon the other. But instead, just as in the concept that there can be no yin without yang, any factors in the urban/object/person system cannot, by definition, be independent. The set-

ting and its objects and its perceivers are intertwined. The character of each is determined by the other, in part. The subtle and basic configuration of the external environment comprises a stage within whose boundaries we receive information and act (Gussow, 1979). And our internal environment--our predispositions, our psychological states--also influences what kind of stage that will be.

In the city, the stage consists of the very special environment of human-made objects, some of which are labelled "art," with implicit intentions already inherent in them. Yet it can be argued that these intentions are not immutable. Everyone who views the work brings to it and its context the biases of his/her own background, intentions, needs, and transient states. In fact what makes a masterpiece, it has been argued, is not a set of immutable qualities that remain stagnant in the piece throughout eons, but it is rather the piece's ability to create a dialogue with changing audiences which makes it special. Those artworks considered to be enduring masterpieces are not monologues, but speak to people in every age through qualities that reach out from themselves and also respond to imputations from people (Mallory, 1978).

What do you think of that work of art?

They're mysterious, like Druids. They look like Druids. It's like there's something hiding in there. They make you think about people.

(Interviewee [Waiter] at R. Castoro works, 1984.)

Artworks, like every other object in the urban context, do not exist alone. Nor are they responded to as if they existed alone, uninfluenced by and independent of the setting and all the sequelae attached to it. Public art in a public urban environment is not the same art, even if it is the same piece, which one sees on bare gallery walls or in a museum. By the nature of environments and environmental transactional perception it cannot be. Artworks are affected by their surrounds just as much as they are intended to, or created to, affect that context and its people.

The Limits of the Study

Based on the foregoing considerations, this investigation of art in the urban environment must, because of its exploratory nature, be narrowly delimited. Public art is defined here as any two- or three-dimensional artwork purposely placed in an urban setting with free public access. In selected sites, people's descriptions of, and behavior around such works will be studied.

What will be measured and interpreted will be the

transactions among: (a) the qualities of the setting, (b) the qualities of the work, and (c) the characteristics of the people, and (d) their behavior, as well as (e) their descriptions and interpretations of the work, which will point to (f) their understandings and experience of it in a particular setting and time.

These factors, when analyzed, could point to an emergent theme which tells something about people's experience of art objects in public settings. The question of how art is described and used by people may also say something, by comparison, about the experience and meaningfulness of objects in the city in general.

Information from the study can therefore enhance the understandability of public art objects and perhaps even go beyond that. It may be that such objects are part of a class of things which, instead of being secondary to some other goal within the urban context, may be sought out actively as an end in themselves to obtain something, a feeling perhaps, which only a particular work in a particular environment can impart in a completely unique way.

(Should the work be removed, replaced, or left where it is?) And why?

It's been here so long it's a classic. I never see nothing like this around home. It adds flavor to a place, you know? Where else can you see it but here?

(Interviewee [Heating plant technician] at J. Johnson work, 1985.)

What function do you think the art serves here?
They give some kind of life to Third Avenue.
(Interviewee [Advertising manager] at R. Castoro works, 1984.)

Art and Diverse Experiences

The preceding arguments could be considered to be the positive, or at least one side of the workings of art in public settings. There also can be, conversely, negative or other effects of the placement of a work. The art, for example, may be so strong, weak, or simply different from the setting, as to be considered "bad" or be unappreciated in that particular place.

It may be possible that the characteristics of the piece and/or the setting and/or the people clash so dramatically that the art may simply not "work." One example is the case of the sculpture, "Tilted Arc" by Richard Serra, installed in Manhattan in 1981, that raised enormous public outcry (New York Post, 1985; New York Times, 1985). The majority of the audience most affected by the piece, the workers who daily passed it going to their offices, did not want the piece in their environment. But why? To what were they responding? The artist has a certain professional stature in the art community, and others of his works are cherished in other

places by some. Yet in the specific environment of a plaza in downtown New York the public reaction to "Tilted Arc" was intense (Artforum, 1985). What was the experience of that work of art, in addition to an aesthetic one? We need to know what other questions to ask in such cases, before and after the fact of installation.

What function do you think the art serves here?

It's an intrusive function because it came after the plaza was designed. You can tell by the pattern of the paving stones that it ruins. (Interviewee [Lawyer] at R. Serra work, 1986.)

What function do you think the art serves here?

A destructive function. There's no function except to disrupt traffic it looks like. (Interviewee [Lawyer] at R. Serra work, 1986.)

Many times the vandalization of an artwork is the reaction to the work and the piece is, in that case, "blamed," as it were, by some for not being "good" when in fact it simply may not work in a particular setting for a particular audience. The people who react in such ways are also blamed by others for not appreciating the work. Certainly there are too few times when credence is given to the possibility that there is nothing wrong with the art itself nor the people, but that there may be indeed something very wrong with that particular piece in that particular setting for those particular people who are most affected by it. This argument goes against the gross generalizations about "good art" and "educated

audiences."

What does the art mean to you?

Nothing; except somebody pulled a fast one.
(Interviewee [Lawyer] at R. Serra work, 1986.)

Why do you like (or not like) the art?

It doesn't say anything.
(Interviewee [Secretary] at R. Serra work,
1986.)

How often do you come to this place?

I used to come out here all the time for lunch
until they put that thing up.
(Interviewee [Disbursement officer] at R. Serra
work, 1986.)

That there is a spate of normative and purely evaluative thinking about art objects, ignoring the setting or any other factors, is to be expected (Berlyne, 1971). It is pure academic art-historical thinking. The reasoning is obvious in too many cases of works, installed in so-called disadvantaged neighborhoods by well-meaning art doyens or agencies, which may come to be hated by the community--both the work and the commissioners of it. But the reason for negative feelings could simply be the result of people not having been consulted in having something plunked on their turf, and not because of anything inherent in the work itself nor in the capabilities of local people to appreciate a work of art. This kind of "Plop Art" reaps its own rewards in vandalism and in ill-feelings towards the art "ploppers".

But there are certainly, on the other hand, cases where an artwork is protected and cherished by a community. Consider, for example, the case of a sculpture by Mark DiSuvero in Grand Rapids, Michigan, that was championed by the community even after funds for its installation were withdrawn by the General Services Administration of the Federal Government. Was it prior community involvement which made the difference toward the positive reaction? Perhaps. Or perhaps part of the issue is the pride in having made "a good investment" in a work by a famous artist, as former President and Grand Rapidian Gerald Ford said about an Alexander Calder work commissioned for that city (Banfield, 1984, p. 174). Perhaps.

We need to know what contributes to that difference, the difference between rejection of a work of art in one place, and heartfelt acceptance in another. And the distinctions cannot be drawn with facility.

What does the art mean to you?

They look like burned buildings; the remains of something.

(Interviewee [Secretary] at R. Castoro work, 1984.)

What does the art make you think of?

I wonder about the lady who did the piece. I mean, how serious is the problem to her? Is it a serious problem, being afraid, or like it is for all of us?

(Interviewee [Writer] at V. Nemeč work, 1984.)

Reactions to an artwork may be difficult to inter-

pret. Graffiti on a work, in some cases, may be a way to show ownership of it, to identify with it in a very dramatic way. Such communications of reactions to artworks fall somewhere between any simple positive or negative evaluations, and are not unidimensional. Certainly this complex of interrelationships of people and works and their intereffects are capable of being more clearly understood.

Other Approaches to People and Art

The present orientation is a different approach from other psychological studies of art. It is unlike the early, artificial, preference experiments in aesthetics recorded by Fechner in his Vorschule der Asthetik in 1871, or in the analyses of individual artists or individual works like Freud's papers on daVinci and Michaelangelo's, "Moses" (Berlyne, 1971).

The transactional theoretical orientation utilized here to attempt to understand experiences embedded in a holistic environment is also unlike contemporary psychological approaches. Most psychological research concerning art has been concentrated in the main areas of: (a) experimental study of exploratory behavior, motivation, factors of novelty, complexity and uncertainty, (b) information theory, and (c) neurophysiological and psycho-

logical findings on the concept of arousal (Berlyne, 1971).

While the present study does not follow such thinking, it reflects to some degree these earlier works but extrapolates them into a holistic environmental form. The approach is more macroscopic, eschewing the laboratory in favor of extant settings. This necessitates the utilization of a broader set of concepts whose factors are not stringently measureable but which must be accounted for by explanation, or at least an awareness, of their existence. These categories of concepts will be explored in the following chapter.

Chapter Two

Conceptual Bases: The Environmental Approach to People and Public Art

The first great consideration is that life goes on in an environment; not merely in it but because of it, through interaction with it... The career and destiny of a living being are bound up with its interchanges with its environment, not externally but in the most intimate way.

(Dewey, 1934, p. 13)

The City and Perceptions

The modern urban setting possesses certain characteristics which are common to cities all over the world. The purpose here is not to define with specificity what a

city is, but rather to utilize a broad outlook which typifies that environment and thereby provides a context for the questions to be considered. Factors like density (of people, buildings, human-made structures of all types), the division of labor and the economic and spatial separation from the means of survival (to greater or lesser degrees), and the existence of centers of communication and information are just some of the global attributes of urban settings (Lynch, 1981).

Cities the world over share many of these general characteristics (in relation to their immediate surrounds). The densities and the economic divisions of the city of St. Georges, for example, carved from the jungle of Grenada, or the simple yacht harbor of the small island of Virgin Gorda in the Caribbean, are just as poignant and capable of differentiating their "cityness" from their surrounds in the same categories which are used to typify New York or Detroit from their own particular contexts. Cities possess a striking uniqueness which distinguishes them, each with its own character (Conrad, 1984), but each with the characteristics of cities.

It is the totality of the factors of each broad category related to cities which exemplifies cityness and

produces the gestalt of the urban setting, no matter where it may be geographically. Historically, it has been said that the overriding plan of the city was at first to inspire awe in people, to show the existence of power and then to disseminate collective services (Lynch, 1981). It is part of that general gestalt (the people, the commercial centers, the diverse facilities available, the activities, and the shape of the environment in being manufactured) which provides some of the parameters of cityness.

The human imprint on the physical world of the city, is evidenced in nearly everything in the urban realm, and could be considered to be a central aspect in understanding people's experience of cities. The origin of city forms and city objects has consequences for how people view the setting and what sorts of rationales they impute to it, and in turn how it affects them. Cities also change, and this quality is also a component in people's realities. There are the expectations and the perceptions of environmental contingencies which are incorporated into environmental experiences in very complex ways (Ittelson et al, 1975). People can and do wonder why things are made and placed where they are in the city.

What is the function of the art here?

It's the idea of traffic. It makes you think

about scale, motion. It just makes you think.
(Interviewee [Clerk] at D. Oppenheim work,
1984.)

Why do you think this art was put here?
For people; they stop, take pictures.
(Interviewee [Executive secretary] at S.
Johnson work, 1986.)

Why do you think this art was put here?
To show off an artist.
(Interviewee [Video editor] at V. Nemec work,
1984.)

Why do you think this art was put here?
To make this a more interesting area, more than
just a block.
(Interviewee [Advertising assistant] at R.
Castoro, 1984.)

Why do you think this art was put here?
The building people wanted it.
(Interviewee [Secretary] at B. Pepper work,
1985.)

At least for a time people wonder about the origins of objects, or when questioned. But socialization being what it is--producing "leveling" effects on perception (Attneave, 1959)--people become socialized to, i.e. accustomed, to a setting and their questioning wanes. The questioning process is pursued more by children, tourists, and all those for whom the setting is still novel, those who have not yet experienced the leveling effects of socialization or those for whom through some internal or external event the setting becomes salient again for a time. Such a dynamic system of perception can be difficult to understand.

Modern researchers have studied the components of urban form which comprise a characteristic structure of the cityscape (Alexander, 1964; Lynch, 1960, 1981; Lynch & Rodwin, 1970; Webber, 1967). Linear streets, buildings of steel and concrete, densities and activities all contribute to the making--to the perception--of landmarks, nodes, paths, and boundaries which help define the city structure (Lynch, 1960). And the meanings of this structure can change. There are expectations, affects, perceptions of environmental contingencies, and guidelines for action which are woven into environmental experience in ways which are not only complex but ever-changing as well (Conrad, 1984; Ittelson et al, 1975).

People experience the city as a complex interlocking of objects, areas, paths, special places and emotional ties. An emotional, experiential, and physical gestalt is produced in perception. In research, this makes it nearly impossible to isolate any one factor without considering its interdependencies and transactions with the others. It is therefore reasonable that the global attributes or characteristics of a city can be used as a broad framework within which to discuss the urban experience and the contribution of art objects to that experience.

The Unique Aspects of Experience in the City

Each person brings and is subject to unique transactions with the environment. The schema of this can be viewed as a person-environment subsystem which includes physiological, psychological, social, and physical components. Seen in terms of a feedback mechanism, each component transacts with each of the others. The environment is part of the exchanges with the person, and all factors are affected (Van Hoogdalem, 1976). These characteristics of experience in the environment relate to the person's orientation in the world, what he/she needs to anchor him/herself, as well as the categories he/she needs to order that orientation. And this ordering is the result of a person's goals, predispositions and expectations, and of individual and group experiences of the environment. These may be different at different times. Any attitudes or behaviors toward urban objects or factors are subsumed within a general analysis of the environmental contingencies as the person sees them at a particular time.

What is the function of the art in this setting?
It allows you to stop. It gives you time to reflect; something to think about.
(Interviewee [Gallery assistant] at V. Nemeč work, 1984.)

What does the work make you think of?

It invites you to sit down, spend some time here.
(Interviewee [Teacher] at S. Johnson work, 1986.)

The penultimate step in this transactional ordering system is the taking of purposeful action (Ittelson et al, 1975). This step is included in and bound with the other factors and is affected by the physical environment. Action, or potential action, is a component of the environmental transactional process--whether actually carried out or only felt to be possible. The environment is a tonal component of experience and

what should be most obvious about the physical environment in relation to people's lives is its functional component that can facilitate or inhibit the range and quality of potential behaviors. It is, in this sense, that the physical environment can also have a powerful and possibly determining impact on the user, if only to delimit the boundaries of potential action (Rivlin & Wolfe, 1985, p. 7).

G. K. Chesterton said it succinctly: "Unlike the country, each part of the city is a deliberate symbol" (1901, p. 18). The landscape of the city is the result of decisions about space (Gould, 1974), and what is neglected results in de facto decisions. All such decisions, no matter how covert they are in the form of the city nor how taken for granted by the public, are nonetheless knowable on some level. Studies have shown that people who are urbanites know there is a process and a

decision-making structure behind each attribute or form in the city. People know at some level that buildings do not simply spring up but are the results of the distribution of wealth, decisions of planning boards, power-holders and politicians, zoning laws, architects, builders, and other special interest groups (Korosec-Serfaty, 1978).

The characteristics inherent in the reality that urban structures are human-made objects may even necessitate a qualitatively special kind of attention. For "...human-made objects must be approached warily, while natural things, though they too can be destructive, are more simply embraced" (Lippard, 1983, p. 12).

Art objects may be affected by the environmental experiential process in the same or perhaps in special ways. People not only impute reasons and infer why things are placed where they are and what might be the intent behind their structure and materials, but they can also assume an emotional component to physical features. In research which assessed innovative design features of an apartment complex, for example, tenants mentioned how "thoughtful" it was of the architect to have used certain shapes and materials and colors in the buildings. They reported that these things made them "feel better," be-

cause someone had "thought about" their well-being (Degnore, Feldman, Hilton, Love & Schearer, 1980).

Experiences in the urban setting are seen to be based on, to a certain extent, the forms of the environment and include a creative, active understanding which goes along with them. Such a process of understanding, however, can be avoided when necessary, as in stimulus overloaded situations where "tuning out" the environment is psychologically and/or behaviorally adaptive. And probably in concert with the level of intensity of involvement, people's relations to space are supported by representations of it and they also produce representations of space in images (Tabouret, 1976). Unlike natural physical forms, like trees or rocks, in the environment, a human "why" can always be hypothesized for the urban component's existence. And, beyond this, a why can always be wondered for everything about a work of art.

What function do you think the art serves here?
You identify it with the community; but not in terms of specific advertising. For that you'd need the right information. But it brings beauty to the place, a personal point of view. It's very nice.

(Interviewee [Taxi/Limosine inspector] at J. Johnson work, 1985.)

What does the art mean to you?
It's got no particular meaning. It's just an expression and it makes me feel like whoever set it up cares about aesthetics.
(Interviewee [Computer technician] at A. Calder

work, 1985.)

Why do you think that art is here?

The artist had connections.

(Interviewee [Secretary] at R. Serra work, 1986.)

Experience and Form

While the inner state, the asking of "why," can affect evaluations of the outer world, it is important to consider that the external world can influence those inner states as well. The Gestaltists, for instance, hold that physical forms perceived in the world actually make receptive, physiological changes in the brain (Koffka, 1948). With such predisposing mechanisms, then, what is perceived to be in the world will have some sort of similarity or tie to what is physically there or what has already been experienced.

The physical context can be said to affect internal factors by providing the framework for experience. Experiences and the internal images and sequelae that come from them, occur in a physical place with certain attributes of form, social requirements and activities. But it must be noted that this frame is flexible, permeable, and ever-changing. It is transacted with as well as simply forming a tenuous boundary.

A question must arise from these considerations, however: how can internal and external factors be disag-

gregated since the experiences with the world produce other experiences of the world which in turn affect still other experiences with the world? The factors are hopelessly intertwined. They are not simply linear nor even interactive, but locked in a conundrum of relationships where it makes no sense to think in terms of causes and/or effects. What comes first, the experience of the city or the experience of the objects in the city, and how much does what the person already brings to the setting have an effect? But such questions are moot. If we accept that life goes on not simply in an environment but because of it (Dewey, 1934), then the disaggregation of internal or external factors becomes not only specious but uninformative.

What did the artist intend to communicate?

Nothing. It's from the fifties; why do 1950 in 1980? You should paint for tomorrow. What is art if one looks backwards?

(Interviewee [Auditor] at J. Johnson work, 1985.)

What does the art mean to you?

It reminds me of an oasis; it takes me away and reminds me of the times I used to take vacations to the desert with my family.

(Interviewee [Student] at J. Johnson work, 1985.)

The cognitive processes by which we receive environmental information are not "clean." They are not tabula rasa processes. They have already been influenced by and

interwoven with the environmental sequelae of a person's developmental history. The cognitive structures, or experiences, and the environment as one sees it have developed as a whole. There can be no arbitrary divisions among them (Ittelson, 1973; Merleau-Ponty, 1964).

In terms of the present discussion, a person's experiential history is affected by carpentered city forms if he is a city dweller, just as an arctic, jungle, or mountainous setting affects the perceptions and experiences of its inhabitants, as well as his language for naming objects in that particular environment (Sapir-Whorf, 1947). Having developmental familiarity with an environment does not only mean knowing how to manipulate its characteristic features, but it also means having an anticipatory set which allows one to search, see, and define the environment in ways unique to that setting (Merleau-Ponty, 1964).

Just as a bushman may not "see" that a glimpse of a cornice is attached to an image of a house, unseen in reality but "filled-in" by one's sensory system because of familiarity (Bachelard, 1969; Merleau-Ponty, 1964), similarly, westernized peoples cannot "see" a sinewy vine as strong enough or not to be used to trap game, for instance. The meanings and activities and what is per-

ceived in an environment are all of a piece. To attempt to artificially disaggregate internal factors from external physical components might lead to a parsimonious theory, but not a valid one.

Images and Experience

Images and experiences of and in the world are based on more than the psychological internal or the purely physical external attributes of the world, although visual properties in "reality" have impact (Bachelard, 1969; Canter, 1978; Gussow, 1979; Tuan, 1974). Images refer to the visual, or internal, component of perception; although many researchers allow that values, behaviors, and indeed previous experiences are all involved in their composition (Boulding, 1956; Lynch, 1960).

It has been said of both images and experience that they are mediators of further experience and are also abstractions of experiences. They organize the past, register the present in a particular manner, and prepare one for the future. In such ways an experiential history can short-circuit experience. Instead of perceiving every detail of the environment, we see schemes or parts of it (Canter, 1978). We register in our minds the sufficient but not the redundant details before us (Attneave, 1959). This depends on experience and familiarity

with the environment. In the urban setting this means a special kind of experience is produced. The objects are human-made and the perception of them in the stimulus-laden city will be multimodal and influenced by factors of imputation.

Similarly, there is a difference between recognition and perception. In simple recognition, active perception is halted once the object which is viewed can be labelled, that is, once it is recognized (Dewey, 1934), or successfully compared to an existing image template one may have. Otherwise, if an object cannot be neatly categorized--if it cannot be immediately recognized--then one must actively engage in the construction of meaning in a way not usually required by familiar objects. And if an artwork breaks through familiar perceptual barriers, this concept may be very important for understanding how art is experienced.

Can you describe the art, what does it look like?
It's like a wheel on a track, with baby rattles. Rattles. But you mean something from the everyday world? It's difficult to say.
(Interviewee [Musician] at D. Oppenheim work, 1984.)

Can you describe the art, what does it look like?
It's wrapping over something. I thought it was canvas or paper. It's really interesting; unrestricted, free-floating art.
(Interviewee [Advertsing copy editor] at R. Castoro works, 1984.)

Can you describe the art, what does it look like?
Like black, burned things.

Does the art fit with the setting?
Yes. At least they're softer-looking; so maybe they don't (fit). I like them anyway.
(Interviewee [Delivery person/Musician] at R. Castoro works, 1984.)

Can you describe the art, what does it look like?
A man.
(Interviewee [Police sargeant] at S. Johnson work, 1986.)

Can you describe the art, what does it look like?
It's a businessman.
(Interviewee [Construction worker] at S. Johnson, 1986.)

If there is a kind of more personal engagement which requires psychological energy, it may be one of the factors that could be unique to art objects in the urban environment--or to some, specific artworks. It may be that art in general, or certain kinds of art, may require more and different kinds of attention and hence produce different kinds of experiences than other objects in the environment (Berlyne, 1971). Yet once one has grasped the relationships between physical elements, it may be that these physical properties become less salient over time (Ittelson, 1973). Our complex attention system, however, can retrieve and bring sharply into focus again any object, event, person, or feeling when somehow produced or when such reorganization is necessary because of

an incident or a need, either internal or external.

In the city, it has been argued by some researchers that stimuli are admitted and cognized through different types of perception. At least three types, operational, responsive, and inferential, have been hypothesized (Appleyard, 1970). Depending on experiences, it is argued, some components of the city are imaged and recalled as actions, others as visual representations, and still others by symbols. There are different transactions with, uses of, values about, and feelings for different objects in the city. How artworks might fit into this schema is a point for further research.

Conceptualizations of Art in Society and Experience

There appears to be no effectively active conceptualization of experiences. In other words, are there not experiences which are sought out for themselves rather than being derivatives of other goals or behaviors? Few researchers have dealt with the action of seeking a pastoral painting for itself, for example, or buying a red vase for its redness (Bachelard, 1969; Tuan, 1974). What are the mechanisms involved in such active, seeking movements, behavioral or psychological? Only recently has work been done on intrinsic experiences, those experiences which bring pleasure in the sheer involvement of

the performance of some act (Jewson, 1984). There is also the joy or need of a passive involvement, as well. This would be the case, for instance, when one works across the street from a park one never uses but which would be sorely missed if gone.

If art is indeed an end in itself and is enjoyed for its own sake alone (Alford, 1960), then what of the contention of some that art contributes to the viewers' cognitive orientation and may lead to new beliefs, or to a modification of opinions or to different thoughts or reactions to the environment (Kreitler & Kreitler, 1972)? Certainly the religious art commissioned by Popes accomplished, or was intended to accomplish by its commissioners, all these changes in its audience. Kenneth Clark has even gone so far as to say that the beauty of an orange is purely aesthetically pleasing for about two minutes, and after that associations to other things must account for any further interest (Moore & Golledge, 1976). This would seem to be at direct odds with Langer and many others who contend that the art object exists self-containedly on its own.

A more recent debate on this issue was the subject of controversy after the show, "Primitivism in 20th Century Art: Affinity of the Tribal and the Modern," which

was mounted at the Museum of Modern Art in New York in the winter of 1984. In the show, early tribal and religious objects taken totally out of context and social history were displayed next to their modern art counterparts: Picasso, Hartley, Giacometti (Artforum, 1984). The objects qua objects were compared. The director of the exhibition made the point that it was striking that the "primitives" seemed to have discovered the basic and inherent lines of modern art (Artforum, 1984). He (William Rubin) apparently somehow never thought that the moderns might have been influenced by those "primitives" who had come before.

Must we think only of Western art as the center of the universe; should we not muddy our thinking with the reality that there is global art? "Hence questions are provoked as to what constitutes art: original esthetic intention or subsequent recognition of esthetic merit?" (Burnham, 1973, p. 40). And we could add: or neither?

The point is, however, that the focus on the objects as objects stripped them of their place in their own ecology and social history and demanded that the "art" be viewed only as a collectable, a piece standing on its own that the curators seemed to forget was created to frighten or inspire or to cleanse or guard against evil.

"When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deals" (Dewey, 1934, p. 3).

What makes the argument interesting in this context, however, is that discrete art objects have in Western tradition been thought to have few other functions than to be themselves. Yet this is not meant to forget that there were indeed the historic functions of art to educate, propogandize, glorify, or edify as part of its essence (Alford, 1960). "Art is important because it has meaning" (Panofsky, 1955, p. 21), meaning of its own. Too many perspectives of art are based on the assumption that there is nothing at all that the viewer brings to a work to mitigate an inherent intention, nor anything the setting or time brings to a work to enhance or otherwise influence those intentions. This is the kind of context-free thinking which would have us consider art only as object qua object.

It has been said that "a thing that becomes useful ceases to be beautiful" (Gautier, 1832, p. 8). There are some who still believe that (New York's Museum of Modern Art's awards for functional design objects notwithstan-

ding). Art is not supposed to be a signpost to direct people somewhere; it is not a container for something; and it is not something on which to eat lunch. This is the argument of distinction that has usually been reserved to characterize the differences between "fine art" and "craft."

An Environmental View of Artworks

But it is a basic assumption of the present research that an artwork in the public urban context cannot be viewed purely by itself. An Eighteenth Century opinion that "the first aim of painting is to move us" (DuBos, 1719, p. 11) does not so simply describe the role which public art plays in the city today. An artwork is imbued with assumptions and the tacit imputations with which every other urban object is.

Nevertheless, this is not to negate the fact that an art object also has a quality of its own. It may strike one squarely and hard with qualities that are energizing, depressing, provoking, disconcerting, edifying, enjoyable, playful, pleasant or macabre--and which may change. The host of sensations and experiences presented can be inexhaustable. And Tolstoy saw art as an activity which has for its purpose the transmission of the highest and best feelings (Tolstoy, 1896). Others, however, maintain

that the transmission of information, of whatever kind, is a basic function of art (Berlyne, 1974), and each object in the city can be said to do that.

The existence of embedded or intertwined objects in the environment remains a fact, perhaps a problem. For the work of art and/or the environment may be differentially affected by each other. This can be observed in the cases where an artist may see a hard labored-over piece simply not work in a particular setting. It is the same in the cases where a commissioner of art has sought to be gratified by the effects of an addition of a work to a place. In neither case can such a unidimensional orientation be expected to be successful in all circumstances. The environmental- and person-transactions with the work must also be considered.

What do you think of that work of art?
It doesn't excite me very much.

What does it make you think of?
It doesn't make me think of anything.

(Do you think the art should be removed, replaced, or left where it is?) And why?
It's a fine piece for the neighborhood.

For what reason are you here today?
I live here.
(Interviewee [Artist] at R. Haas work, 1986.)

What are the differences between the intentions of the piece and what is perceived as the intentions, and

what do people really experience from it and its surrounds? How are these factors congruent or not and what does it mean for experiencing art objects and their functions in the city in general?

What is a neutral landmark for some may be a border marker that means "do not cross" to others. An artwork placed in a neighborhood or in a commercial district may take on a myriad of meanings depending on the context in which it is embedded (Fitch, 1970), who sees it, and what sorts of things they think about it. The intentions inferred behind the work may range from pleasure at having a famous artist's work, for example, to disgust at having had a piece of "junk" plunked on one's turf or painted on a public wall without anyone having obtained anyone else's permission or opinions.

The attribution of intentionality of how and why a work was placed could be important. The social, economic and political factors that come into play are indeed part of the total system whose parts are bound together. Yet it must not be forgotten in this discussion that the form of the object itself, what it is, what it looks like, and what feelings come from it, its essence, are important and must not be forgotten in this new orientation whose focus includes the total context. What the properties of

the work are can and do affect how it is experienced.

The Parameters of the Study of People's Transactions
with Art and its Context

Type of Art

As has been partially discussed earlier, artworks that are representational, for example, may be experienced with perhaps only little difficulty and easily produce feelings by being more familiar and by being able to fit a pattern in the viewer's mental schema (Berlyne, 1971). Or, they may have more or more easily accessible associations evoked by them. But more abstract or modern art on the other hand, those incorporating more novelty and complexity perhaps, may require more energy or time for understanding from viewers (Berlyne, 1971) and may be therefore less immediately fascinating while requiring more attention (Kaplan, 1978). Murals may be either representational or abstract and subject to either type of perceptual process, or a different one. And in the potentially stimulus overloading conditions of the city (Milgram, 1972), objects, even art objects, may reach a point of saturation and not be "seen" after a time (McLuhan, 1968).

Factors of Places

The type and uses of the setting in which the work of art exists and the form of the work itself are charac-

teristics that can be studied. These can help to define an artwork so that if it has any differential uses in experience they may be known. It might be possible, for example, given the variables of places--e.g., the use of the area, its pace, and numbers of people in it at any particular time--that different people might experience the same artworks in different ways. Even the same person may experience an artwork in different ways at different times and under different conditions. And it is necessary to remember that we are entering, with this study, into an ongoing system at a certain point in time. For any work of art, its origins, and the factors which helped produce it at the time, may have impacts not only on what it is seen as now but what was thought of it before and how this may have changed.

Characteristics of People

Those involved in the placing of artworks, for instance, may limit themselves to thinking only of the color or form of a work while they may visualize and experience the site in greater detail. And for different reasons, the residents who live near a piece may experience it as larger than it really is, a symbol of repression. One wonders what Native Americans, the so-called "Indians," think of the Statue of Liberty? It is a

symbol of freedom for some immigrants, but a maliciously opened-door for the indigenous peoples. For any work, the artist may have intended something completely different when he/she saw it in the studio and may view the setting where it is installed only as background. Passersby may be impressed by a certain feeling evoked by the work and come to remember it as a landmark for a section of the city or even for an entire city.

The work of art may be experienced differently by different people. It can depend on the person, factors of his/her life and goals, how the work is perceived, the installation process, the intentions or the imputed intentions, what the work looks like and where it is, and what that place looks like and what sort of place it is.

The Functions of Art: Historical and Contemporary

Historically, the functions of public art have, for the most part, been considered that of civic art. Art in cities has been seen in terms of civic improvement and to "enunciate eternal principles" of beauty (Robinson, 1970, p. 27), but by whose lights?

From the time the Popes commissioned religious art and the Medicis supported the erection of monumental sculptures, to the commissioning of fierce marble eagles,

songs and murals which glorified the state, and later the corporation, art in the public domain has really been applied art. The necessity of the patron to the artist has forced the artist to come within the economic-social-political structure of his/her time (Gotshalk, 1947; Powel et al, 1943) whether he/she wanted to or not. In the contemporary urban setting, this means fulfilling the requirements, to a greater or lesser degree, of the agencies which place works in the public domain. No longer the civic art of an earlier time, the artist's works are placed by smaller and more diversely funded and variously interested agencies than the Church or the State, although these actors still contribute, as well (Green, 1976; Mooney, 1980).

In addition to a decorative function of art, historically there have been other public and private purposes. Although the decorative purpose may often originate with the patron instead of the artist, the artist is the creator, after all, and is able to represent his/her intentions in some degree. So art may be decorative; it may represent an impulse to celebrate or commemorate something or someone; it may fulfill the intent to inform or to excite or to persuade; and it might satisfy the need of the artist to exorcise his/her own private devils

(Alford, 1960).

Going further, there are some who contend that one of the functions of art is to provide experiences and images for the rest of the world which are disorienting, in the most extreme case, and which take people out of their everyday world (Peckam, 1965). Such an orientation is in direct conflict with those who maintain that a "correct work of art" will give no erroneous information about the world (Biedermann et al, in Gardner, 1973, p. 53). Whether this is a studiable question or not is moot since artists have indeed played with perceived reality to produce the unexpected and thereby have elicited novel responses from their audiences. The Cubists, the Pop and Op artists, among many others, could be said to have accomplished this. And as for being disorienting, there are some who firmly believe that any work which is truly good art will be so far out on the leading edge that few will be able to resonate with it, or to appreciate it (Rosenberg, 1973). Of course, this is the argument many art commisssioners use when a piece is rejected by a community: "They don't understand the art; they need to be educated" (Webber, GSA/Serra Hearings, 1985).

The variables of change, complexity, and conflict in a work of art have been postulated to activate psycholo-

gical states of attention, curiosity, and surprise (Berlyne, 1971). Yet it seems that these, and even the more extreme disorienting functions of art may be difficult for an artist to achieve within a structure that many times wants, and pays for, only what it ordered to reify the existing art market structure. The Whitney Museum in New York has begun a wide campaign of corporate support for its "branch" museums at various corporate buildings. And the question has been raised as to whether this artistic/corporate involvement will, or has already, dampened the accessibility to this marketplace for more radical or pioneering art (Brenson, New York Times, 1986).

Monuments can be argued to be the "documents" through which the tenor of a time is read (Panofsky, 1955, p. 10). But the question is: what tenor will be there to be read, and by whom?

Does the vision of the artist push people's experiences beyond the everyday, mundane urban environment, or do the requirements of the patrons determine what images are seen day after day? And does it make any difference: to whom, in what ways, and under what conditions? For it might be the case that no matter what is intended or contained in the art, it may be only a starting point

from which the peculiar attribution system of the viewer begins, from thence to impute its own, experientially determined reactions to, transactions with, and incorporation of the object into an existing experience system.

On the other hand, it may be that a work of art contributes something very special to experience which takes it beyond the parameters of experiences obtained with and from other types of objects. It may transmit a different kind of information (Berlyne, 1974), or communicate it in a unique way. Perhaps, unlike other functional human-made objects in the city, a work of art contributes something very unique to experience.

The product of the artist, exhibited in a public space, is by definition a part of the interlocking structure of the time and the place in which it exists. And so to know how art functions for people in their experience, in their lives, one must ask (mindful that it is an asking in a specific time and a specific place) what the work means to various people, what is the experience of it, does the experience change, and how does the work function in experience and behavior?

If you had to describe this place to someone, what would you say?

You can't miss it; it's by the unique works of art. It's a sunny spot, and the newest building; a nice place to be.

(Interviewee [Secretary] at R. Castoro works,

1984.)

It will be shown in the present study that there can be no one answer for what a work of art is in the urban setting. The properties of the works, how these are viewed by people, the characteristics of the people, and the attributes of the setting, as well, are together all mitigators of the experience that is produced.

Chapter Three

The Conceptual Problem: Art and the City

The feeling for a work is not independent of its place in history. Religious sculptures took form through the expression to be conveyed, not an arrangement for "art" but for feeling. For "art" as a word to come into being art had to be divorced from functions. When art became an end in itself our whole aesthetic sense underwent transformation.

(Malraux, 1978, p. 52)

Is There a Problem?

What difference does it make if art does not really equal art? That is, what difference does it make if the

impact of art can change from context to context? Is it important that art in private is not the same as art in public settings?

It is crucial, in fact, insofar as one assumes that art does indeed make a difference in experience. Art can make us feel. It can, and when successful, it does move us, touch us, and give us special experiences which no other things can elicit. Art, like religion or politics, has the capacity to move people, through emotion, to action; although each of these does so in different ways, on different levels of experience (Lippard, 1983). Art has not only form, but content, and it also has an emotional component (Gedo, 1983). All three of these components will be perceived by people but the impact, the emotional statement, may be the loudest. In varying degrees, viewers not only see the work and divine its meaning, but they also feel it (Gedo, 1983).

That religious sculptures took their form because of the emotion that was to be conveyed instead of primary thought being giving to the art of the making (Malraux, 1978) is basic to the use for which such works were intended. The religious use of art was to inspire awe, to teach dogma, to uplift thoughts and behavior, to memorialize the scions of religion, and also to terrify with

scenes of damnation for the flaunting of religious edicts. In Byzantium and medieval art, for instance, there was the literal portrayal of sacred imagery which imbued art objects with the magical potency of the ideas they represented. "In icons, illustrated books, stained glass, mosaics, and other religious artifacts, the conceptual power of a theme determined a viewer's capacity to identify sacred properties with objects themselves" (Burnham, 1973, p. 44).

Yet historically the religions were not the only institutions to utilize the emotional aspects of works of art. Those who sought to wield power over other people through government--emperors and rulers of all kinds--also used art to remind their subjects to be obedient, to publicize their ferocity, and to memorialize conquests, as in the Bayeaux tapestry. These forms must have been stringent, perpetual reminders to the rulers' subjects. The objects thus produced had a double function, however, for by their existence they were also the tangible proof with which to flaunt as well as concretize the rulers' wealth and, thereby, their power.

The Church and State have traditionally used art's capacity to instigate emotions to pursue their own aims. The symbolism of art and architecture in both realms has

been reified by vaulted ceilings reaching to heaven, out-sized scale to remind mortal beings of their insignificance, colonnaded facades supporting impressive figures intended to represent power, and all manner of physical inspiration to emotion. The emotion, the feelings, inspired by the Church and the State through these uses of art could not have been achieved with the same impact with words alone, especially when literacy for the "masses" is a modern phenomenon. The imposing buildings, the total architecture, and their art created an environment --an immersing atmosphere--from which one could not, and still cannot, escape. Who does not feel daunted inside the serene magnificence of the Library of Congress, or the Notre Dame or any Cathedral, or any municipal building erected before the stripped-down modernism of the 1950's and 1960's (The Stonecutters, Public Broadcasting System, 1984).

On more limited scales, other groups have used art for their own ends. Political movements, of the left and the right, have utilized art specialized in their own dogma to enflame emotion (Figure 3.1). And it is not only the visual or so-called fine arts which are used for their emotional impact. Film and print media in modern times, in fact, are more usually thought of in terms of

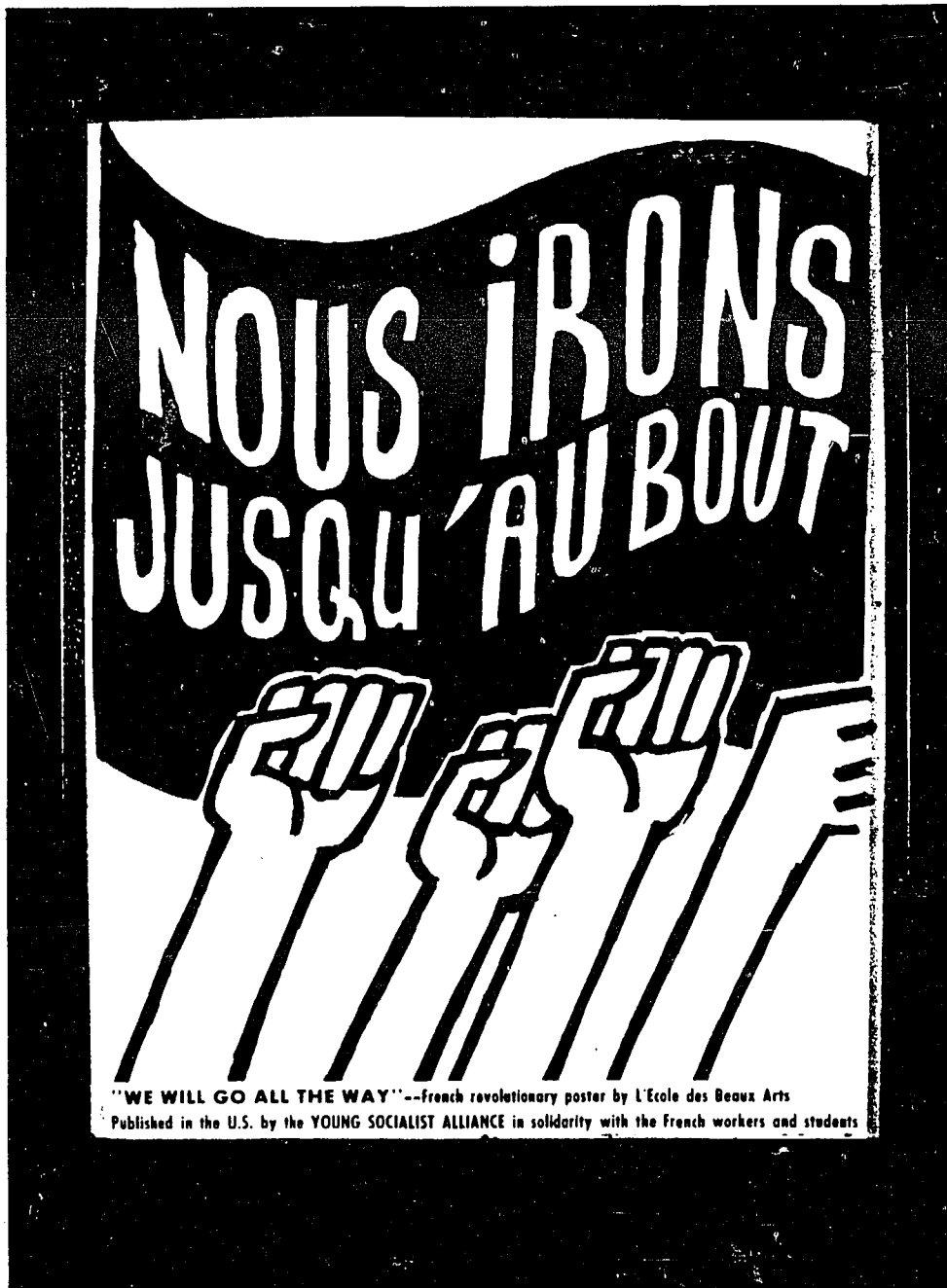


Figure 3.1
French Revolutionary Poster, 1967.

their experiential content. And music and theater must be included as well as great literature. Probably more impressions and feelings were formed of the French Revolution through Victor Hugo's Les Miserables than all the strictly academic history texts taken together. "...Marx ...declared that he had learned more about the history of modern France from the works of Balzac than he had from all the history books of his time" (Hauser, 1982, p. 6).

That art can have an emotional impact and that this quality has been utilized by various institutions and groups historically leads to a further consideration. Different actors have their own motivations for employing art. While it can be said that art can commemorate someone or something, or inform, excite or persuade (Alford, 1960), different actors using art for different reasons produce different effects within these qualities. A private use for art and a public use can be different, for example. Yet because there has been no research to date which helps clarify what art specifically does and how it is experienced under different conditions, any actor can defend any position as valid, especially and specifically in the case of contemporary public art.

There is a problem in this arena because what we are really seeing is private intention set forth in public

spaces. The issue of public ownership of public spaces and the needs and rights of the people who use a particular public space has not been given due consideration. And it is not only ownership--as in cases where a true user population can be readily labelled--but there is a more subtle reality as well: that of appropriation by use even when ownership cannot be identified (Francis et al, 1983; Lynch, 1979).

There is an issue of public rights even when that public may not be easily identified and even when it is transient with no "repeat" members. A space in the public domain is just that: it exists for a group of us who may be ever-changing and have diverse needs. There has been little awareness of this orientation toward the effects of art placement with "private eyes" and private intentions, which consequently has very public effects.

An Example of the Problem

To try to divine with some clarity what the differential effects of art may be is not a spurious concern, either in the abstract or in concrete terms. Decisions are being made every day that need to have a finer perspective about art's effects, especially in public settings. For the decisions have consequences, impacts on people's lives. With the monies available through the

Federal One-Half of One Percent programs (Green, 1976)), the General Services Administration's Art in Architecture program, as well as through state and private fundings, decisions about art and concomitantly the consequences in public experience are occurring daily.

As an example, the controversy over the sculpture, "Tilted Arc" by Richard Serra, illustrates the foregoing concerns dramatically. The work is a 126 foot long, twelve foot high slab of curved and tilted Cor-Ten steel, a medium which ages to a naturally rusted surface. It was commissioned by the General Services Administration as part of the Federal Government's Art in Architecture Program in 1979 and was installed at 26 Federal Plaza in downtown New York City in 1981. It bisects in an arc this plaza, called Foley Square. The site is bordered by the tombstone-like International Trade Court Building and the similarly linear Jacob K. Javits Federal Office Building. The plaza is paved with stones and alternating curves of cement which radiate from a low fountain situated near the corner where bordering Worth and Center Streets meet. The curve of "Tilted Arc" is directly opposite to the curve of the lines of the once-open plaza (Figure 3.2).

The public, specifically the people who use the

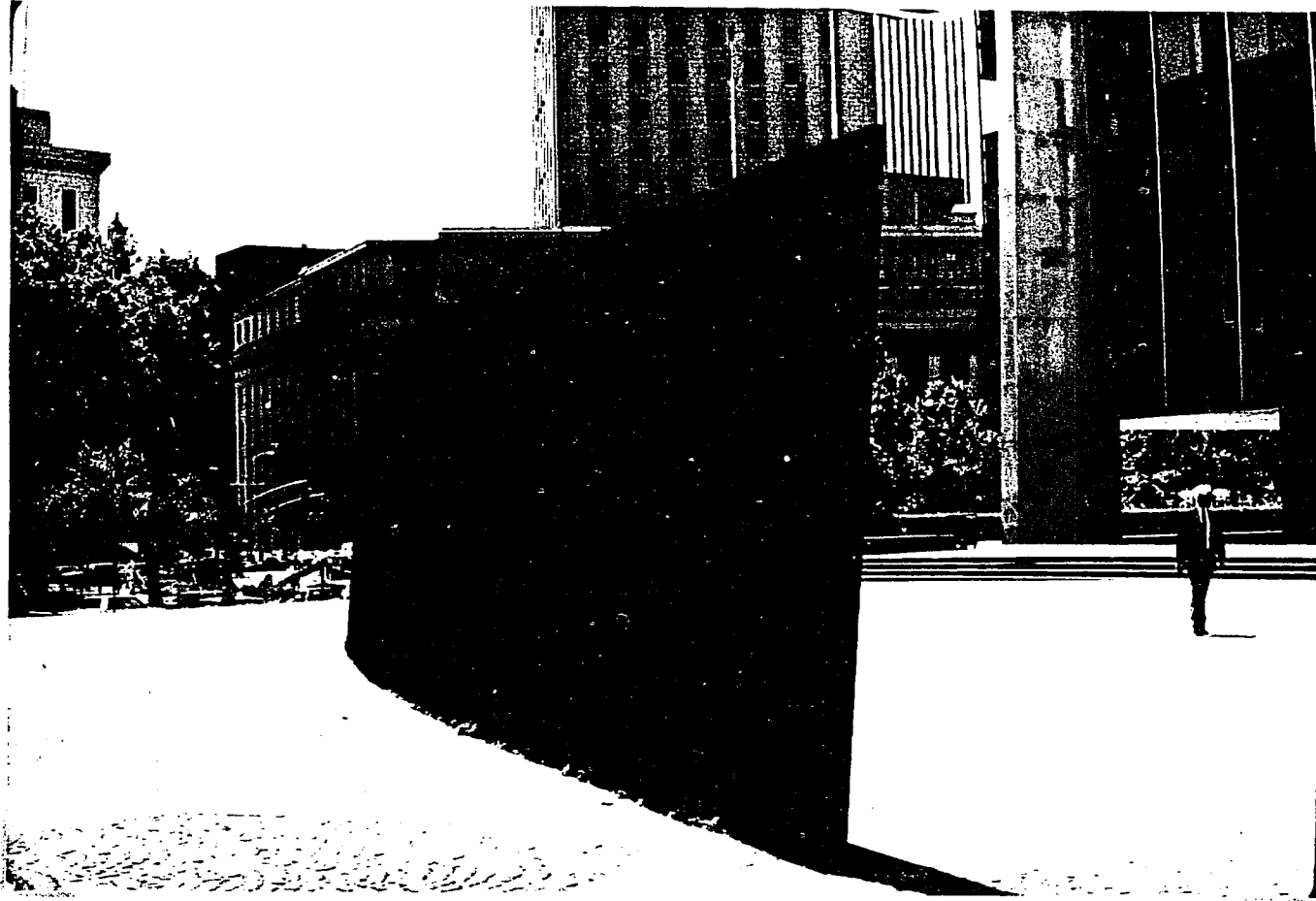


Figure 3.2
"Tilted Arc," by Richard Serra, 1981.

plaza most often, the workers in both contiguous buildings, made their feelings about the work known from the time it was erected and they forced public hearings on the issue (Artforum, 1985; Art in America, 1985; New York Post, 1985; New York Times, 1985). They objected to "Tilted Arc" on many grounds. These can be characterized in categories of: (a) the work's physical properties ("It's like the Berlin Wall," "The color is depressing."), (b) the aesthetics of the work ("It's an eyesore...a monstrosity), (c) the properties of the space and the work's effects ("It was an open plaza before," "You could see something until they put up that," "It ruins the plaza," "It doesn't fit."), and (d) its effects on people specifically, although this is endemic to each of the foregoing categories ("I used to come here a lot to eat lunch before they put that thing up," "It makes me think of barriers... It's depressing.") (Personal interviews, 1984-85).

Against these public effects, the private intentions for the installation of the work were quite different. "Tilted Arc" has been called "a beautiful example of minimalist art" (Art & Artists, 1985, p. 7). While this may be true, it is an embodiment of a private point of view which does not take into account the possible ef-

fects of such a work installed in a public setting. A similar, private, art historical view contends that,

The kind of vector "Tilted Arc" explores is that of vision. More specifically, what it means for vision to be invested with a purpose, so that if we look out into space it is not just a vacant stare that we cast in front of us, but an act of looking that expects to find an object, a direction, a goal... (Krauss, in Artforum, 1985, p. 63).

While this may be a valid point of view in some contexts and for some people, the fact that this sort of statement ignores the specific public context where a work exists makes it meaningless in terms of a particular population's experience of the work. It speaks from and to a different orientation because, "With the stress upon characteristics that fit works of art into various systems by which they are interpreted, the public is encouraged to seek access to art through mazes of critical dogma" (Rosenberg, 1973, p. 132) instead of through experience.

This point of view, that the public needs to be educated in order to appreciate works of art, is one of the assumptions that can be inherent in the thinking of actors who utilize art for private intentions, no matter how altruistic these intentions may be. Because one is convinced a work, or an artist, is "good" does not necessarily mean that the existence of a work in a public

place will have "good" effects. Without knowledge of the differential effects of artworks, and given only private motivations, the thinking becomes tautological:

That in our opinion Richard Serra is one of the major sculptors on the scene of world art is indicated by the fact that he will shortly have a large retrospective exhibition of his work at the Museum of Modern Art (Rubin [Curator, Museum of Modern Art], in Artforum, 1985, p. 74).

That a certain set of actors, in this case, public art agencies, have private orientations and motivations is similar to the historical uses of art propounded by the Church or State or political movements. The manner in which they utilize art has effects on people. To maintain that there is a set of standards to which people must adhere in order to fall into step with an art historical body of knowledge is to ignore that there is an existing set of orientations and motivations which this private view seeks to overlay with its own intentions. "If the people don't understand what he (Richard Serra) intended, maybe a plaque should be erected, explaining it to them, in the vernacular, so they can understand it" (Webber, GSA/Serra Hearings, 1985).

Yet this view is based on an elitist assumption, and also a wish. It is the assumption and the hope that the public is ignorant so that the experts can impose their private, specifically art-educated views on them without

resistance. "The ignorance of the public is not an absolute ignorance; but it is an effective ignorance. It is rooted in irrelevant knowing, and it arouses a nostalgia for the unblemished simpleminded" (Rosenberg, 1976, p. 128). Since no person comes to any environment or work of art tabula rasa, and is in public settings to conduct other--perhaps personal--business than to look at art, this longing for the "unblemished simpleminded" can make for conflict between private artistic aims in a public setting and its public effects.

Another tacit motivation of public art agencies has been shown to be a political one, illustrated in the example of the "Tilted Arc" controversy. The specter of the diminishing of funding for public art by the Federal Government under the Art in Architecture Program is a motivational source for the placement actors.

This case is the bellweather in the night for the future of public art in this country. If "Tilted Arc," a site-specific work, is forcibly removed by GSA or relocated to another site, the integrity of any and all works of public art...will be compromised (Kilroy, in Artforum, 1985, p. 73).

While this may or may not be a realistic concern, it is a vital one nonetheless because it contributes to the private orientation basic to the placement of artworks in public settings. This fear, real or exaggerated, affects

the motivations of art agencies and may have very real effects for the public who "owns" the space in which a work is installed. To consider the long range effects on funding of the deinstallation of a work is not the same as an orientation which considers the experience which the work helps bring to the people in that environment. (It should be noted that the Serra work still stands in Foley Square as of mid-1987; more than one and a half years after the decision to remove it.)

If we accept the assumption that art has effects, supported by the utilization of art historically by the Church, State, and other actors, then we can say that we need to know more about the workings of this phenomenon. The contemporary example of the controversy generated by Richard Serra's "Tilted Arc" cannot be ignored. People's lives and feelings were affected by the work (Personal Interviews, 1984-85). It behooves us to understand what the nature of this experience is.

Chapter Four

Methods One: The Works and Contexts of the Study

Nothing is worse than that assertion
and decision should precede knowledge
and perception.

(Cicero, 43 B.C.)

The questions about the experience of public art raised by the foregoing discussion require a methodology within which they can be placed and investigated. Factors of the artworks, the places, and the people--the parameters of the questions--are not independent nor mutually exclusive. The research orientation views these factors as intermeshed, no one of them being so rich in

information as to allow the exclusion of consideration of the others; and there may be additional factors, as well.

The general methods utilized to investigate the experience of public artworks were interviews and observations. The process by which selection of works and sites occurred was based on theoretical considerations found in the extant literature and perspectives developed out of a transactional approach (Chapter Two), and serendipity. Sites were selected based on characteristics of the artworks and of the setting, and people's characteristics were allowed to randomize within and across these delimitations.

Artworks

Artworks were selected on the basis of general, gross categorizations: Abstract, Representational, and Murals. These categories were defined in the loosest, most obvious manner.

An Abstract work was that which utilized elements in a nonliteral way so as not to be immediately recognizable as a representation of something else. A Representational work, conversely, was held to be one in which there was a literal arrangement and use of elements so that particular other things could be recognized from them. And a Mural was taken to be a two-dimensional work

which could be either abstract or representational.

Given these distinctions among types of art, one of the major questions studied was:

(1) Does the type of art a work is make a difference in people's evaluations of it?

Place-Related Variables

Seating Availability

Within the categories of art types there were characteristics of the settings in which they existed which could transact with experience. Specifically, based on the literature, it seemed reasonable to select sites that incorporated features which might have an effect on people's opportunities to be with the art: whether there were seats available or not.

It has been argued by some that abstract art, because its elements are utilized to be not immediately recognizable as a similar to another object, may require more time for transactions with them than representational works (Berlyne, 1971; Kaplan, 1978). In order to investigate this postulation, within the categories of abstract and representational artworks, sites were selected which incorporated the feature of having seats or having no seats. The question was that, given works labelled as either Abstract or Representational:

(2) Does it make a difference in evaluations of the artworks if people can spend time with them or not?

Murals were not part of this analysis because those selected for the study were without seats, nor was seating availability possible at their sites.

Densities of People

Similarly, it has been argued that representational works especially may be experienced and transacted with through the utilization of less energy on the part of the viewer. Because they are more immediately familiar they may be able to fit into one's mental schema more easily (Berlyne, 1971). Further, in the perhaps stimuli-overladen city setting, it has been postulated that such familiar objects may attain a point of perceptual saturation and not be "seen" under certain conditions (Milgram, 1970).

To investigate this possibility for representational, as well as all the types of art studied, the factor of population density seemed reasonable to utilize to determine whether the presence of other people or not affected the experience with works. The question is, with the competing stimuli of surrounding activity:

(3) Are the evaluations of a work of art different when there is a lower population density or a higher

density in a setting?

Type of Place

Another characteristic of settings which might transact with the experience of works of art is the nature, or tenor, of the setting itself. Whether a place is used primarily for business or is a residential neighborhood could make a difference in people's conceptualizations of it, expectations, and the kinds of behaviors which are carried out there (Korosec-Serfaty, 1978; Tabouret, 1976).

These different scenarios may affect people's transactions with objects in each particular setting, and specifically, with art objects. Murals alone were used to compare the two types of areas because none of the other works had any variability in this case; they were in commercial places mainly, rather than residential. The question for research, then, was:

(4) Within the Mural art type, does their existence in areas with either a residential or a commercial character make a difference in people's evaluations of them?

The People

The characteristics of the people who were interviewed for the study were not controlled, but measured. They comprised additional questions for research within

the general formulation:

(5) Do people's gender, age, level of education, and occupation along with how frequently they visit the sites, how long they stay, and for what reasons they are there show any relationship to their evaluations of artworks?

Public Art

All the works were considered to be public art based on the following criteria:

(A) The works were commissioned or installed to be "art," to specifically answer to and wear the label, art. In other words--much like a commonlaw marriage--the object holds forth to the community at large that it is art, and thereby claims that status for itself.

(B) These works of labelled "art" were commissioned or installed by an agent, public or private. That is, they were not the product of any community movement or undertaking. This installed art was planned and conceived somewhere by members other than those of the population who experienced or lived with the public work --who were its audience--even if there might have been a decision-making process with public participation.

(C) These works were public works because they existed in settings with free public access, and which were

not specifically designed nor intended to be utilized primarily for the exhibition of art. There were no impediments of private property nor restrictions to use (beyond, for instance, normal daily or seasonal factors). They were all outdoor works and had practical unlimited access at any time.

(D) Finally, all the works exist or existed in New York City which has a plethora of public, agented, labelled, art. As a laboratory New York is fairly unique, but then each city is as unique as each work of art.

The reader should bear in mind that any generalizations from the research, for one reason because it has been conducted in the special laboratory of New York City, should be approached gingerly. Only certain types of generalizations can be made: those of principles, not specifics. One of the basic orientations of the environmental/transactional approach is that each case, of anything, is particular. Only if one is certain of meeting deep similarities between events can we be tempted to generalize. But even at that, it is principles alone that should be generalized to be tested in other cases, not transplanted whole as results and presented as fact in another, however apparently similar, instance.

For if we understand, as is argued throughout this

dissertation, that if we account for (or are at least aware of) factors in the total, complex environment--the setting, the piece and the people--these will indicate what the phenomenon of the experience of a particular piece might be. But the workings and intereffects of all the factors, even when they appear to be similar, can and will be different from situation to situation, or different in the same situation over time. Because one piece of public art does not work in one setting, does not mean that all pieces, nor even similar pieces, do not. Nor does it mean that the same piece will not work at another site, nor that a site will not be different or not work with another piece, nor that the piece may work at one time and not another. All we can do is generalize a method for conceptualizing the problem in order to approach an understanding of broader considerations to attain a knowledge of what questions to ask in each case.

The preceding questions (1 - 5, pp. 65-68) form the bases for the design of the research that was undertaken. The paradigm of how they were incorporated is shown in Table 4.1.

Table 4.1
 How Artworks and Place Conditions were Used
 to Investigate People's Experiences of Public Art

| Abstract | | Representational | | Mural | |
|----------|----------|------------------|-------------|-----------|----------|
| Seats | No Seats | High Density | Low Density | Residn'tl | Commr'cl |
| Work 1 | Work 4 | | | Work 8 | Work 9 |
| Work 2 | Work 5 | Work 6 | Work 7 | | |
| Work 3 | | | | | |
| Seats | No Seats | High Density | Low Density | | |
| Work 6 | Work 7 | Works 1 - 9 | | | |

With the research questions in mind, then, we shall present each site. Their characteristics will be described relative to the other sites and illustrations will show each of the artworks in their settings.

The Sites

The locations of each work of art studied within New York City are shown on the map of the southern part of Manhattan (Figure 4.1). The general characteristics of each of the sites have been schematized in the following table (Table 4.2). It shows only the gross traits of the sites and their works of art. Each site and work will be explained more fully in following sections.

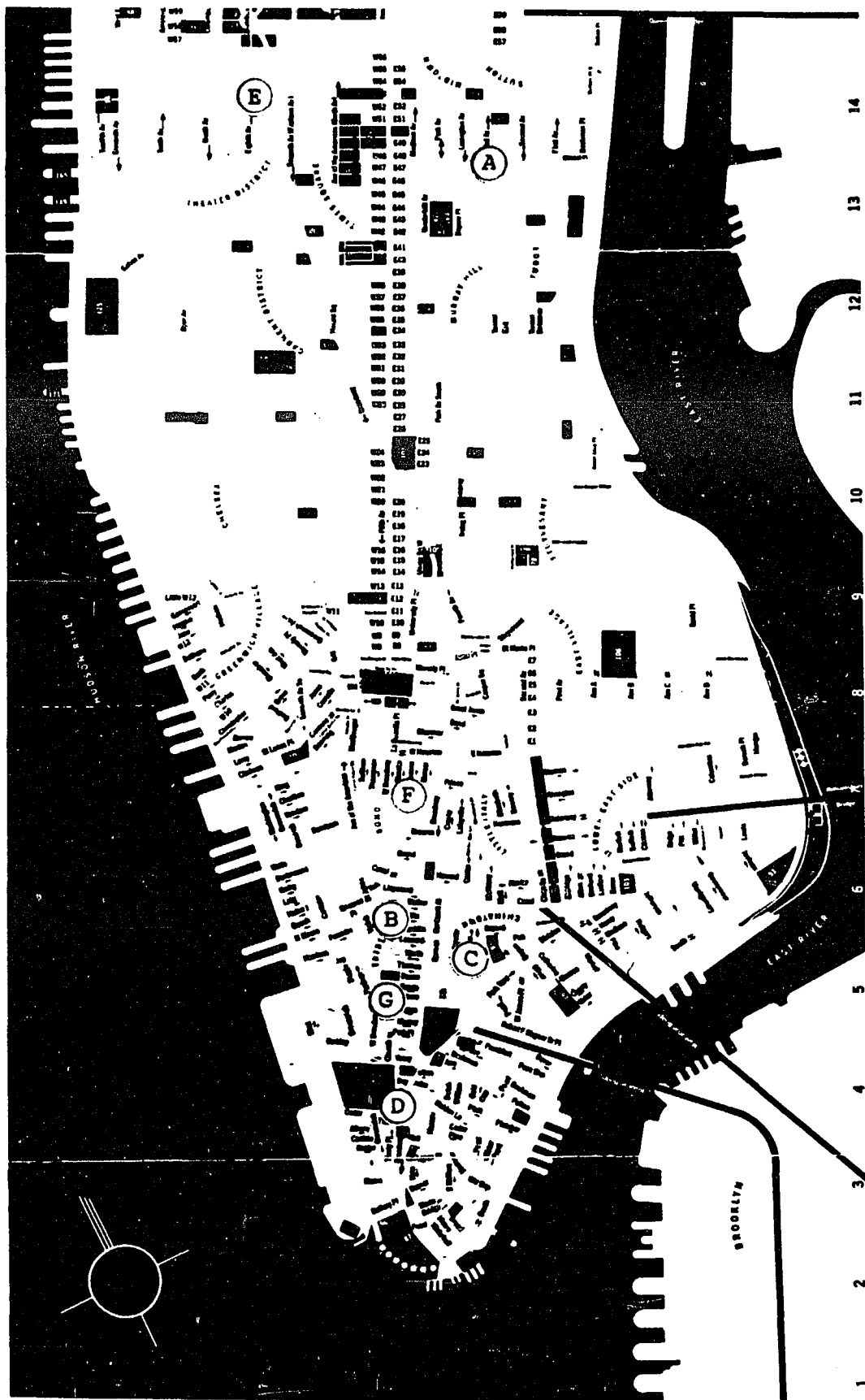


Figure 4.1
Map of the Southern Portion of Manhattan.
(Location of sites indicated by filled circles [O].)

Table 4.2
Schematic Description of Sites and Population Factors

| Sites | A | B | C | D | E | F | G |
|--------------|-------------------------|-----------|-------------------|---------------|-------------------------|-------------------------|-------------------|
| Works | 1, 2, 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| -Description | Abs-tract | Abs-tract | Abs-tract | Repre-sent'nl | Repre-sent'nl | Mural | Mural |
| Commercial | High | Medium | High | High | High | Low | High |
| Residential | Low | Medium | Low | Low | Low | High | Low |
| Seats | Yes | No | No | Yes | No | No | No |
| Services | High | Low | Medium | Medium | Low | Low | High |
| Occupations | Manager & Service | Service | Profes- sional | Service | Student & Artists | Student & Artists | Profes- sional |

Legend

- A = Uptown: Third Avenue & 48th Street.
 B = Downtown: Church & White Streets (SoHo).
 C = Downtown: Center & Worth Streets (Foley Square).
 D = Downtown: Broadway & Liberty Street (Liberty Park).
 E = Uptown: Eighth Avenue & 53rd Street.
 F = Downtown: Prince & Greene Streets (SoHo).
 G = Downtown: Church & Chambers Streets.

Approximate Amounts of Descriptive Features at Each Site:

High = > 60%; Medium = ~ 50%; Low = < 40%

Abstract Works

Work #1.

Four works were chosen for comparison in the Abstract art category. Work #1 was Rosemarie Castoro's group of sculptures, "Flashers," on 48th Street and Third Avenue (Table 4.2, Site A). The pieces are made of sheets of standing, partially opened steel that are approximately six feet tall. The surfaces are worked and uneven, matte black in color. The works were clustered in two groups of five and three together at the site (Figure 4.2), and they were up from May through September, 1984.

The area is "uptown" in New York (see map, Figure 4.1). It has a relatively small residential component but a very high commercial density with advertising, publishing, and many services, restaurants, shops, and the like (Observations, 1984-85).

The population was apparently business and service oriented (Personal interviews, 1984-85), reflecting the commercial nature of the area. Much of the population works in advertising, managerial, or office positions (Personal interviews, 1984-85). The pace at the site is swift; but it is supplied with a low, long, wide marble wall which people use for sitting (Figure 4.3).

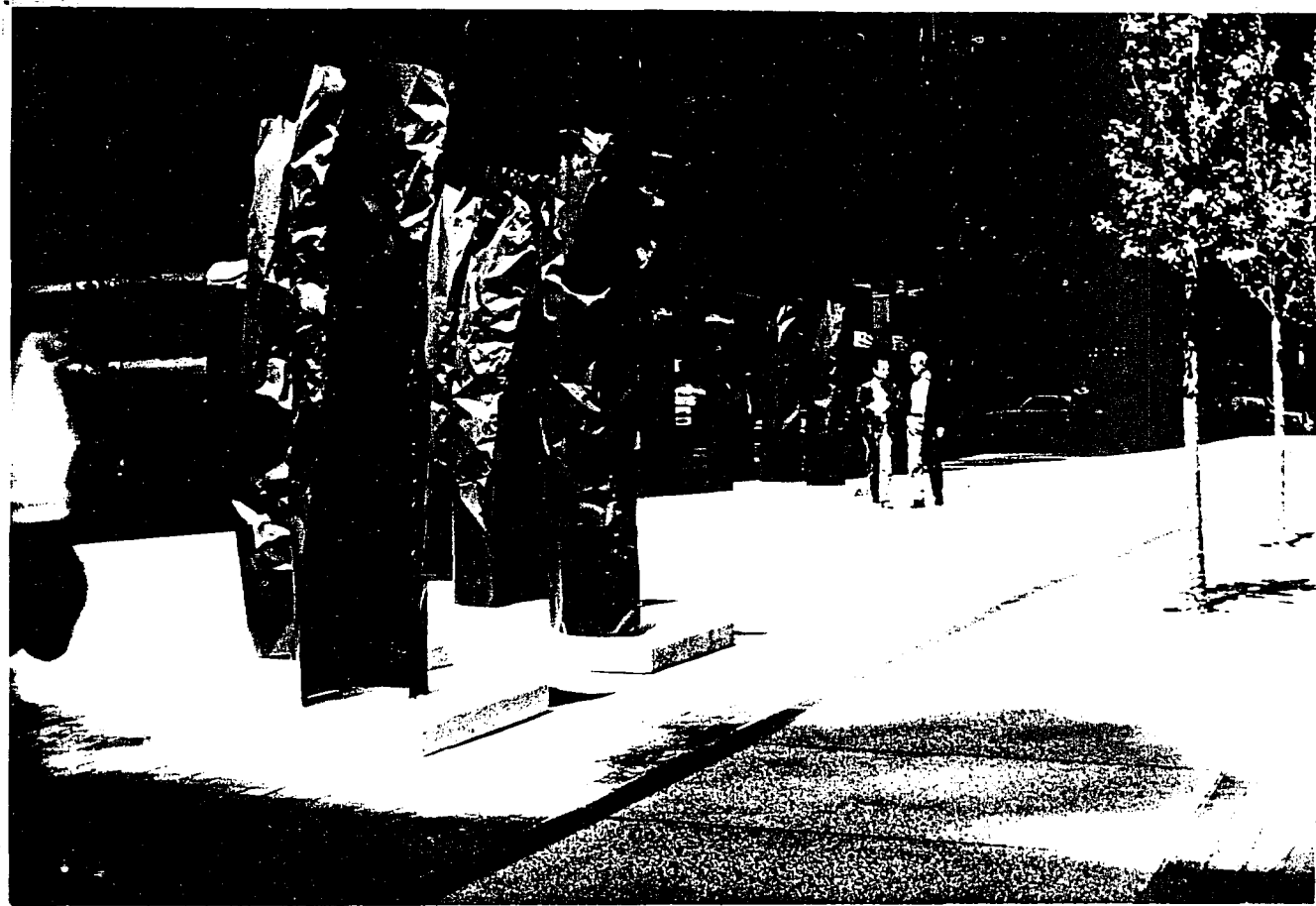


Figure 4.2
Castoro, "Flashers," 48th Street and Third Avenue.
(View is northerly; Third Avenue to the right.)



Figure 4.3
Castoro, "Flashers," 48th Street and Third Avenue.
(View is north; Third Avenue to the right.)

Work #2.

The second Abstract work was a sculpture by Beverly Pepper, "Contrappunto." It was sited across the street (Third Avenue) from where the Castoro works were (Table 4.2, Site A). It is a permanent installation, purchased privately by the building in front of which it stands (Figure 4.4). Somewhat more than ten feet tall, it is constructed of steel and rests on a one foot high base. The curved, silvery ribbons of steel rotate slowly and at random times, sometimes almost imperceptibly.

While this work, like the Castoros, can also be broadly classified as abstract sculpture, there are differences in its form and siting which should be noted. First, unlike the Castoros, the Pepper work has a base and is thereby less accessible. People cannot walk "through" it as they can Castoro's pieces; and although it can be walked around, the way in which it is situated discourages this because of the narrow passage on one side (Figures 4.4 and .5).

This is concurrent with a second point. That is, the siting of the work is not in the open. The Pepper work is sheltered under the two story, colonnaded exterior foyer of the building. It is tucked away, so to speak. And third, although the base of the work is used

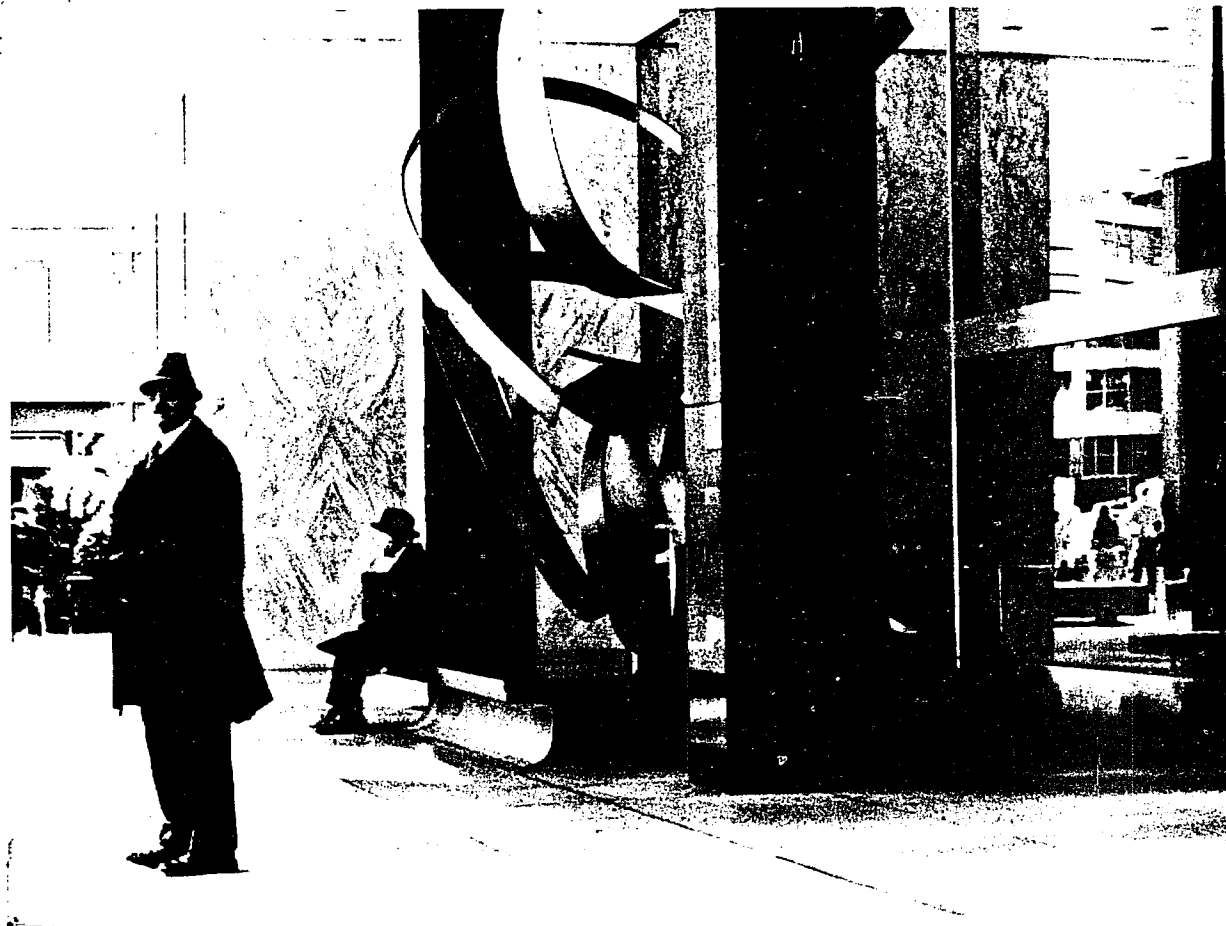


Figure 4.4
Pepper, "Contrappunto," 48th Street and Third Avenue.
(View is northeast; Third Avenue to the left.)

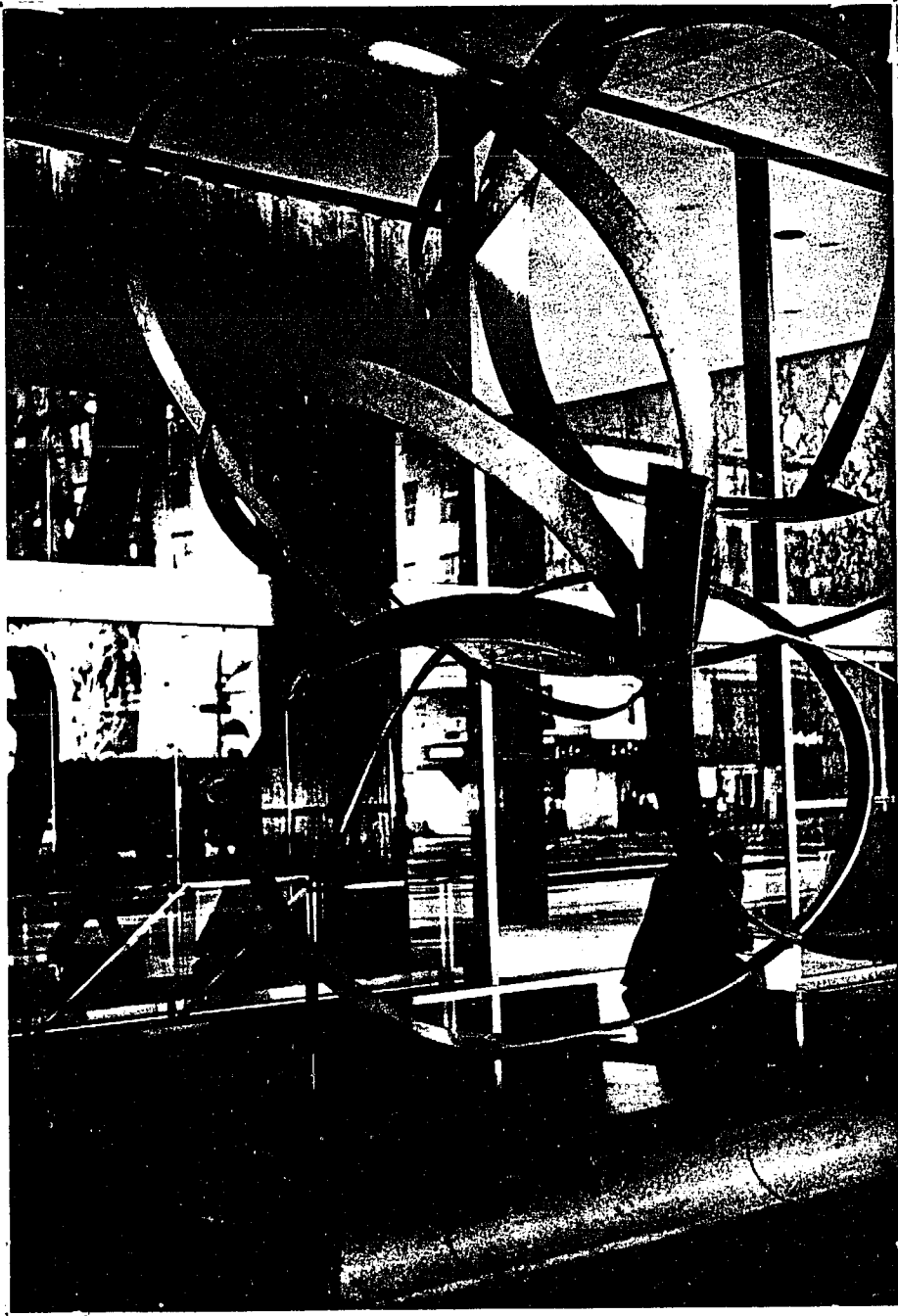


Figure 4.5
Pepper, "Contrappunto," 48th Street and Third Avenue.
(View is southeast; Third Avenue to the right.)

by people for sitting, it must be noted that, unlike the Castoro works, if people do sit, they do not and cannot face the piece (Figure 4.5).

The area and audience for the Pepper work is, of course, the same which has been described already for Castoro's site (Table 4.2, Site A). It is an uptown, heavily trafficked business area with many supporting services. The population is advertising, managerial, and all the service occupations.

Work #3.

In the same spot where one group of the Castoro works had stood, an Alexander Calder piece, "Red Curly Tail," was installed from March to October, 1985 (Table 4.2, Site A). This event demanded the addition of the piece to the study since serendipity had kept the site constant but changed the work of art (Figure 4.6.).

This work, too, can be labelled as abstract sculpture, and is free standing. It allows complete access around it as Castoro's "Flashers" did. But unlike either the Castoro or Pepper works, however, the piece is not monochromatic. It has a black main stem with red and yellow elements at the ends of long mobile "arms," and is a delicate structure of approximately twelve feet in height (Figure 4.7).



Figure 4.6
Calder, "Red Curly Tail," 48th Street and Third Avenue.
(View is southerly; Third Avenue to the left.)



Figure 4.7
Calder, "Red Curly Tail," 48th Street and Third Avenue.
(View is northerly; Third Avenue to the right.)

Work #4.

Dennis Oppenheim's sculpture, "Rolling Explosion," was the fourth abstract work in the study. It was installed at Church and White Streets (Table 4.2, Site B), from July to September, 1984. The work is a construction of large steel, open wheels on a track; the wheels are connected with smaller objects that can be moved. The entire work is approximately ten feet tall, the tracks extend for approximately fifteen feet, and although it appears as if the wheels could be rolled along them, they are bolted to the tracks (Figure 4.8 and 4.9).

The site was downtown in New York (see map, Figure 4.1), an area which has a light manufacturing density, a moderate commercial, and an established residential component (Observations, 1985). It is in the now expanded SoHo (i.e., "south of Houston" street) area where artists still live, although many have been driven out through the late 1970's and early 1980's, by a new professional population and subsequent skyrocketing rents (K. Perkins, personal communication, 1985).

The downtown population, however, is still comprised of manufacturing workers, students, artists, and some civil servants (Personal interviews, 1985) because of its proximity to government buildings. Although this area is



Figure 4.8
Oppenheim, "Rolling Explosion," White and Church Streets.
(View is southerly; White Street in the foreground.)

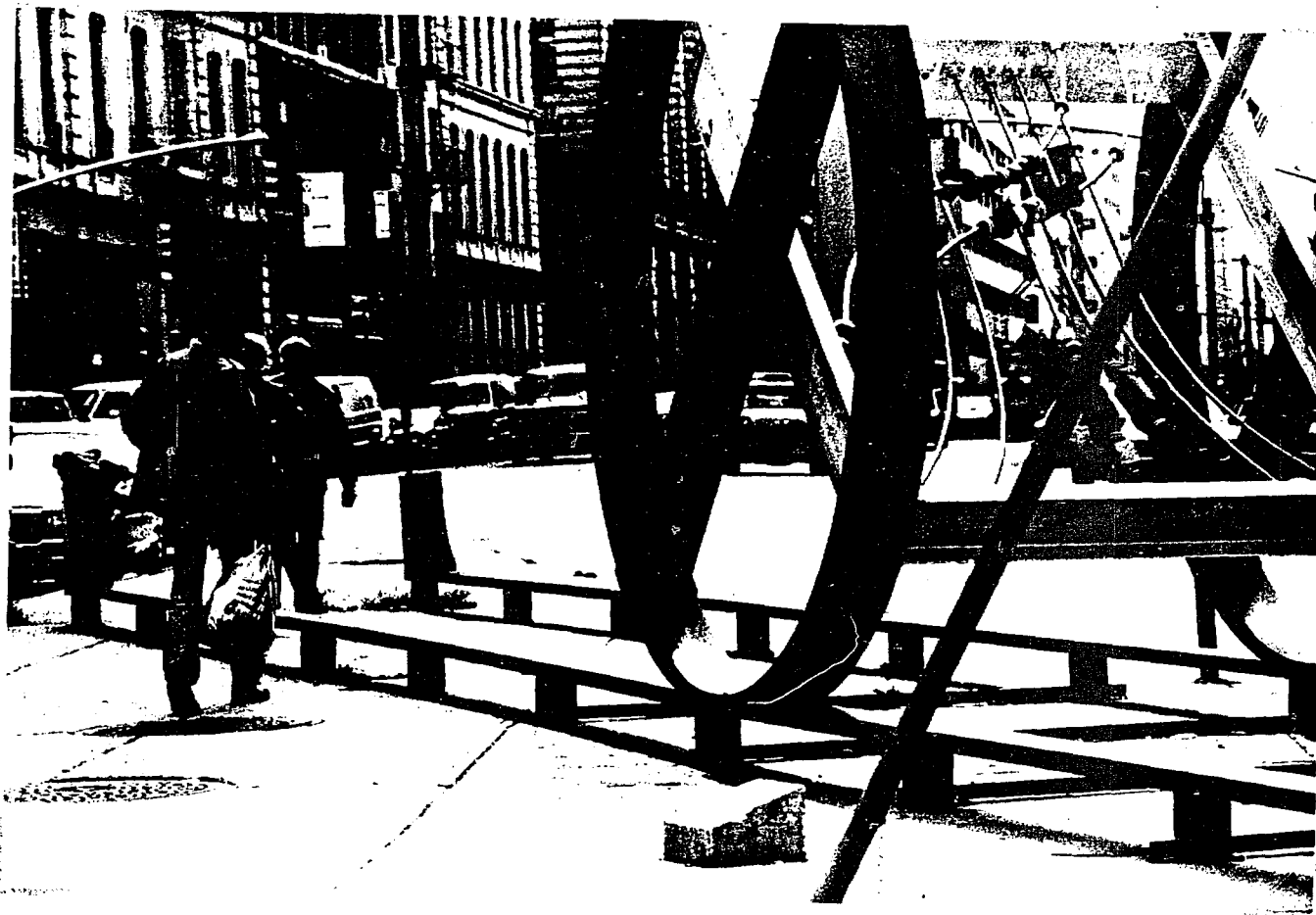


Figure 4.9
Oppenheim, "Rolling Explosion," White and Church Streets.
(View is southerly; Church Street in the background.)

fast-paced, there is simply not the density (by observational count) nor the gross movement of people as there is at the uptown site (Observations, 1985-86).

And unlike the uptown sites, any space in which to linger on the triangle traffic island is certainly not supported by the design of the space (Figure 4.8), and there is no seating available. Traffic surrounds this site, coming at it head-on where Church Street bisects at the last moment like some "Perils of Pauline" movie dilemma.

As for general similarity between the uptown and downtown sites, both are urban, trafficked, and fairly clear from towering buildings' claustrophobia. They are both open public spaces with unlimited access.

Work #5.

Finally, the fifth abstract work included was Richard Serra's sculpture, "Tilted Arc." It had engendered so much controversy it would have been remiss to omit it. This work is in downtown Manhattan (Table 4.2, Site C; and map, Figure 4.1), its site is an open plaza bordered by 18 and 22 story buildings on two sides, and by streets on the other two. The work is made of Cor-Ten steel, rusted to a natural patina, 12 feet tall and 126 feet long (Figures 4.10 and .11).



Figure 4.10
Serra, "Tilted Arc," Worth and Center Streets.
(View is northwest; Center Street to the right.)

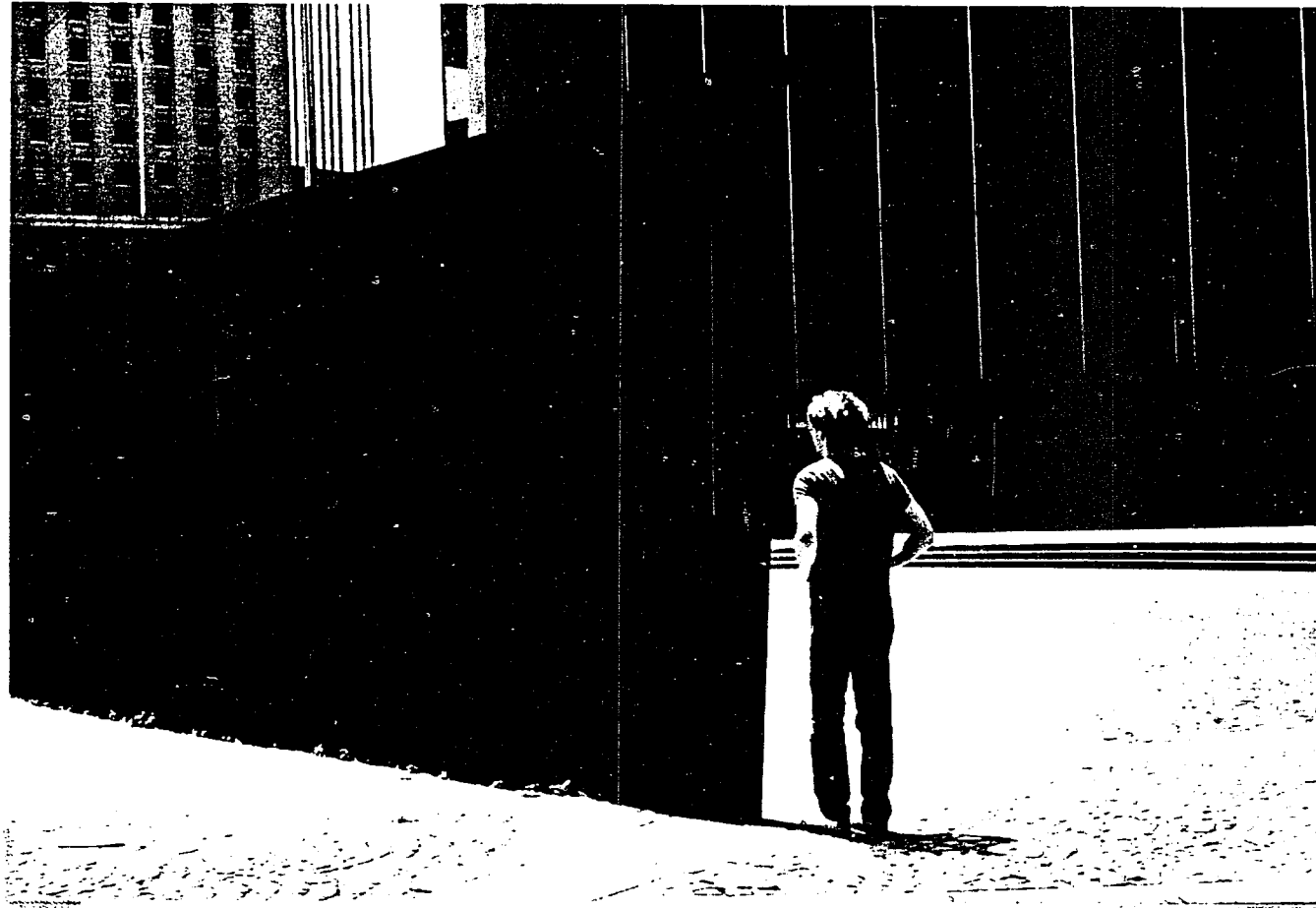


Figure 4.11
Serra, "Tilted Arc," Worth and Center Streets.
(View is southeast; Center Street to the left.)

There is some seating available around the piece insofar as people use rarely the sides of the low fountain nearby although they do not use the steps (Observations, 1984-1985) (Figure 4.11). The population consists of lawyers, judges, office workers, people with business in either the International Trade Building or the Jacob Javits Federal Office Building (Personal interviews, 1984-85).

There are numerous surrounding high buildings in the area not directly contiguous with the space of the work. It is a court, Federal and civil government, and services (restaurants, fast food, vendors, shops) area. The plaza in which the work exists was, and still is somewhat, used for relaxation, breaks from work, or lunch on the most clement days.

Representational Works

Work #6.

One representational work that was selected in downtown Manhattan was J. Seward Johnson's, "Double Check" (Table 4.2, Site D). It was installed by a private firm, Sculpture Placement, of Washington, D.C., in Liberty Park. The site is between Broadway and Trinity Place on Liberty Street in the heart of the financial district in Lower Manhattan (see map, Figure 4.1).

The work is a nearly life-size cast bronze figure and very realistic in appearance (Figure 4.12). People generally look twice to make certain the "businessman" is inanimate (Observations, 1985), (Figure 4.13).

The park where it is installed is surrounded by towering buildings of approximately 30 stories, and is sheltered under a canopy of trees. At almost any hour of the day it is mostly in shade, yet it attracts great numbers of people at lunchtime and various work-break times. There are street musicians and entertainers along with ubiquitous, minor drug dealers (Observations, 1985). It is the only such sitting, reading, eating, relaxing place for the very high density worker area. The population is financial, business, legal and office workers, secretaries, along with a host of services and service workers (Personal interviews, 1985).

Work #7.

Another work added in the category of Representational works, although it was more precisely quasi-representational because it included text with visual elements, was a work by Vernita Nemec, "...I Stood Without Moving: 10 Dubious Drawings with Drapes." (Table 4.2, Site E.) It was installed from July 1 through July 28, 1984, at Eighth Avenue and 53rd Street (see map,



Figure 4.12
S. Johnson, "Double Check," Liberty Street and Broadway.
(View is southeast; Broadway to the left.)



Figure 4.13
S. Johnson, "Double Check," Liberty Street and Broadway.
(View is westerly; Liberty Street to the right.)

Figure 4.1). It was part of a rotating exhibit sponsored by an artists' group, 10 on 8, with works made specifically for this specialized space. The project was supported in part by the New York State Council on the Arts. It was different from other works both in elements and type of public space (Figure 4.14).

First, the work was narrative, with text and visuals, as well as being sequential in form. And, second, it was displayed in enclosed window "showcases" which fronted on the sidewalk. In this sense it violated one of the delimiting provisos for public spaces, as set forth for this study, which defines that a public space not be intended nor designed specifically for the exhibition of art. Third, it was also the only work agented by an artists' group. For these reasons, despite not quite fitting the paradigm of the study, and because in pretesting at the site people's responses were strong and intriguing, the Nemec work was included.

The piece, complete in each of the ten window cases, in its narration is like no other in the study. And the site is in another unique part of the city (Figure 4.15) and affects the kind of population that is there. Because the main Gray Line Bus Tours depart from directly in front of the display windows, some of the population

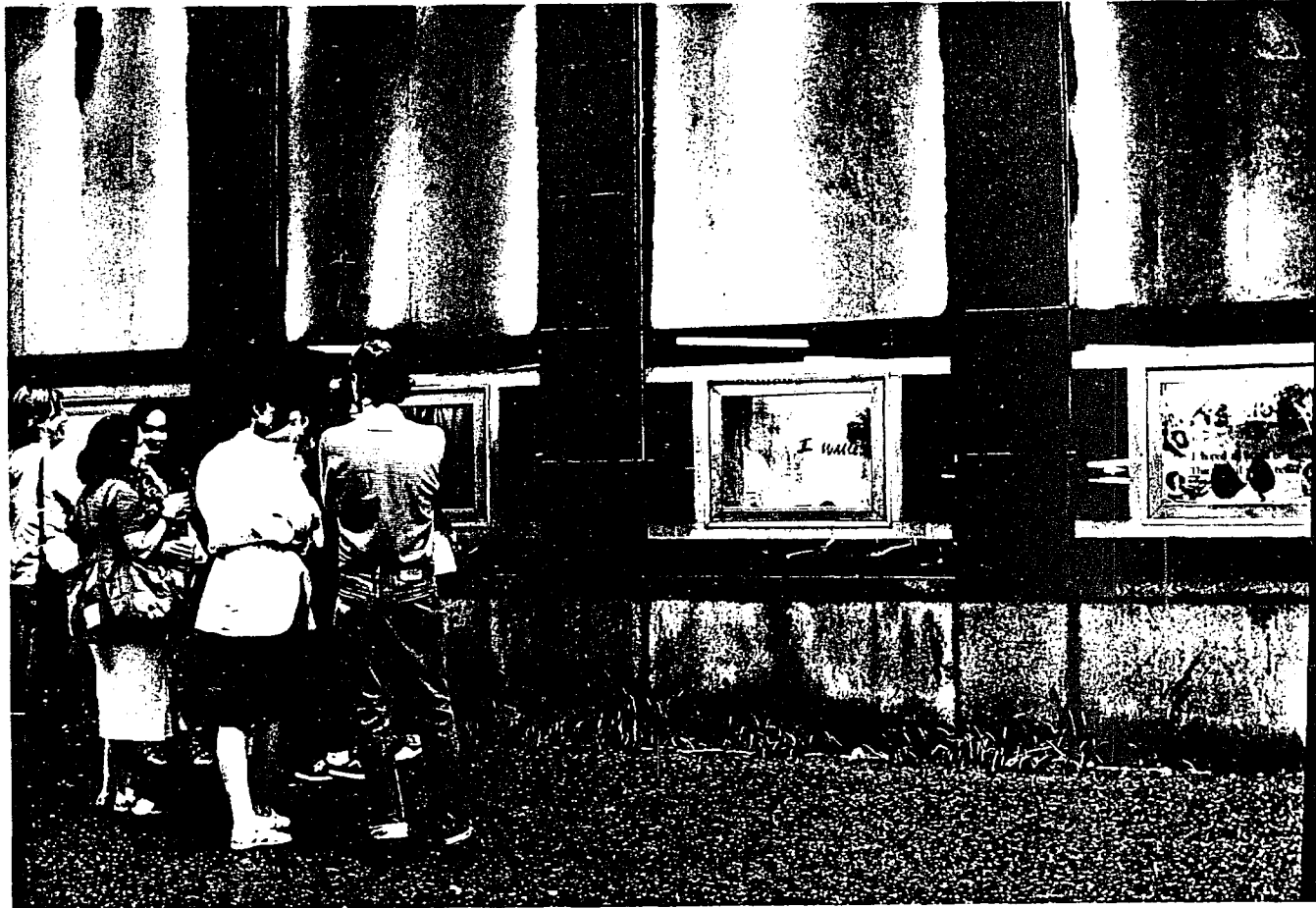


Figure 4.14
Nemec, "I Stood Without Moving...", 53rd Street and Eighth Avenue.
(View is east; Eighth Avenue at the foreground.)



Figure 4.15
Nemec, "I Stood Without Moving...", 53rd Street and Eighth Avenue.
(View is north; Eighth Avenue to the left.)

are tourists. Many more, however, are resident New Yorkers using the area for entertainment (many restaurants are in the area, the upper reaches of the theater district) and for work (Personal interviews, 1984). There are also some transient hotels and single room occupancy buildings on this edge of Manhattan.

Studios for many production companies, from television to independent video and film, sound recordings, and specialized media equipment dealers are in the area. It is, because of the width of Eighth Avenue which accommodates relatively high-speed one-way traffic, a fast-paced but not dense area (Observations, 1984-85). Buildings do not press down on one. It is also noisier and dirtier than the well-tended public spaces where the other works were sited in the open (Observations, 1984-85). It is interesting that the only work within actual display cases instead of standing in the open, and the only one agented by an artists' group instead of the government or a private concern, was in the worst-tended site and one where there are more poor people and so-called derelicts than any of the other sites.

Murals

Work #8.

In the relatively residential area of SoHo, the so-

called artists' district in New York, the work selected was a Richard Haas trompe l'oeil painting on the side of a typical SoHo building (Table 4.2, Site F). It was painted in 1975 by a commission from City Walls, headed by Doris Freedman at the time (Figure 4.16). It remains in good condition and has become a kind of landmark for the area (Personal Interviews, 1985), (Figure 4.17).

The mural is at Greene and Prince Streets (see map, Figure 4.1) where streets are old and narrow and traffic, truck and automobile, is moderate. The buildings are relatively small by New York height standards, from approximately two to eight stories, but they are typically large in horizontal square footage (Observations, 1983-85). They were once all warehousing and light manufacturing until artists moved in, beginning in approximately the late 1960's, to live in a few spacious, raw, sporadically heated warehouse floors. But by the end of the 1970's many people other than artists had moved into the area, and by 1980 SoHo had changed its population base (K. Perkins, personal communication, 1985). Where, for example, artists' once could have 2000 square foot live-in studios for \$180 per month, there are in 1987 two subdivided "lofts" in the same space fetching upwards of \$1800 per month apiece (Perkins, personal communication,

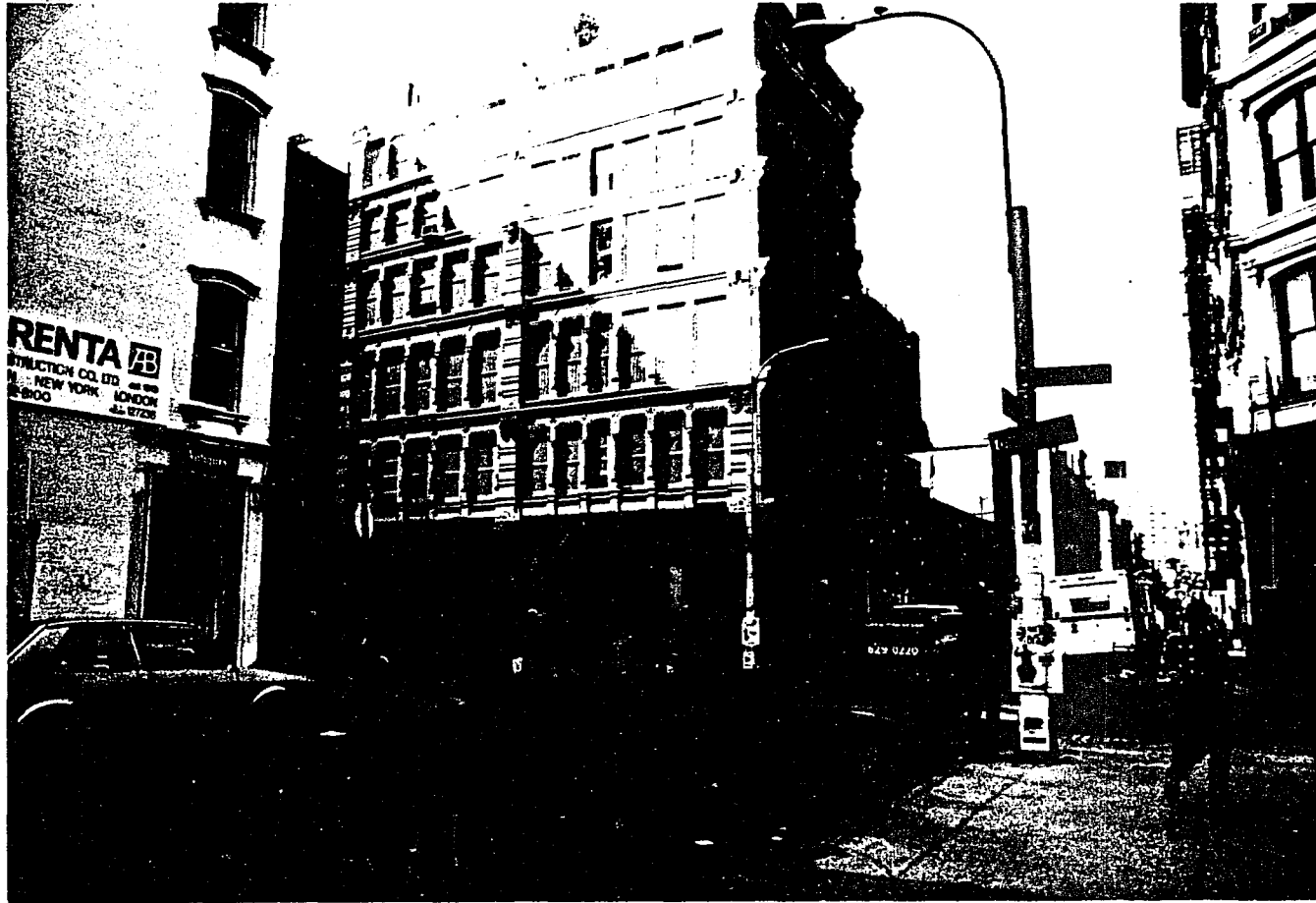


Figure 4.16
Haas, Untitled Mural, Prince and Greene Streets.
(View is westerly; Prince Street in the foreground.)



Figure 4.17
Haas, Untitled Mural, Prince and Greene Streets.
(View is westerly; Greene Street at the foreground.)

1987).

While there are still some workers from light machinery and fabrication plants, sewing lofts, and warehouses there are now also gallery, boutique, bookstore, restaurant and other service workers (Personal interviews, 1984-85). And while some "old" artists still persist in the area their ranks have dwindled, replaced by professionals and art/entertainment world non-artists (H. Bromm, Personal communication, 1985; Observations, 1985-86).

Work #9.

Further downtown, outside of SoHo proper but not truly in the financial district, was a work by Jerry Johnson, "Oceana" (Table 4.2, Site G; Map, Figure 4.1). It was painted in 1979 and was removed in March, 1985, in need of retouching. It had been commissioned by City Walls, another pioneering undertaking under the direction of Doris Freedman (Figure 4.18). The work could be described as unusual for the environment, and although representational, like Haas's mural, it was different in content.

"Oceana" presided over a tumultuous Church Street, eight lanes one-way uptown lined with Civil and Federal buildings, law offices, City Hall spillover traffic and

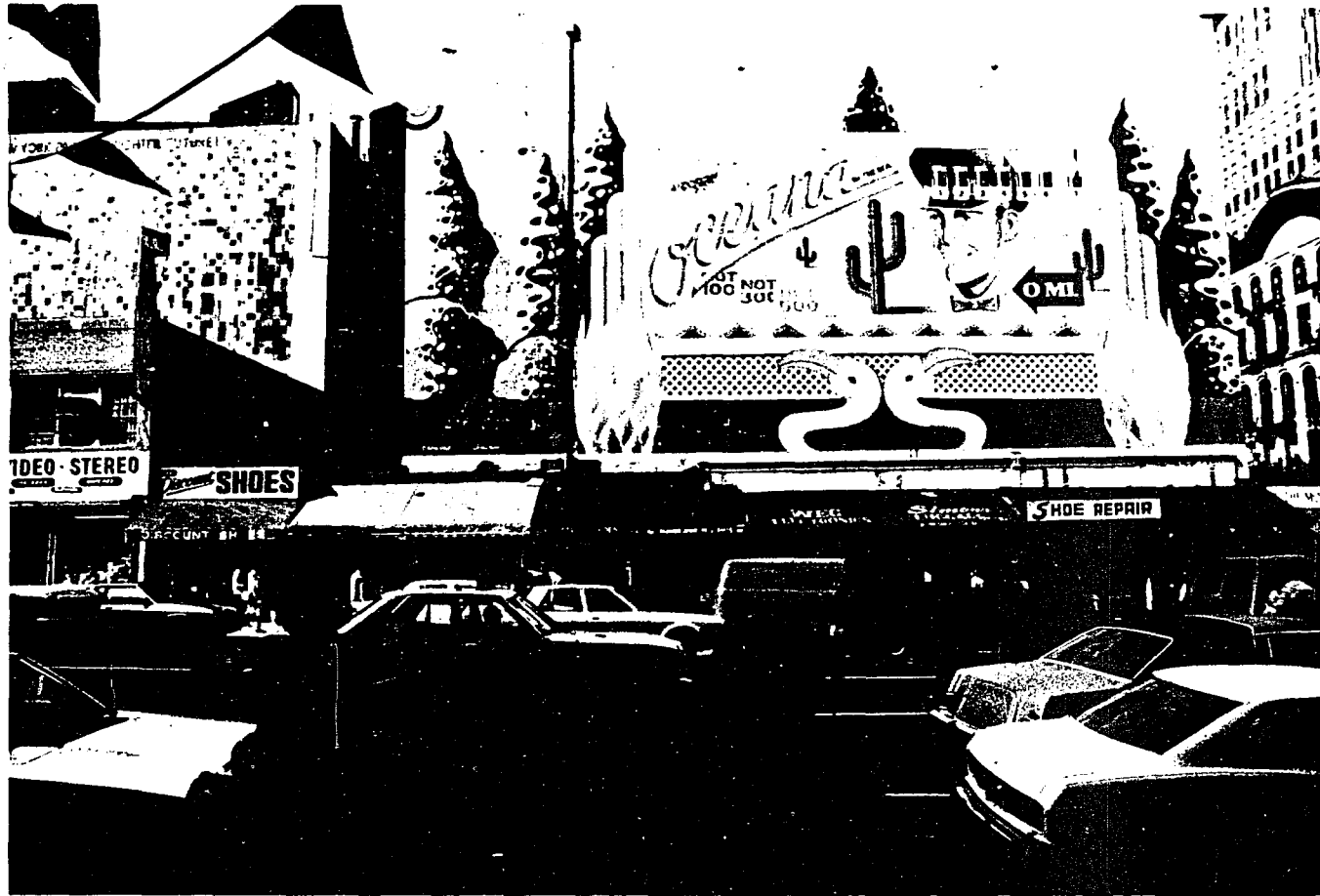


Figure 4.18

J. Johnson, "Oceana," Duane and Church Streets.
(View is west; Church Street in the foreground.)

congested--also on the side streets--with a variety of shops and services to accommodate a dense and diverse lunch and after-work crowd. In addition to coffee shops, expensive restaurants, pizza and donut stands, there are discount stores, odd lots, electronic equipment, clothing, a camping store, shoe repairs, esoteric bookstores, and special copying and printing services (Observations, 1985).

Since the time this work was painted over, it has not been replaced, to date. Some frequenters of the area have noticed the change (Figure 4.19), although others have not (Personal interviews, 1985).



Figure 4.19
J. Johnson, "Oceana," Duane and Church Streets.
(View is westerly; Church Street in the foreground.)

Chapter Five

Methods Two: The Methods and Procedures of The Study

Knowledge is of two kinds: we know a subject ourselves, or we know where we can find information upon it.

(Samuel Johnson, 1775)

The preceding chapter described the works and their settings within which the investigation of the experience of public art was conducted. This chapter describes the methods and procedures utilized: both interviews and observations. Pretesting interviews revealed that many people are unaccustomed to verbalizing their responses to works of art, although they can and do talk about their

experiences with them. And informal observations at the various sites also revealed that how people behave in the vicinity of a work can provide unobtrusive measures of their experience, i.e., information unobtainable through questioning alone (Webb, Campbell, Schwartz & Sechrest, 1969).

The techniques utilized therefore reflected this reality. Information was obtained by using questionnaires administered in face-to-face interviews and also by behavioral maps of peoples' actions around the works made through observations at the sites.

Methods

The Interview

Questions for the interview were developed on the basis of content areas identified in the reviewed literature as having relevance, and on the basis of hypotheses to be tested:

1. Does the type of art a work is (Abstract, Representational, or Mural) make a difference in people's evaluations of it?

2. Does it make a difference in evaluations of the art if people can spend time with it or not, i.e., if there is seating available?

3. Are the evaluations of a work of art different

when there is a lower population density or a higher density in a setting?

4. Within the Mural art type, does their existence in areas with either a residential or a commercial character make a difference in people's evaluations of them?

5. Do people's gender, age, level of education, and occupation (demographic characteristics) along with how frequently they visit the sites, how long they stay, and for what reasons they are there (additional descriptors) show any relationship to their evaluations of artworks?

The original interview was pretested with random samples at public art sites not included in the final study. The focus of the pretesting was to eliminate questions that were unwieldy, unclear in intent, unproductive, or the like, and to add questions in areas which were revealed as salient to interviewees but which had not been previously included. The revised interview was tested again, reworked in form, and the pretesting repeated. The result of this pilot process was the creation of a final investigative instrument with three major content areas of interest: demographic information about the interviewee, questions about the work of art, and questions about the setting.

Two forms of the interview were employed: a long

form and a short form (see Appendix A). The rationale for this division was both practical and important for concerns of method. To ensure an adequate sample size in crucial content areas, the 20 items on the short form could be more quickly administered than the 28 items which constituted the long form. Yet for more in-depth data, the longer form was more appropriate. Concerns of speed and relative unobtrusiveness of interviewing in public settings where people are passing by were balanced against the probing which demands more time and cooperation. The items of the short form, however, covered each major content area shown to be important from the pretesting while there was a slightly different ordering and a more detailed probing provided by the additional items on the long form. One-quarter of the questionnaires for each work were the long form and were administered randomly with the short form.

The questionnaire included both closed-ended and open-ended items. Within each of the content areas this meant that some questions were scalar and provided pre-given categories for responses (see questionnaires, Appendix A). For example: "Compared to other public places you know, how much do you like this place?" 1 = Hate, 2 = Don't like, 3 = Neutral, 4 = Like, 5 = Love. Other

questions were open-ended, for example: "What do you think of that work of art?" (Analysis of the two types of questions will be discussed later in the chapter.)

The Behavioral Map

In addition to interviews, observations of behavior were also systematically conducted at each site. The technique utilized was behavioral mapping. The basic features of these "maps" are descriptions of behavior and participants, and statements about or actual indications of the behaviors which relate the behavior to its physical locus (Ittelson, Rivlin & Proshansky, 1970).

Pretesting was also conducted for the behavioral mapping. Because the categories of behaviors around the works would have to be explicit and relatively narrow, preliminary observations had to be made to ascertain what baseline types of behavior existed at the sites.

Two independent observers recorded what people actually did in the vicinity of the artworks. From this pool of observations, categories were developed which described certain specific behaviors and actions which were stable and easily recordable (Appendix B). This was done through discussion and agreement between the observers. These categories were then pretested and checked for reliability (Appendix C) during further pretesting obser-

vations. Finally an instrument was constructed through which the specific behaviors could be recorded.

Procedure

The Interviewing

Three individuals conducted the interviews for each work. They were trained interviewers (women graduate students between the ages of 28 and 38) who had previously conducted and reviewed pilot interviews. They were trained by the researcher in the manner and methods to be utilized. The use of three interviewers, rotating at sites, minimized potential effects of interviewer bias.

The instructions to the interviewers were to sample the population at each site in a random fashion. This meant that, after preparing to interview, every fifth person in the interviewer's area was selected. There was an alternation between those people passing by and those who might be sitting or lingering in the area, where that was possible.

These interviews were conducted over a period of 18 months which began in May, 1984, and ended in November, 1985. Weather was a consideration throughout because all the works were outdoors and this sometimes necessitated a hiatus, as well as did the ensuring of collecting data at various times. Interviews were conducted during May, and

July through October, 1984, and during February and May, June and November, 1985. The time of day for the collection of data varied between 9:30 in the mornings and 5:30 in the evenings. The actual time at each site was determined by considerations of either general sampling or whether high density or low density data was required in certain cases. Density conditions were determined and compared by actual count during pretesting and testing times.

The Behavioral Mapping

Two individuals made observations for the behavioral maps. Both were trained observers who had jointly pilot tested and formulated the mapping instrument (Appendix B). They made initial observations together at all sites in the study, rotated individually across sites, and finally conducted simultaneous observations again. The use of two observers and their observations at every site, either together or individually, provided a check on the reliability of observations (Appendix C).

The instructions for observation were to record the behaviors specified from the pretesting (look, stop, touch; see Appendix B) during limited testing periods. This meant the observers would position themselves so as to be able to see the work of art and the paths of people

approaching it. During the testing intervals they would mark down the behaviors they observed and the people who performed them (male, female, or a group).

Observations were conducted throughout the interview period of the study (May, 1984, through November 1985). Each work was observed on four separate days, and on each day four specific testing periods of five minutes duration each were conducted. The time of day varied at each site to accommodate both random sampling and the requirements of studying both high density and low density times. The reliabilities of the observation agreement between observers for all sites and times can be found in the appendix (Appendix C).

Data Analysis

The Interviews

The two types of questions included in the interview, open- and closed-ended, demanded different types of data analysis. Responses to the open-ended questions were content analyzed (Krippendorff, 1980). The researcher, using a 20% random sample of interview forms, devised a list of coding categories for each question (Appendix D). Subsequently, the responses for another 20% were coded by the researcher and a second, independent coder to assess the reliability of the coding cate-

gories and procedure. After assessing the responses and their congruity with the coding categories, minor modifications were made in the coding scheme. All interviews were then divided between coders for final analyses and coding using the revised coding categories for each open-ended response. Those responses which could not be clearly coded were discussed and agreed upon by both coders. To ensure reliability, all coding of responses was done without reference to or knowledge of the work or site which generated the responses.

Where possible, coded responses were transformed into binary scores and analyzed by analysis of variance techniques, as were the scaled responses. Where the data was neither ordinal in its original form nor transformable into binary scores, nonparametric statistical techniques (i.e., chi-square [χ^2]) were utilized.

The Behavioral Maps

The behavioral categories eventually utilized to record people's actions around works of art were look, stop, and touch. They emerged from the pretesting observations as valid analytic groupings for the behaviors extant in the environments of public artworks. They were stable and more readily viewed and recorded than other possible indicators that did not maintain themselves over

time or that could not be ascertained without intrusion (for example, "talking" about the works).

These three final categories of behaviors are pyramidal. That is to say, if a person was recorded as having looked at the artwork, this was the only behavior of the three that was performed. But if a person stopped, this included that he/she also looked. And if a person or a group was recorded as having touched the art, then this meant they had also looked at the art and stopped at it.

There was substantial agreement between the observers in these categories of behavior (Appendix C). The results reflect the concurrence between the observers on the total number of people recorded during each test period. The categories, in addition to the behavioral indices, were the number of women and the number of men observed. A "group" constituted two or more people who could be either men, women, or mixed. The percentage of agreement is a gross score obtained from pooling the data recorded throughout the various test times whose duration was five minutes for each.

The analysis of the data obtained from the interviews and the behavioral mapping will be presented in following chapters (Chapters Seven, Eight and Ten). But

in addition to the quantifiable data, an attempt has been made to present a more holistic picture by presenting the qualitative data as it impressed the researcher (Chapter Six).

Chapter Six

Preliminary Observations From the Study

The struggle against common sense is the beginning of speculative thinking and the loss of everyday security is the beginning of philosophy.

(R. W. Marks, 1970, p. 12)

Before presenting the analyses of the quantitative data from the study, an overview of what it was like to interview people and the feeling for how they responded is important to share. This is the qualitative information of the study, and it is difficult to present in any other than what are personal terms. The following are

therefore the anecdotal observations which illustrate the surprises of the research--the discovery of the qualitative differences and similarities in what people said and what they did--and the ways in which the works affected the researcher, as well.

Rosemarie Castoro, "Flashers," Work #1

The group of partially-opened black forms (see Chapter 4, Figures 4.2 and .3, pp. 75 & 76) that stood in the midst of pedestrian traffic on the broad sidewalks of midtown Manhattan attracted attention. Shortly after their installation passersby could be observed going up to them and peering at them, touching them¹, and talking animatedly with their companions when they were in groups. This behavior, it seemed at first, meant the works were successful and well-liked. Yet it was soon discovered that "successful" and "well-liked" needed to be defined. They emerged as multidimensional concepts which were sometimes at odds with one another.

In a group of tourists, complete with cameras and maps, there was great activity around the cluster of the five Castoro "Flashers" when the site was observed during the pretest period (Spring, 1984). They smiled, touched the works gingerly, and commented to each other while gesturing at the works. They were obviously talking

about the art, going from one piece to the other and inspecting each one up and down and from various angles. Finally they took turns having their pictures taken with the works. Some of them placed themselves inside the openings and smiled, others stood in the midst of them, held onto the curled edges or pointed to the pieces, others simply stood among them.

Such behaviors--the animated discussions which seemed to be obviously about the works, and the physical activities which showed the people chose to spend their time with them--appeared to indicate the Castoro works were successful and well-liked. This proved not, however, to be the case; or rather, it was the case but with qualifications.

The difference has to do with the success of a work, what this means to the artist and what it means--perhaps based on other criteria--to the audience. The difference also has to do with what it means for someone, an audience, to like a work and what the success of a work means to the artist, regardless of whether it is liked or not. Too often liking is assumed to be a unidimensional concept which is used as a criterion for the success or the "goodness" of a work of art; that is, a work is good if one likes it and not good if one does not like it (such

opinions carry the heaviest weight, of course, when attributed to an art "expert").

Both the success of the Castoro works and their being liked by their particular observed audience in this case seemed assured. A film could have been made showing the interactions of people with the pieces and the conclusion viewers could have reached would have been that people liked these works. But when we spoke to a group of people who had just spent their time and energy having their pictures taken in and around these works, presumably to show to their friends "back home," their verbal responses denied their actions.

No, they said, they did "not like" the works at all. They thought they were "funny," "strange-looking," and "weird." They would not choose them for their "type" of art; they did not like them. And this is why the word "like" has been used in this discussion: it is the word most of those people from the preliminary interviews used to talk about the art. "I don't like it." "We don't like it." "I'd like something else." "I like other kinds of art." "I don't like the color..." The simple evaluative word was used just as many art historians use "good" for art: good art and bad art; I like the art, I don't like the art.

This scene--of people talking to each other about the art, touching it and taking pictures of it--was repeated many times while the Castoro works were installed. And the responses people gave when approached were also repeated: the works were "not liked." But if one does not like a work of art then why does one spend time, energy, and film on it? There was a striking dichotomy between the verbal evaluation of the work and the physical actions which took place around it. The significant factor seemed to be engagement. The Castoro works evoked something in and from their audience. While they may have said they did not like the works when asked about them, people nonetheless went out of their way, literally, to be with them, to be near them (see Chapter 10, Figure 10.1).

But liking can include more factors than a mild, positive emotion. In the case of the Castoro works, while people, when asked, mentioned not liking the physical factors of the works--the color or shape--they were nonetheless spurred to think. "They remind me of burned buildings." "They're like candy wrappers." "They make me think of shrouded figures, and about life." And people's behaviors, their being drawn to the works, illustrates another dimension: there appeared to be a physi-

cal attraction to the works despite what people said in words about liking or not liking them. There seems to be more to the experience of a work of art than simply liking it or not. What components people actually use to talk about the art can indicate other dimensions which are important in people's feelings about them.

Beverly Pepper, "Contrappunto," Work #2

When people who were sitting on the base of the work --with their backs to it (see Chapter 4, Figure 4.5, p.79)--were asked what they thought of the art, they asked in turn, without sarcasm, "what art?" Yet once sensitized to its presence ("What do you think of this work, here, behind you?"), people said they liked it very much.

Their responses, however, did not contain references to other things they thought about because of it, nor did they mention any strong feelings, either positive or negative. The work, although much better liked on a strictly evaluative level than the Castoro works, did not have the same evocative power. Many would even say they liked it better than those "black things" across the street. They had noticed the Castoros, but not the work on whose base they sat. People did not go out of their way to see it, touch it, or take pictures of it.

But it must be noted that the immediate environment of the Pepper work is much different than that of the Castoro works. The space is not as open nor easily seen from the sidewalk, nor is it as easily accessible; and these things may make a difference. Whether because of these and/or other reasons, by contrast, the Castoro works were more successful in prodding their audience to memories and associations; although the audience did not like them as much and so in this sense they could be said to be less successful than the Pepper work. Castoro's works were more noticeable and noticed, more evocative of memories and emotions, but the Pepper work was much better "liked."

Alexander Calder, "Red Curly Tail," Work #3

The Calder work was installed almost one year later, in 1985, in the same place where the Castoro pieces had been. By that time the novelty of the newness of the Wang Corporation building in front of which they stood, which had opened in the early spring of 1984 with the Castoro works, seemed to have worn off somewhat. Works of art had been rotated through the space, greenery in planters had been moved about, and the long, low marble wall had become regularly used for sitting and eating lunch (see Chapter 4, Figure 4.6, p. 81).

In observing people's actions around the work, there appeared a difference in transactions with it than either the Castoro or Pepper piece had produced. While people looked at it as they passed or while they sat on the low wall, there were not the animated discussions there had been with the Castoro works nor the many instances of being close and touching it. But unlike the Pepper work, people noticed it without being prodded; although this may have been a function of the openness of the space. Yet they were less positive in general toward the Calder than the Pepper and less gentle in their comments, somehow, and less warmly appreciative of it.

People's responses to the Calder work, when they were generally positive, were lighter and reminiscent of more playful associations than those for the Castoro or the Pepper works had been. The range and depth seemed to be not nearly as rich or complex. On the other hand, when the responses were negative, people reported more that the piece "does nothing for me" or was "meaningless." And this perceived lack of meaning seemed to be not well tolerated by people. It seemed to evoke an impatience which was not in evidence when they similarly--although more gently--said that they were "not sure" of the meaning of the Pepper piece. It seemed as though

the Calder work reacted more on the surface of people's emotion and experience. There seemed to be no great provocation of either behavioral transactions or associations or emotions.

Dennis Oppenheim, "Rolling Explosion," Work #4

Like the site of the Castoro and Calder works, the traffic triangle in lower Manhattan bore the installation of other works both before and after the Oppenheim piece. Few others we observed informally, however, had the kind of drawing power which "Rolling Explosion" did. Many people tugged at it, pushed on it, and examined it in attempts to get it to roll on its tracks (see Chapter 4, Figure 4.9, p.85) In August of 1984, one person did in fact succeed in taking out the bolts which held the wheels to the track and rolling it a short distance up Church Street. According to a police representative, the man maintained that the work was called "Rolling Explosion" and it therefore ought to roll. Depending on one's philosophy, this was either vandalism or an affirming act of a work of art's power to involve its audience and provoke interaction with it.

In general, this work seemed to be appreciated by the people who passed it even if they did not think it was the best work of art, either in their opinions, or

for the space. There was a genuine appreciation for the fact that someone (The Lower Manhattan Cultural Council, a city agency) had put a work of art in what was--by general agreement--a strange little island in the midst of a sea of traffic. Most people thought the area, and specifically that triangle, was enhanced by having the work there.

The work not only contributed to the area, but to passersby in personal ways as well. Much like associations spurred by the other abstract works, people said they were reminded of objects from their childhoods, of trains and baby rattles or fondly remembered games. The color and the movement, or potential movement, of the piece seemed to make an impression on people that was lighthearted.

Richard Serra, "Tilted Arc," Work #5

If there is a continuum of experiences which works of public art can elicit from their audiences, then Richard Serra's piece goes beyond Castoro's "not liked but evocative" status to "hated but provocative." In this sense the work was very successful, regardless of the acrimonious controversy, if what an artist wants is for his/her work to be noticed and to have an impact on its audience, whether in the way intended or not.

It must be noted about the Serra piece, however, that in no other environment did we witness people going so out of their way to avoid a work of public art (see Chapter 10, Figure 10.1). In no other group of interviewees was our preliminary questioning met with such open and extreme hostility toward the artwork.

But whether good or bad, the strength of this work in its particular setting cannot be denied. And while the strength may be a contributing factor to its being a good work in the eyes of experts, this strength nevertheless made it extremely disliked by its audience. It presented a stark contrast in audience reception to that of any of the other works. In this case, people saying they did not like the work was not mitigated by their actions as it was with the Castoro works. The evoking of a range of feelings was absent as was a behavioral curiosity, a seeking out of the work, also not in evidence.

On this point I must make an admission concerning my own behavior with the Serra work during the study. When I went to where the work was in Foley Square in lower Manhattan to make preliminary observations and informal interviews prior to the study, I went during "business hours." Wanting to see how people reacted to the work, I went when people were there conducting their affairs

under normal conditions. Under those conditions, from approximately 9:00 in the morning until approximately 5:00 in the afternoon, there were generally many people going to and fro into and out of both buildings which front on the work (see Chapter 4, Figure 4.10, p. 87) and I observed people who could be said to pointedly avoid the work in taking paths to or from those buildings. Only a very few might touch it, look at it closely--many would shake their heads--but all would go rather quickly on their way.

But although there were people about going to and from the surrounding buildings, there were not so many people that high density could hide one's behaviors in a crowd. Anyone could be seen in that open square (on either side of the barrier made by the work) if one went to the work, took one's time with it, touched it or sited along it. A person doing any of those things would be just as surely on display as was the work in that setting. The boldness of the work therefore demanded a certain boldness to get close to it.

The discomfort this boldness of approaching "Tilted Arc" produced when others were around was something I felt but did not acknowledge at first. I attributed it to the factors of the work and the characteristics of the

space, as did others. While I was sensitive to a certain beauty of the work at a distance--its line changed the lines of the buildings around it as one approached or walked past--still I was adamant that its function for the workers who were forced to pass it everyday was intrusive in that setting; and it was, if the vehement testimony of those concerned people is believed (GSA Hearings, 1985) and their evasive behaviors around the work were observed. Yet it is such evasive action which is not only a hallmark but also the worst enemy of this work.

I discovered, one quiet Sunday morning, that being alone with the work--being able to be very close and to touch it, to look along it--produced an experience both unexpected and sobering. It can be an even more powerful piece at close range and it can enhance beauty around it and partially because of it.

Because of the "off" time and consequent changes in the population, the tenor and use of the space, and my personal needs, I experienced the work in a way I had not thought possible, especially after all the publicity and controversy and my own statement at the public hearings (see Appendix H, Degnore, GSA Hearings, 1985). I came to a new understanding and a different appreciation for

"Tilted Arc" which I did not have before. But this only came about because of a special set of circumstances which produced an experience unusual and perhaps unattainable for anyone in the vicinity of the work under normal conditions in its present setting; and that may be precisely the point.

J. Seward Johnson, "Double Check," Work #6

If Serra's work repelled people in its setting during regular business times, then Johnson's Wall Street "man" pulled them in. Most people gave "Double Check" a double look, verifying the nearly life-size man was what he was: a brass casting (see Chapter 4, Figure 4.12, p. 91). Almost everyone smiled when he/she saw the piece, and some people even carried on personal interactions with it. One woman referred to it as "my boyfriend," and a young man said "we smoke a joint with him."

In observing what people did around the piece, there was evident a lightheartedness and good-natured curiosity about it. People were drawn out of their paths to go near it, or they stared at it as they passed. The piece was accessible, conversational, inspectable, and fun. People seemed to like being fooled by the uncertainty that made them look twice. It caught their attention, as many of them said, and made most of them smile. On the

other hand, the piece did not evoke associations or memories as did the Castoro work nor did it provoke violent feelings or actions as did the Serra work. Much like the criticism of the piece by some art experts that "it isn't really art" (Anonymous by request, personal communication, 1985), what people said and did, did not seem to cut very deep at first.

Although it is fair to say that the piece acted like a magnet and drew people out of their paths to see it, and people discussed it animatedly--and because of these things the piece can be said to have evoked good feelings--a deeper question can be raised. These so-called good feelings from the surprise value of the realistic physical properties of the piece do not indicate any reactions that might come from the content of the piece.

There was a much different reaction from lighthearted comradery with the Wall Street "man" we observed one weekend morning. The park in which the piece exists was deserted except for one probably homeless man who energetically rummaged through the rubbish containers. When he came near the piece he stopped, stared at it, moved close to it, and then leaned over and deposited a glob of saliva on its head. From his looks back at it and his mutterings it appeared as though, at least for this per-

son who would not appear in the study proper, the content of the piece could be more important than the more superficial surprise reactions to realistic physical characteristics. But whether this might be a true hypothesis or not is not the point, but rather that this sort of thinking and questioning needs to be done in the study and in the placement of artworks in public spaces.

Vernita Nemeč, "I Stood Without Moving...", Work #7

The Nemeč work that was part of a rotating exhibit in ten window cases that fronted on a sidewalk stopped some people in their tracks. The interesting thing about this in the preliminary observations was that the people who stopped most seemed not to be the tourists who were going or coming from the Gray Line tour buses next to them (Chapter 4, Figure 4.15, p. 95), but native New Yorkers. They were the people with briefcases or take-out bags of coffee, not those with maps and sightseeing guides.

In talking informally with people it became clear that for those whose path it was to sometimes pass that area, they had come to look forward to the different installations. Some of them made comparisons to other works that had been there before, but everyone was appreciative of the fact that they were there at all. They

also discriminated between the form of this particular work and its content. There were genuine personal responses to the "thought-provoking" text, even if the images were perhaps not their favorites.

Richard Haas, "Untitled," Work #8

The trompe l'oeil painting of windows on the side of a typical New York SoHo building blends with its surrounds (see Chapter 4, Figures 4.16 and .17). While some people who are apparently tourists might not notice it at first, the residents of the area seem to consider it somewhat of a landmark. "It's been there for years," people said. "It's part of the place." Although there was some disagreement among the artists we talked with informally about the meaning or the artistic import of the work, most were benign in any criticism.

There was no evocation of associations or memories nor any provocation of feelings of conflict. Most people seemed to think the work was well-done, not very meaningful, but pleasant to see. They most often said that the work "went with the area."

Jerry Johnson, "Oceana," Work #9

The Johnson mural, unlike the trompe l'oeil by Haas, evoked more associations from people. Its content and imagery, of course, were not redundant of its surrounds.

Palm trees and gasoline pumps in the desert are hardly expected on a trafficked New York avenue (Chapter 4, Figure 4.18, p.101). Consequently, the things people said about this mural were more varied and more emotional. During the preliminary observations it seemed as though not one person from the throngs of passersby looked up to notice "Oceana." Yet the shopkeepers across the street from it knew it very well and the people on the street, when approached, knew the piece was there and had thoughts about it.

In both groups, people were unsure of the meaning of the work. The shopkeepers who looked at it every day were either amused by it or tired of it. Passersby found it either an "oasis" or something to be passed by as not only meaningless but somewhat threatening. Those who could not attach any meaning to it seemed to be somehow angry about it, or about not being able to find a meaning. But those who were freer in interpreting the work talked about associations in a similar manner to that which people had evidenced with the abstract works of art. "It reminds me of California," or "it reminds me of trips I used to take when I was a child" were reported as often as feelings like, "it's soothing to look at" or "it's nice and colorful" or "it takes you away from

here."

When, unfortunately, the work was destroyed by being painted-over near the end of the study, thoughts about it again seemed to be split. With the painting half-gone some people said they would miss it, others said it was about time for it to be taken away. The work had been in need of retouching, the paint was peeling and cracking. But instead of refreshing it, another mural went up a few buildings away. It showed a stylized outline of Manhattan's skyscrapers and bore the legend, "New York...You Make A Difference." One of the shopkeepers said, "You see, that means something. That's right."

Footnotes

1. Photographs of people's behavior with other of the artist's works show them touching and inspecting them in ways similar to those observed here (R. Castoro, personal communication; Photographs, 1985).

2. "People are always around those things taking pictures." (Dayshift security guard, Wang Building, personal communication concerning "Flashers," 1985).

Chapter Seven

Results One: The Population Who Responded To Public Artworks and Their Settings

Overview

There were striking findings from the analyses of the data. Two of them were not part of the original hypotheses that were tested, but emerged clearly on their own. First, regardless of any specifics of works or sites, the people who were interviewed in general evaluated public artworks positively. Second, these evaluations were not unidimensionally composed only of like/dislike components but included a range of attributes

about the work in physical and emotional terms, associations, and how the art functions in a setting; and these patterns of evaluations were different for each work.

The results from the five specific hypotheses that were investigated, and the observations, showed:

1. Type of art (Abstract, Representational, Mural) as a conceptual framework was not maintained for all evaluations, i.e., individual works contributed more unique variance than did any category of art type as a whole for some evaluations of the art.

2. & 3. The conditions of the places, both seating availability and density, affected evaluations of the art.

4. The differential effects on evaluations of artworks as a function of the tenor of an area, residential or commercial, was not determined.

5. Specific characteristics of the people evaluating the artworks were related, in all of the preceding conditions, to the kinds of evaluations they made.

6. If people's behavior seemed to indicate that they ignored a work, it did not necessarily mean they disliked it; conversely, people's apparent engagement with a work by involving themselves behaviorally did not necessarily mean they thought positively about it.

This chapter will discuss the population on which the data analyses in this research were based. The next chapter (Chapter 8) will present the data which enlarges on the first two, unforeseen findings and the five major hypotheses; and a following chapter (Chapter 10) will present the observations of the behaviors engaged in around public art which show support for Hypothesis 6.

Before proceeding further, however, a note about the arrangement of most of the following data presentations must be made. The Richard Serra work ("Tilted Arc," Work #5) and its site have been specifically excluded from statistical analyses (except for overall presentations) and will be treated separately. The extent of the controversy surrounding the work might have produced the effects which accounted for skewing the general results strongly when it was included with the rest of the data, especially in depressing positive feelings in the Abstract art category ¹.

The division of works which will be utilized therefore throughout the presentation of the data will follow this pattern: Abstract art includes Works #1, #2, #3 and #4 (Castoro, Pepper, Calder, Oppenheim); Representational pieces are Works #6 and #7 (S. Johnson, Nemec); and Murals are Works #8 and #9 (Haas, J. Johnson). Work #5

(Serra) will be presented either at the end of data tables, after the Total sample, or in a separate table. The results, however, will be discussed with the other works when appropriate.

The Interviewed Population

Although interviews were conducted randomly, selecting the fifth person from the passersby, it was our goal to obtain a sample at each site, as well as across sites, seating, density and art type conditions, such that we could examine the relationships between sex, age, education, occupation and cultural background with people's evaluations and experience of public art. One hundred eighty-four people were interviewed for the total sample (Abstract $n = 80$ [with Work #5 = 102], Representational $n = 42$, Mural $n = 40$; [$N = 162$, with Work #5 = 184]; see Table 7.1 for individual work n 's). As the analyses below will demonstrate, except for cultural background, our interview sample, although showing different demographic profiles at each site, contained enough people in each demographic sub-category to enable us to make these comparisons.

It can be seen that each site (Table 7.1) had a different composition of people as a function of the nature of the larger area of the city in which it was

Table 7.1
Frequencies and Percents of Interviewees
Demographic and Additional Descriptor
for Each Artwork and Art Type

| Work: | 1 | 2 | 3 | 4 | Abstract | 6 | 7 | Representational |
|------------------------------------|------------|------------|------------|-------------|------------|------------|------------|------------------|
| Categories: | (1) | (2) | (3) | (4) | (5) | (6) | (7) | (8) |
| Gender | | | | | | | | |
| Men | (14) 70.00 | (11) 55.00 | (13) 65.00 | (18) 90.00 | (56) 70.00 | (15) 71.43 | (12) 57.14 | (27) 64.89 |
| Women | (6) 30.00 | (9) 45.00 | (7) 35.00 | (2) 10.00 | (24) 30.00 | (6) 28.57 | (9) 42.86 | (15) 35.71 |
| Age | | | | | | | | |
| < 20 | (0) 0 | (0) 0 | (1) 5.00 | (3) 15.00 | (4) 5.00 | (1) 4.76 | (0) 0 | (1) 2.39 |
| 21 - 30 | (8) 40.00 | (12) 60.00 | (11) 55.00 | (9) 45.00 | (40) 50.00 | (15) 71.43 | (5) 23.81 | (20) 47.62 |
| 31 - 40 | (11) 55.00 | (3) 15.00 | (6) 30.00 | (1) 5.00 | (21) 26.75 | (5) 23.81 | (12) 57.14 | (17) 40.48 |
| 41 - 55 | (0) 0 | (3) 15.00 | (0) 0 | (3) 15.00 | (6) 7.50 | (0) 0 | (3) 14.29 | (3) 7.14 |
| > 55 | (1) 5.00 | (2) 10.00 | (2) 10.00 | (4) 20.00 | (9) 11.25 | (0) 0 | (1) 4.76 | (1) 2.38 |
| Education | | | | | | | | |
| < High School | (0) 0 | (0) 0 | (0) 0 | (1) 5.00 | (1) 1.25 | (0) 0 | (0) 0 | (0) 0 |
| High School | (4) 20.00 | (2) 10.00 | (2) 10.00 | (6) 30.00 | (14) 17.50 | (6) 28.57 | (7) 33.33 | (13) 30.95 |
| College | (13) 65.00 | (18) 90.00 | (15) 75.00 | (10) 50.00 | (56) 70.00 | (10) 47.62 | (9) 42.86 | (19) 45.24 |
| Graduate Schl | (3) 15.00 | (0) 0 | (3) 15.00 | (3) 15.00 | (9) 11.25 | (5) 23.81 | (5) 23.81 | (10) 23.81 |
| Occupation | | | | | | | | |
| Other | (1) 5.00 | (2) 10.53 | (0) 0 | (2) 10.00 | (5) 6.33 | (0) 0 | (2) 9.52 | (2) 4.76 |
| Service | (6) 30.00 | (4) 21.65 | (7) 35.00 | (5) 25.00 | (22) 27.85 | (10) 47.62 | (2) 9.52 | (12) 28.57 |
| Management | (7) 35.00 | (10) 52.63 | (6) 30.00 | (3) 15.00 | (26) 32.91 | (4) 19.05 | (4) 19.05 | (8) 19.05 |
| Professional | (5) 25.00 | (2) 10.53 | (5) 25.00 | (3) 15.00 | (15) 18.99 | (7) 33.33 | (5) 23.81 | (12) 28.57 |
| Student/Artst | (1) 5.00 | (1) 5.26 | (2) 10.00 | (7) 35.00 | (11) 13.92 | (0) 0 | (8) 38.10 | (8) 19.05 |
| Frequency of Visits at Site | | | | | | | | |
| First Time | (7) 35.00 | (0) 0 | (4) 20.00 | (2) 10.00 | (13) 16.25 | (3) 14.29 | (6) 28.57 | (9) 21.43 |
| Seldom | (5) 25.00 | (5) 25.00 | (1) 5.00 | (5) 25.00 | (16) 20.00 | (6) 28.57 | (10) 47.62 | (16) 38.10 |
| 2-3 Weekly | (3) 15.00 | (4) 20.00 | (6) 30.00 | (5) 25.00 | (18) 22.50 | (6) 28.57 | (4) 19.04 | (10) 23.81 |
| Everyday | (5) 25.00 | (11) 55.00 | (9) 45.00 | (8) 40.00 | (33) 41.25 | (6) 28.57 | (1) 4.76 | (7) 16.67 |
| Duration of Visits at Site | | | | | | | | |
| Walk Through | (5) 25.00 | (7) 35.00 | (3) 15.00 | (19) 100.00 | (34) 49.22 | (7) 38.89 | (13) 62.86 | (20) 52.56 |
| < 15 Minutes | (1) 5.00 | (3) 15.00 | (2) 10.00 | (0) 0 | (6) 8.33 | (1) 5.56 | (1) 7.14 | (2) 6.25 |
| 15-30 Minutes | (5) 25.00 | (6) 30.00 | (10) 50.00 | (0) 0 | (21) 29.17 | (10) 47.62 | (0) 0 | (10) 31.25 |
| > 30 Minutes | (2) 10.00 | (4) 20.00 | (5) 25.00 | (0) 0 | (11) 15.28 | (0) 0 | (0) 0 | (0) 0 |
| Reason for Visiting Site | | | | | | | | |
| Other | (0) 0 | (0) 0 | (0) 0 | (2) 10.00 | (2) 2.50 | (3) 14.29 | (3) 14.29 | (6) 14.29 |
| Work | (8) 40.00 | (2) 10.00 | (5) 25.00 | (2) 10.00 | (17) 21.25 | (2) 9.52 | (4) 19.05 | (6) 14.29 |
| Meet | (2) 10.00 | (9) 45.00 | (3) 15.00 | (0) 0 | (14) 17.50 | (0) 0 | (6) 28.57 | (6) 14.29 |
| On Way To | (4) 20.00 | (0) 0 | (0) 0 | (16) 80.00 | (20) 25.00 | (2) 9.52 | (8) 38.10 | (10) 23.81 |
| Relax/Lunch | (6) 30.00 | (9) 45.00 | (12) 60.00 | (0) 0 | (27) 33.75 | (19) 86.67 | (0) 0 | (14) 33.33 |
| N= | 20 | 20 | 20 | 20 | 80 | 21 | 21 | 42 |

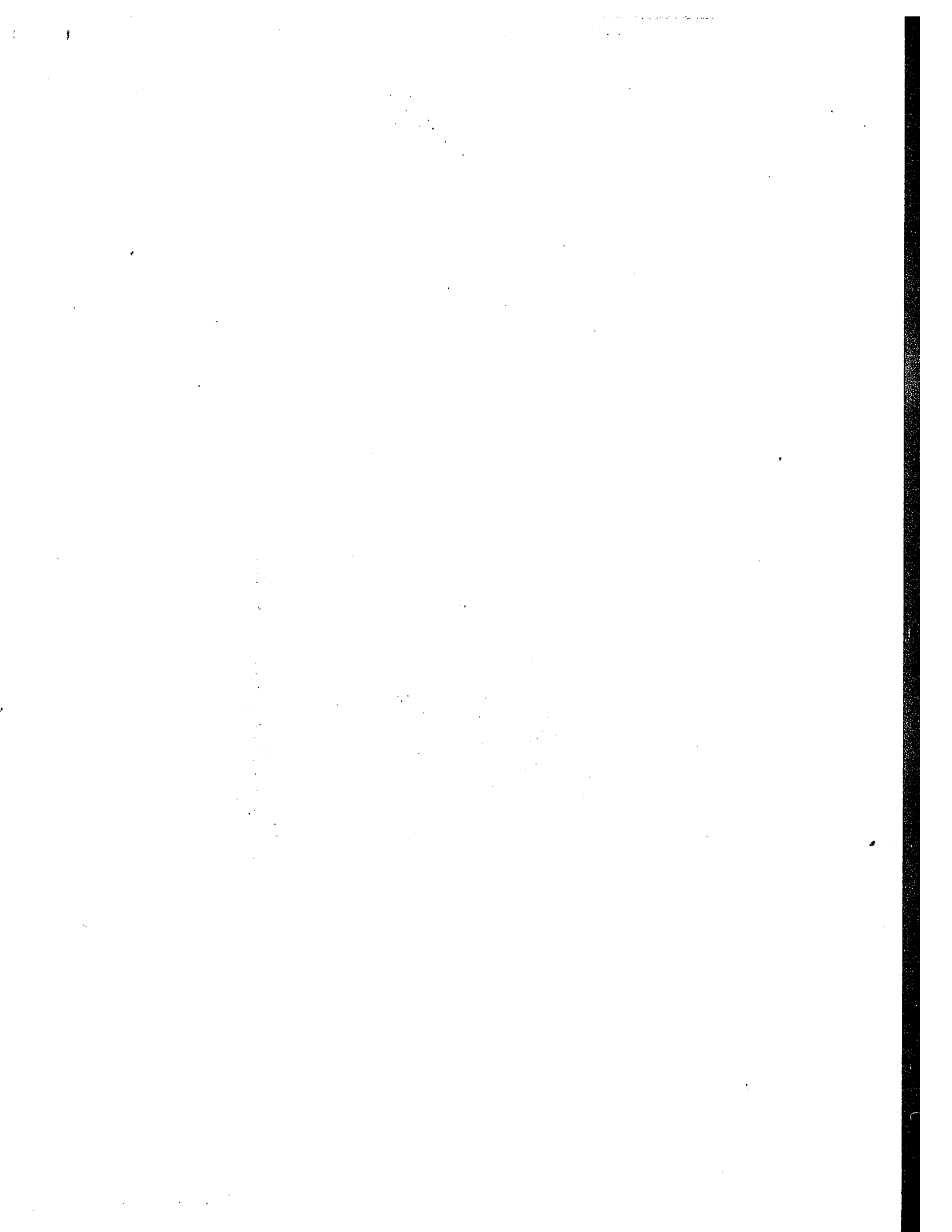


Table 7.1
 Frequencies and Percents of Interviewees in Each
 Demographic and Additional Descriptor Category
 for Each Artwork and Art Type

| | Abstract | 6 | 7 | Representational | 8 | 9 | Mural | Total | 5 |
|----|------------|------------|------------|------------------|-------------|-------------|-------------|-------------|------------|
| 00 | (56) 70.00 | (15) 71.43 | (12) 57.14 | (27) 64.89 | (14) 60.87 | (11) 64.71 | (25) 62.50 | (108) 66.66 | (14) 63.64 |
| 00 | (24) 30.00 | (6) 28.59 | (9) 42.86 | (15) 35.71 | (9) 39.13 | (6) 35.29 | (15) 37.50 | (54) 33.33 | (8) 36.36 |
| 00 | (4) 5.00 | (1) 4.76 | (0) 0 | (1) 2.39 | (1) 4.35 | (0) 0 | (1) 2.50 | (6) 3.80 | (0) 0 |
| 00 | (40) 50.00 | (15) 71.43 | (5) 23.81 | (20) 47.62 | (5) 21.74 | (4) 23.53 | (9) 22.50 | (69) 42.73 | (5) 22.73 |
| 00 | (21) 26.75 | (5) 23.81 | (12) 57.14 | (17) 40.48 | (10) 43.48 | (7) 43.11 | (17) 42.50 | (55) 33.95 | (8) 36.36 |
| 00 | (6) 7.50 | (0) 0 | (3) 14.29 | (3) 7.14 | (5) 21.74 | (4) 23.53 | (9) 22.50 | (18) 11.11 | (6) 27.27 |
| 00 | (9) 11.25 | (0) 0 | (1) 4.76 | (1) 2.38 | (2) 8.70 | (2) 11.76 | (4) 10.00 | (14) 8.64 | (3) 13.64 |
| 00 | (1) 1.25 | (0) 0 | (0) 0 | (0) 0 | (1) 4.35 | (0) 0 | (1) 2.50 | (2) 1.23 | (0) 0 |
| 00 | (14) 17.50 | (6) 28.57 | (7) 33.33 | (13) 30.95 | (2) 8.70 | (5) 29.41 | (7) 17.50 | (34) 20.48 | (4) 18.18 |
| 00 | (56) 70.00 | (10) 47.62 | (9) 42.86 | (19) 45.24 | (15) 65.22 | (10) 58.82 | (25) 62.50 | (100) 61.72 | (9) 40.91 |
| 00 | (9) 11.25 | (5) 23.81 | (5) 23.81 | (10) 23.81 | (5) 21.74 | (2) 11.76 | (7) 17.50 | (26) 16.04 | (9) 40.91 |
| 00 | (5) 6.33 | (0) 0 | (2) 9.52 | (2) 4.76 | (1) 4.35 | (3) 17.65 | (4) 10.00 | (11) 6.83 | (2) 9.09 |
| 00 | (22) 27.85 | (10) 47.62 | (2) 9.52 | (12) 28.57 | (4) 17.39 | (3) 17.65 | (7) 17.50 | (41) 25.46 | (7) 31.82 |
| 00 | (26) 32.91 | (4) 19.05 | (4) 19.05 | (8) 19.05 | (3) 13.04 | (4) 23.53 | (7) 17.50 | (41) 25.46 | (1) 4.55 |
| 00 | (15) 18.99 | (7) 33.33 | (5) 23.81 | (12) 28.57 | (3) 13.04 | (5) 23.53 | (8) 20.00 | (35) 21.73 | (11) 50.00 |
| 00 | (11) 13.92 | (0) 0 | (8) 38.10 | (8) 19.05 | (12) 52.17 | (2) 11.76 | (14) 35.00 | (33) 20.49 | (1) 4.55 |
| 00 | (13) 16.25 | (3) 14.29 | (6) 28.57 | (9) 21.43 | (0) 0 | (0) 0 | (0) 0 | (22) 13.58 | (1) 4.55 |
| 00 | (16) 20.00 | (6) 28.57 | (10) 47.62 | (16) 38.10 | (5) 21.74 | (3) 17.65 | (8) 20.00 | (40) 24.69 | (4) 18.18 |
| 00 | (18) 22.50 | (6) 28.57 | (4) 19.04 | (10) 23.81 | (2) 8.70 | (3) 17.65 | (5) 12.50 | (33) 20.36 | (5) 22.73 |
| 00 | (33) 41.25 | (6) 28.57 | (1) 4.76 | (7) 16.67 | (16) 52.57 | (11) 64.71 | (27) 67.50 | (67) 41.35 | (12) 54.55 |
| 00 | (34) 49.22 | (7) 38.89 | (13) 62.96 | (20) 62.58 | (23) 100.00 | (17) 100.00 | (40) 100.00 | (94) 65.27 | (9) 45.00 |
| 00 | (6) 8.33 | (1) 5.56 | (1) 7.14 | (2) 6.25 | (0) 0 | (0) 0 | (0) 0 | (8) 5.55 | (1) 5.00 |
| 00 | (21) 29.17 | (10) 53.56 | (0) 0 | (10) 31.25 | (0) 0 | (0) 0 | (0) 0 | (31) 21.52 | (8) 40.00 |
| 00 | (11) 15.28 | (0) 0 | (0) 0 | (0) 0 | (0) 0 | (0) 0 | (0) 0 | (11) 7.63 | (2) 10.00 |
| 00 | (2) 2.50 | (3) 14.29 | (3) 14.29 | (6) 14.29 | (5) 21.79 | (2) 11.76 | (7) 16.95 | (15) 9.77 | (4) 18.18 |
| 00 | (17) 21.25 | (2) 9.52 | (4) 19.05 | (6) 14.28 | (6) 26.09 | (7) 33.18 | (13) 32.50 | (36) 22.22 | (2) 9.09 |
| 00 | (14) 17.50 | (0) 0 | (6) 28.57 | (6) 14.28 | (0) 0 | (2) 11.76 | (2) 5.00 | (22) 13.58 | (4) 18.18 |
| 00 | (20) 25.00 | (2) 9.52 | (8) 38.10 | (10) 23.81 | (12) 52.17 | (3) 17.65 | (15) 37.50 | (45) 22.27 | (2) 9.09 |
| 00 | (27) 33.75 | (19) 66.67 | (0) 0 | (14) 33.33 | (0) 0 | (3) 17.65 | (3) 7.50 | (44) 27.16 | (10) 45.45 |
| | 80 | 21 | 21 | 42 | 23 | 17 | 40 | 162 | 22 |

located (see Chapter 4, Figure 4.1 and Table 4.2, pp. 72 & 73). The range of people interviewed at each site will enable us to analyze interviewees' responses by various demographic characteristics at each site and over all sites.

Gender

Two-thirds of all the interviewees were men, although during our observations men, on the average, accounted for only slightly more than 1/2 of the sample (Table 7.2, p. 154). The percentages for those interviewed varied across the individual sites as shown in Table 7.1. For the Abstract, Representational and Mural art types, however, the general proportion of twice as many men as women interviewed held.

The interviewed proportion of 2/3 men and 1/3 women was reflected at each work except in the cases of Work #2 (Pepper) and Work #7 (Nemec). In these two cases there was only a 10% and a 14% difference, respectively, between the number of men and women interviewed. The interviewers at these sites explained this difference as a result of fewer refusals by women to be interviewed. At the sites of Work #4 (Oppenheim) and Work #6 (S. Johnson), conversely, the observed male majority was exaggerated in the interviewees (Work #4 = 62% observed vs. 90%

interviewed; Work #6 = 49% observed vs. 71% interviewed). The interviewers' explanation for this discrepancy was a greater refusal rate from women to be interviewed at these two sites.

Age

The predominant age range for the total sample for those interviewed at all sites combined was in the 21-30 year old (42.73% Total) and the 31-40 year old (33.95% Total) groups primarily (Table 7.1). The range at each work's site, however, varied from this in particular ways (see Table 7.1).

But when art type is inspected, the Abstract and Representational sites are similar in the percentage of interviewees falling into the 21-30 age range, while the Representational and Mural sites have similar percentages of interviewees in the 31-40 range. There were also a larger percentage of older people interviewed at Mural sites than for the other art types (combined >41 = 32.50% Murals, 18.75% Abstract, 9.52% Representational).

Cultural Background

The composition of cultural backgrounds for the total sample of people interviewed was very skewed and held across all sites. Five times as many of majority "whites" were interviewed as Blacks, Latins, Asians, or

other United States minorities.

This composition, however, cannot be compared with any observed data since any such observations would rely on color differences alone and would be neither a fair representation of minorities who also happen to be "white" nor a palatable activity in which to engage. The interviewers reported attempting to interview randomly every fifth person at each site as much as was possible. The dominance of white persons at these sites would appear to be accurate.

Education

The levels of education for the entire sample interviewed show a distribution where college education predominated (Table 7.1). In the Abstract, Representational and Mural art types, as well, college education accounted for the highest percentage of interviewees. At Representational sites, however, this number was the lowest, relatively. And when college and graduate education are combined together, only at the sites of the Representational works was this combined value 70% or less. It is difficult to ascertain whether this was the result of a skewed interview sample or a true reflection of the educational level of the population at those sites.

College-educated people predominated among those

interviewed at the Castoro, Pepper, Calder uptown sites (65% Work #1, 90% Work #2, 75% Work #3), and in SoHo at Haas's trompe l'oeil mural (65.22% Work #8) and at the J. Johnson downtown site (59.92% Work #9). Also, Richard Serra's work site had the highest graduate school percentage in the sample (40.91%, Work #5). When both college education and graduate school are taken together, Works #1 (Castoro), #2 (Pepper), #3 (Calder), #5 (Serra), and #8 (Haas) all reach 80% or more.

Occupation

The categories of occupations for the entire interviewed sample show an almost even distribution among them (see Occupation, Total, Table 7.1). Yet the Abstract art sites had more service and managerial occupations, the Representational sites had more service occupations and professionals, while the Mural sites were characterized by students and artists and professionals, as well.

For the total sample the service occupations, management, professionals, and students and artists differed by less than 5%. (The category of "Other" included: housewives, retirees, and those with no employment; it accounted for 6.83% of the total sample.)

Additional Population Descriptors

The preceding set of factors--sex (gender), age,

cultural and educational background, and occupation--may affect people's experience of and attitudes about a public work of art. These form a class of "givens" about people, but they are not the only set of descriptors which may have relevance to people's attitudes and experiences of public art.

Another set of factors may also have effects on the experience of places and art works. These include: how often a person visits the site, for how long, and for what reason he/she is there. Like the strict demographic statistics, this information can help describe what the interviewed population is like--who they are and what they do--and these may affect their responses. These additional factors of frequency of visits ("Frequency of Visits," Table 7.1), length of stay ("Duration of Visits"), and reason for being at the site ("Reason for Visits") may also be a reflection of the possibilities inherent in the sites (i.e., seating availability or density conditions) and/or of a response to the art. These factors may therefore be both dependent as well as independent variables.

Frequency of Visits

The frequency of visits for the total sample interviewed was divided into categories based on interviewees

responses which ranged from being at the site for the first time ("First Time," Table 7.1), to having been seldom there ("Seldom"), to visiting two or three times in a week ("2-3"), to being there every day ("Everyday"). The total responses for the entire sample show that twice as many people said they were at a site every day as opposed to being there seldom or two to three times in a week (41.35%, 24.69%, and 20.36%, respectively).

These frequencies of visits to the sites can also be inspected by art type and individual works. For the Abstract art sites the pattern is nearly the same as for the total sample where most people said they were at the sites every day (41.25% Everyday, 22.50% 2-3 times, 20% Seldom). But for Representational sites there were more people who said they were seldom at the sites or who were there two and three times in a week (38.10% Seldom, 23.81% 2-3 times, 16.67% Everyday). For the Murals, there were three times as many people who said they were there every day than seldom (67.50% Everyday, 20% Seldom, 12.50% 2-3 times). It is reasonable to assume that this reflects not only the population but the utilization of and facilities unique to each area.

The frequencies of visits at each work which comprise the art types further indicates the differences in

utilization of each area by its population. For those who visit a site every day (41.35%, Everyday average) it can be seen from Table 7.1 that the Serra (54.55% Work #5), Haas (69.57% Work #8) and J. Johnson (64.71% Work #9), works had well over the mean percentage for these visits averaged across all sites, and the Calder (Work #3) had only slightly more everyday visits (45%) than the average. On the opposite side, the Nemec work (Work #7) had the least amount of everyday visits (4.76%) and the most seldom visits of all the works (47.62% vs. 24.69%, Seldom average).

The reported frequencies of visiting the sites of the works appear to reflect the observed natures of the areas (Chapter 4). It should be recalled that the Nemec work existed in the ten window cases in a transient, less affluent section of New York City as compared with any of the other works (see Chapter 4, p. 93). By contrast, the other Representational work, S. Johnson (Work #6), exists in a well-trafficked downtown park and showed a much more even distribution of visits (Table 7.1).

Although the Castoro and the Calder pieces (Works #1 and #3) occupied the same site, they did so at different times (discussed below) and thereby each drew a different population (Table 7.1). Because of this, there is no way

of knowing whether the distribution of frequency of visits is representative of the people who were usually there--if there is a "usual" population. While 35% of the Castoro interviewees said they were visiting the site for the first time (the highest category not only for that particular work and site, but the highest for "first time" values across all sites), only 20% of the interviewees said they were visiting for the first time when the Calder work was in place (Table 7.1). The majority of interviewees for the Calder work (45%) were everyday visitors, as were the interviewees in all the other sites (40% to 69%, Everyday range, Table 7.1). Everyday visits for Castoro interviewees, however, were reported by only 25% of that sample.

In this case of the Castoro and Calder pieces, the times when the interviews were conducted for each work could have been a factor in the reports of how often the interviewed people came to the site. The Castoro interviews were done from July through September, 1984, which was nearly at the time when the building in front of which they stood was opened (they were the first artworks installed in a program of rotating pieces), while the Calder interviews at approximately the same place (see Chapter 4, Figures 4.3 and 4.6) were done almost a year

later in May and early June of 1985. There may have been fewer tourists and first-time visitors then because of both the time of year and the lack of relative newness of the space.

Duration of Visits

Similarly, how long people spent at each site may have affected their attitudes and experiences of public art works, or vice-versa. This variable is indicated as "Duration of Visits" in Table 7.1 and the categories obtained from interviewee responses ranged from walking through the space ("Walk," Table 7.1), to spending less than 15 minutes at the site ("<15"), and spending 15 to 30 minutes there ("15-30"), to staying more than 30 minutes (">30") at the site.

If we recall the explanation of each site (Chapter 4, Table 4.2, p. 73), it can be seen clearly that where there were no seats, all of the interviewees reported that they walked through the site. (See Table 7.1 for Works #4, #8, and #9; all 100% Walk.) As for art type, because all Murals were in the category of having no seats, concomitantly, all the interviewees reported that they walked through these places without stopping, as well (Murals, Table 7.1). For Representational sites, twice as many interviewees said they walked through the

site as stayed for 15 to 30 minutes (62.50% vs. 31.25%, Table 7.1). But for Abstract sites, only 17% fewer people said they stayed for 15 to 30 minutes than said they walked through the place (29.17% 15-30 minutes vs. 47.22% Walk, Table 7.1).

For Works #1 (Castoro), #2 (Pepper), #3 (Calder) and #6 (S.Johnson) where there were seats available, interviewees reported staying at the sites for varying lengths of time. They ranged from more than 55% of people staying for 15 to 30 minutes in the park at the S. Johnson piece (Work #6) to slightly less than 30% of interviewees staying this amount of time at the Calder (Work #3), Pepper (Work #2) and Castoro sites (Work #1), in descending order (Table 7.1). For having remained at sites for more than 30 minutes, response amounts ranged from the lowest percentage at Serra (10% Work #5), to Castoro (15.38% Work #1), Pepper (20% Work #2) and Calder (25% Work #3). Yet at the Nemec site (Work #7), however, where there were no seats, one person reported staying for almost 15 minutes. It appears that people stay at sites for varying lengths of time and although seating availability may increase the probability of staying, other factors must enter into the effect since it was shown that the time spent within the places with seats varies.

Reasons for Visiting Sites

The reasons people interviewed gave for going to the sites were divided into categories of going to, or for reasons related to working ("Work," Table 7.1), or being at the place to meet someone ("Meet"), or being on their way to somewhere else ("On Way To"), or else to relax, have lunch or simply to take a break in their day ("Relax /Lunch"). The category of "Other" includes activities such as walking a dog, taking a walk, sightseeing, or shopping. The percentage of responses in these categories given for each site can be seen in Table 7.1 and is indicated by the category heading, "Reason for Visits."

Inspecting each art type, differences can be seen in the rationales interviewees gave for being at the sites. At the Abstract art sites more people reported that they were there to relax (33.25%) or were on their way somewhere (25%) or were at the site for reasons associated with working (21.25%). This may be interpreted as a consequence of the commercial nature of the areas of the Abstract works (see Chapter 4) where it would seem reasonable to be taking a break or running errands or eating lunch when one is also working in the area. At Representational art sites interviewees also reported

relaxing (33.33%) and being on their way to somewhere else (23.81%). On the other hand, at Mural sites most people reported that they were on their way somewhere (37.50%) or were there for other reasons (32.50%) which did not fall into any of the categories (i.e., shopping). This can be explained by recalling the nature of the areas in which the murals existed, one residential and the other commercial. In each case (approximately 20% and 10%, respectively) some of the reasons fell outside of the usual categories and included statements in the genre of taking a walk, walking a dog, sightseeing, or going shopping.

The differences in the tenor of, facilities in, and commercial or residential composition of each site are reflected in the various responses to the question of why people were at the sites. The Oppenheim (Work #4) and the Nemec (Work #7) sites, for example, were on highly trafficked streets (see Chapter 4, Figures 4.8, 4.14) and had a greater number of people who said they were on their way somewhere than other sites had (22.27% On Way To average vs. 80% and 38.10%, respectively). Similarly, the Haas mural (Work #8), which is not on a highly-trafficked street but in a SoHo neighborhood, also had a high number of "on way to" responses (52.17%). It is

presumed this is because the residents who live nearby were interviewed when going about their business after leaving their lofts, or else they were people who had business in this artist area (Occupation, Student/Artist = 52.17% Work #8, Table 7.1).

There were no responses from people for relaxing, however, in any of these three places (Works #4, #7 and #8) which were without seats and apparently used mostly as thoroughfares by the interviewees. Compare this to S. Johnson's work (#6) which is in a park with seating availability (see Chapter 4, Figure 4.13), where an overwhelming percentage of people interviewed said the reason they came to the site was to relax or take a break (66.67%). Similarly, the site of the Calder piece (Work #3) had seating and people also said they came to relax (60%) even though it was a commercial area. (At the Pepper piece which has a base on which to sit [Work #2] just across the street from the Calder site, 45% of the interviewees reported they relaxed or took a break there.) Again, it should be noted the Calder site is the same site where the Castoro piece had been installed earlier when only 30% of those interviewed said they went there to relax or take a break. The previously noted differences in the time of the interviews and the newness

of the site--the possibility that the first-time visitors in the Castoro interviewees had not formed the habits of taking a break at the site which may have been later developed by more regular users of the space--may account for this difference.

Overall, profiles can be seen for each site and art type by inspecting the shadowed portions of each column of Table 7.1. These shadowed portions indicate the highest percentage responses in each category of demographic factors and the additional descriptors. By reading down the columns for the shadowed areas one can describe each work by population and use factors. By reading across the rows, the predominant characteristics of the entire sample can be seen.

The Observed Population

As these data show, except for cultural background, we will be able to ascertain the relationship between demographic variables and people's evaluation and experience of public art. There is enough variation in each category to allow such analyses.

A question could be raised as to whether the interview sample represents the people who usually are at these sites. Although we could not use our observational method to assess age or cultural background, we do have

one demographic variable--gender--on which the interviewed sample (both within and across sites) can be compared to the people present during our observations.

The comparison shows that the people who were interviewed were most times a fair proportionate subset of the observed population of men and women. In three cases the percentages of men and women interviewed were different from those observed at the sites (Works #4, #6, #9, Table 7.2). At these sites women were underrepresented in the interviewed population due to high refusal rates from women and the greater willingness of men to be interviewed. Yet, even at these sites, a comparison of demographic information can be undertaken because there are enough men and women at each site.

TABLE 7.2
Average Percentages of Observed(a) and Interviewed
Men and Women Across Sites

| | <u>Observed</u> | | <u>Interviewed</u> | |
|---------------|-----------------|---------|--------------------|---------|
| | % Men | % Women | % Men | % Women |
| Works: | | | | |
| 1 | 64.00 | 36.00 | 70.00 | 30.00 |
| 2 | 51.00 | 49.00 | 55.00 | 45.00 |
| 3 | 65.00 | 35.00 | 65.00 | 35.00 |
| 4 | 62.00 | 38.00 | 90.00 | 10.00 |
| 5 | 57.00 | 43.00 | 64.00 | 36.00 |
| 6 | 49.00 | 51.00 | 71.00 | 29.00 |
| 7 | 53.00 | 47.00 | 57.00 | 43.00 |
| 8 | 53.00 | 47.00 | 61.00 | 39.00 |
| 9 | 49.00 | 51.00 | 65.00 | 35.00 |
| <u>Totals</u> | 55.88% | 44.11% | 66.44% | 33.55% |

| | <u>n's</u> | | | <u>n's</u> | | |
|---|---------------|-------|---------------|---------------|-------|--------------|
| | Men | Women | <u>Total</u> | Men | Women | <u>Total</u> |
| 1 | 125 | 71 | 196 | 14 | 6 | 20 |
| 2 | 72 | 69 | 141 | 11 | 9 | 20 |
| 3 | 134 | 73 | 207 | 13 | 7 | 20 |
| 4 | 33 | 20 | 53 | 18 | 2 | 20 |
| 5 | 34 | 26 | 60 | 14 | 8 | 22 |
| 6 | 43 | 44 | 87 | 15 | 6 | 21 |
| 7 | 36 | 32 | 68 | 12 | 9 | 21 |
| 8 | 47 | 41 | 88 | 14 | 9 | 23 |
| 9 | 109 | 112 | 221 | 11 | 6 | 17 |
| | <u>n= 633</u> | 488 | <u>N=1121</u> | <u>n= 122</u> | 62 | <u>N=184</u> |

(a) Average from observations of both observers during a five minute period.

The Analytic Paradigm

In the analyses that follow, peoples' awareness of, attitudes toward, and experiences of public art will be looked at in terms of the factors described above. They will include the demographic and additional population descriptors of people as well as the characteristics of the places and the works of art. In other words, we will attempt to clarify which combination of factors made a difference for people in experiencing public artworks and places. Was it who was viewing the works, for example, and/or how often they were at the sites, and/or the properties of the sites, and/or characteristics of the works of art, and, under what sorts of conditions did these occur?

These and other questions and combinations of factors are shown schematically in Table 7.3. It illustrates possible main effects for single variables (i.e., gender, for example, or seating availability) and also possible interactions or transactions among them (i.e., the combination of work of art or art type and density, for example, or gender, frequency of visits, art type, and density) and their effects on the experience of public art and sites. The evaluations of artworks, reflecting the experience of them, were selected on the bases of

those receiving the most responses in the possible evaluation categories. Of these, only the significant effects of single factors or interactions of combinations of factors will be reported.

Table 7.3

The Analytic Paradigm: The Distribution of Artworks Into the Art, Demographic and Place Categories Used for Study, and the Schematic Illustration of their Interrelationships

| Art Types & Works | Density | Seating | Place |
|-------------------------------|----------|---------|-------------|
| | Low-High | No-Yes | Res-Comm(a) |
| Demographics | - | - | - |
| sex- | - | - | - |
| age- | - | - | - |
| education- | #1-#1 | -#1 | - |
| occupation- | #2-#2 | -#2 | - |
| Abstract (#1 - #4) | #3-#3 | #4-#3 | - |
| Descriptors | #4-#4 | - | - |
| frequency- | - | - | - |
| duration- | - | - | - |
| reason- | - | - | - |
| <hr/> | | | |
| Demographics | - | - | - |
| sex- | - | - | - |
| age- | - | - | - |
| education- | #6-#6 | - | - |
| occupation- | - | #7-#6 | - |
| Representational (#6 - #7) | #7-#7 | - | - |
| Descriptors | - | - | - |
| frequency- | - | - | - |
| duration- | - | - | - |
| reason- | - | - | - |
| <hr/> | | | |
| Demographics | - | - | - |
| sex- | - | - | - |
| age- | - | - | - |
| education- | #8-#8 | - | - |
| occupation- | - | - | #8-#9 |
| Mural (#8 -#9) | #9-#9 | - | - |
| Descriptors | - | - | - |
| frequency- | - | - | - |
| duration- | - | - | - |
| reason- | - | - | - |

(a) "Res-Comm" = Residential or Commercial area.

Note: The dependent variables that will fill-in the figure are people's evaluations of the artworks.

(The numbers #1-#9 refer to the works of art as previously designated. Work #5 is omitted; it has not been generally included in the analyses.)

Footnotes

1. Responses to: "Does the art add in the setting?" for Abstract Art with Work #5 = 52.94%; without Work #5 = 66.25%.
"Does the art detract?" for Abstract Art with Work #5 = 33.33%; without Work #5 = 17.50%.

Chapter Eight

Results Two: The Responses to Public Artworks and Their Settings

The Range of People's Responses to the Art

Before examining which specific factors influenced people's evaluations of the art, the range of their evaluations must be known. Table 8.1 shows samples of frequent responses and the evaluation categories into which they were coded, and Table 8.2 shows the questions that had the highest frequencies of responses and the percentages of these responses in the coded evaluation categories. The most frequent responses in the evalua-

Table 8.1
Sample Evaluations (a) FROM EACH Selected Category (b) of
Interviewee Responses to Artworks

Questions and
Coding Categories

Sample Evaluations

What do you think of the art?

-General Negative....."I don't like it." "Not my favorite."
-Physical Negative....."Eyesore." "Too, black, horrid."
-Function Negative....."Blocks off the other side."
-Fit Negative....."Setting's not congenial to the piece."

+General Positive....."Fantastic." "Catches your eye."
+Physical Positive....."Beautiful." "I like the material."
+Function Positive....."An oasis." "It's visual relief."
+Fit Positive....."It blends in." "It fits here."
N = 177(c)

-Affect Negative....."Not inspiring." "Dark, evil."
-Associate Negative....."Reminds me of burned things."
-Feeling Negative....."Gloomy looking." "Too mysterious."

+Affect Positive....."It gives me ideas." "It's fun."
+Associate Positive....."Looks like candy wrappers." "A toy."
+Feeling Positive....."Soothing." "Intriguing."
N = 98

What does the art mean to you?

-Nothing....."Nothing."
-Neutral....."Not purposeful." "Just an illusion."
-General Negative....."No taste." "It's pessimistic."
+General Positive....."Interesting." "Something to look at."
N = 171

-Reminds of Negative....."Burned buildings." "Fear in the city."
-Produces Emotion Negative...."Depressing." "Emotional absence."
-(Physical Features Negative)."Dark." "Not nice."

+Reminds of Positive....."Like people here." "Life & its phases."
+Produces Emotion Positive...."Relaxed." "Moving work, rings true."
+(Physical Features Positive)."Attractive." "So nice it adds here."
N = 91

What did the artist intend to communicate?

-Don't Know....."I don't know."
-Nothing....."Nothing."
-Emotion Negative....."It's intrusive."
-Feeling Negative....."Makes me unhappy." "Haunt you."

+Emotion Positive....."Takes away the blahs."
+Feeling Positive....."Gives life to the street."
N = 72

What does the art make you think of?

-General Negative....."It didn't strike me."
+General Positive....."Gracefulness."
N = 159

-Object/Animal Negative....."Barrier." "Piece of construction."
-Feeling Negative....."It's cold." "Makes me mad."
-(Physical Features Negative)."Lacks dynamism." "Like truck hit it."

+Object/Animal Positive....."People together." "Oasis."
+Feeling Positive....."It's inviting." "Real sense of humor."
+(Physical Features Positive)."I like the motion." "Shiney."
N = 133

Does the art add, detract, or is neutral in the setting?

-Detracts.....
-Neutral..... (Mutually exclusive choices.)
+Adds.....
N = 184

Should the art be removed, replaced, or left where it is?

-Remove.....
-Replace..... (Mutually exclusive choices.)
+Leave.....
N = 184

- (a) Complete codebook in Appendix D.
- (b) Selected on the bases of highest response frequencies.
- (c) All N's reflect numbers of people responding to the questions within the categories shown. Where there are two N's for the same question, it means not everyone responded in the second tier of finer coding categories for the question. Where there is no N, the N is the same as that for the next grouping below. (Total N = 184.)

Table 8.2
 Frequencies and Percentages of Interviewees Giving Evaluations in Selected Categories (a) of Responses (b) to the Art for Each Work and Art Type

| Evaluation Categories: | Work; | | | | Abstract | | | | Representational |
|---|------------------|------------------|------------------|--------------|-------------------|--------------|------------------|------------------|------------------|
| | 1 | 2 | 3 | 4 | 6 | 7 | 8 | | |
| What do you think of the art? | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | |
| General Negative | (11) 55.00 | (4) 22.22 | (8) 42.11 | (4) 22.22 | (27) 36.00 | (1) 5.26 | (1) 4.76 | (2) 5.00 | |
| Physical Negative | (5) 25.00 | (1) 5.56 | (3) 15.79 | (3) 16.69 | (12) 16.00 | (1) 5.26 | (8) 38.10 | (9) 22.50 | |
| Function Negative | (2) 10.00 | (0) 0 | (0) 0 | (2) 11.11 | (4) 5.33 | (1) 5.26 | (2) 9.52 | (3) 7.50 | |
| Fit Negative | (3) 15.00 | (0) 0 | (1) 5.26 | (1) 5.26 | (5) 6.67 | (0) 0 | (1) 4.76 | (1) 2.50 | |
| General Positive | (7) 35.00 | (14) 77.78 | (10) 52.85 | (13) 72.22 | (44) 58.67 | (15) 78.95 | (16) 76.19 | (31) 77.50 | |
| Physical Positive | (4) 20.00 | (4) 22.22 | (0) 0 | (9) 50.00 | (17) 22.67 | (7) 36.84 | (5) 23.81 | (12) 30.00 | |
| Function Positive | (1) 5.00 | (1) 5.56 | (2) 10.53 | (4) 22.22 | (8) 10.67 | (3) 15.79 | (7) 33.33 | (10) 25.00 | |
| Fit Positive | (0) 0 | (1) 5.56 | (0) 0 | (0) 0 | (1) 1.33 | (2) 10.53 | (3) 14.29 | (5) 12.50 | |
| Affect Negative | [n=20] (2) 15.38 | [n=18] (5) 55.56 | [n=19] (3) 42.86 | [n=18] (0) 0 | [n=75] (10) 25.64 | [n=19] (0) 0 | [n=21] (1) 7.69 | [n=40] (1) 4.50 | |
| Associate Negative | (5) 38.46 | (0) 0 | (0) 0 | (1) 10.00 | (6) 15.38 | (1) 11.11 | (0) 0 | (1) 4.50 | |
| Feeling Negative | (2) 15.38 | (0) 0 | (0) 0 | (0) 0 | (2) 5.13 | (0) 0 | (4) 30.77 | (4) 18.18 | |
| Affect Positive | (3) 23.08 | (3) 33.33 | (3) 42.86 | (3) 30.00 | (12) 30.77 | (7) 77.78 | (7) 52.85 | (14) 63.64 | |
| Associate Positive | (1) 7.69 | (0) 0 | (1) 14.29 | (4) 40.00 | (6) 15.38 | (2) 22.22 | (4) 30.77 | (6) 27.27 | |
| Feeling Positive | (0) 0 | (0) 0 | (1) 14.29 | (2) 20.00 | (3) 7.69 | (1) 11.11 | (2) 15.38 | (3) 13.64 | |
| | [n=13] | [n=9] | [n=7] | [n=10] | [n=39] | [n=9] | [n=13] | [n=22] | |
| What does the art mean to you? | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | |
| Nothing | (9) 52.94 | (17) 89.47 | (13) 68.42 | (12) 63.16 | (51) 68.92 | (9) 45.00 | (3) 16.67 | (12) 31.50 | |
| Neutral | (0) 0 | (0) 0 | (1) 5.26 | (0) 0 | (1) 1.35 | (1) 5.00 | (0) 0 | (1) 2.60 | |
| General Negative | (5) 29.41 | (1) 5.26 | (1) 5.26 | (0) 0 | (7) 9.46 | (0) 0 | (3) 16.67 | (3) 7.80 | |
| General Positive | (2) 11.76 | (1) 5.26 | (4) 21.05 | (6) 31.58 | (13) 17.57 | (8) 40.00 | (10) 48.56 | (18) 47.30 | |
| Reminds of Negative | [n=17] (7) 41.18 | [n=19] (1) 11.11 | [n=19] (0) 0 | [n=19] (0) 0 | [n=74] (8) 19.51 | [n=20] (0) 0 | [n=18] (4) 23.53 | [n=38] (4) 14.29 | |
| Produce Emotion Neg | (4) 30.77 | (1) 11.11 | (1) 10.00 | (0) 0 | (6) 14.63 | (0) 0 | (6) 35.29 | (6) 21.43 | |
| Reminds of Positive | (3) 23.08 | (2) 22.22 | (3) 30.00 | (2) 22.22 | (10) 24.39 | (7) 33.33 | (7) 41.48 | (14) 50.00 | |
| Produce Emotion Pos | (1) 7.69 | (4) 44.44 | (2) 20.00 | (5) 25.00 | (12) 29.27 | (4) 36.36 | (5) 29.41 | (9) 32.14 | |
| | [n=13] | [n=9] | [n=10] | [n=9] | [n=41] | [n=11] | [n=17] | [n=28] | |
| What does the art communicate? | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | |
| Don't Know | (2) 25.00 | (3) 37.50 | (2) 25.00 | (2) 25.00 | (9) 28.13 | (2) 25.00 | (0) 0 | (2) 12.50 | |
| Nothing | (2) 25.00 | (2) 25.00 | (0) 0 | (4) 50.00 | (8) 25.00 | (1) 12.50 | (0) 0 | (1) 6.25 | |
| Emotion Negative | (1) 12.50 | (0) 0 | (0) 0 | (0) 0 | (1) 3.13 | (0) 0 | (4) 50.00 | (4) 25.00 | |
| Feeling Negative | (1) 12.50 | (0) 0 | (0) 0 | (0) 0 | (1) 3.13 | (0) 0 | (4) 50.00 | (4) 25.00 | |
| Emotion Positive | (0) 0 | (1) 12.50 | (5) 62.50 | (2) 25.00 | (8) 25.00 | (3) 37.50 | (0) 0 | (3) 18.75 | |
| Feeling Positive | (1) 12.50 | (1) 12.50 | (0) 0 | (0) 0 | (2) 6.25 | (1) 12.50 | (0) 0 | (1) 6.25 | |
| | [n=8] | [n=8] | [n=8] | [n=8] | [n=32] | [n=8] | [n=8] | [n=16] | |
| What does the art make you think of? | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | |
| General Negative | (6) 42.86 | (0) 0 | (1) 5.00 | (4) 21.05 | (11) 15.71 | (2) 10.00 | (5) 25.00 | (7) 17.50 | |
| General Positive | (6) 42.86 | (9) 52.94 | (11) 57.89 | (14) 73.68 | (40) 57.14 | (13) 65.00 | (12) 60.00 | (25) 62.50 | |
| Object/Animal Neg. | [n=14] (8) 57.14 | [n=17] (0) 0 | [n=20] (1) 7.69 | [n=19] (0) 0 | [n=70] (9) 16.36 | [n=20] (0) 0 | [n=20] (0) 0 | [n=40] (0) 0 | |
| Feeling Negative | (3) 21.43 | (0) 0 | (0) 0 | (1) 6.25 | (4) 7.27 | (0) 0 | (3) 20.00 | (3) 9.60 | |
| Object/Animal Pos. | (5) 35.71 | (9) 75.00 | (12) 92.31 | (14) 87.50 | (40) 72.73 | (12) 75.00 | (2) 13.33 | (14) 45.16 | |
| Feeling Positive | (1) 7.14 | (3) 25.00 | (0) 0 | (5) 31.25 | (9) 16.36 | (6) 37.50 | (11) 69.23 | (17) 54.84 | |
| | [n=14] | [n=12] | [n=13] | [n=16] | [n=55] | [n=16] | [n=15] | [n=31] | |
| Does the art add to the setting? | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | |
| Detracts | (11) 55.00 | (0) 0 | (2) 10.00 | (1) 5.00 | (14) 17.50 | (0) 0 | (0) 0 | (0) 0 | |
| Neutral | (2) 10.00 | (4) 20.00 | (4) 20.00 | (3) 15.00 | (13) 16.35 | (2) 9.52 | (2) 9.52 | (4) 9.52 | |
| Adds | (7) 35.00 | (16) 80.00 | (14) 70.00 | (16) 80.00 | (53) 66.25 | (19) 90.48 | (19) 90.48 | (36) 90.48 | |
| Should the art be removed, replaced, or left in place? | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | |
| Remove | (6) 30.00 | (0) 0 | (4) 20.00 | (4) 20.00 | (14) 17.50 | (0) 0 | (1) 4.76 | (1) 2.31 | |
| Replace | (7) 35.00 | (5) 25.00 | (3) 15.00 | (2) 10.00 | (17) 21.25 | (1) 4.76 | (6) 28.57 | (7) 16.67 | |
| Leave | (7) 35.00 | (15) 75.00 | (13) 65.00 | (14) 70.00 | (49) 61.25 | (20) 95.24 | (14) 66.67 | (34) 80.95 | |
| | [n=20] | [n=20] | [n=20] | [n=20] | [n=80] | [n=21] | [n=21] | [n=42] | |

(a) Selected people
 (b) Responses of 1 category people when ever for for

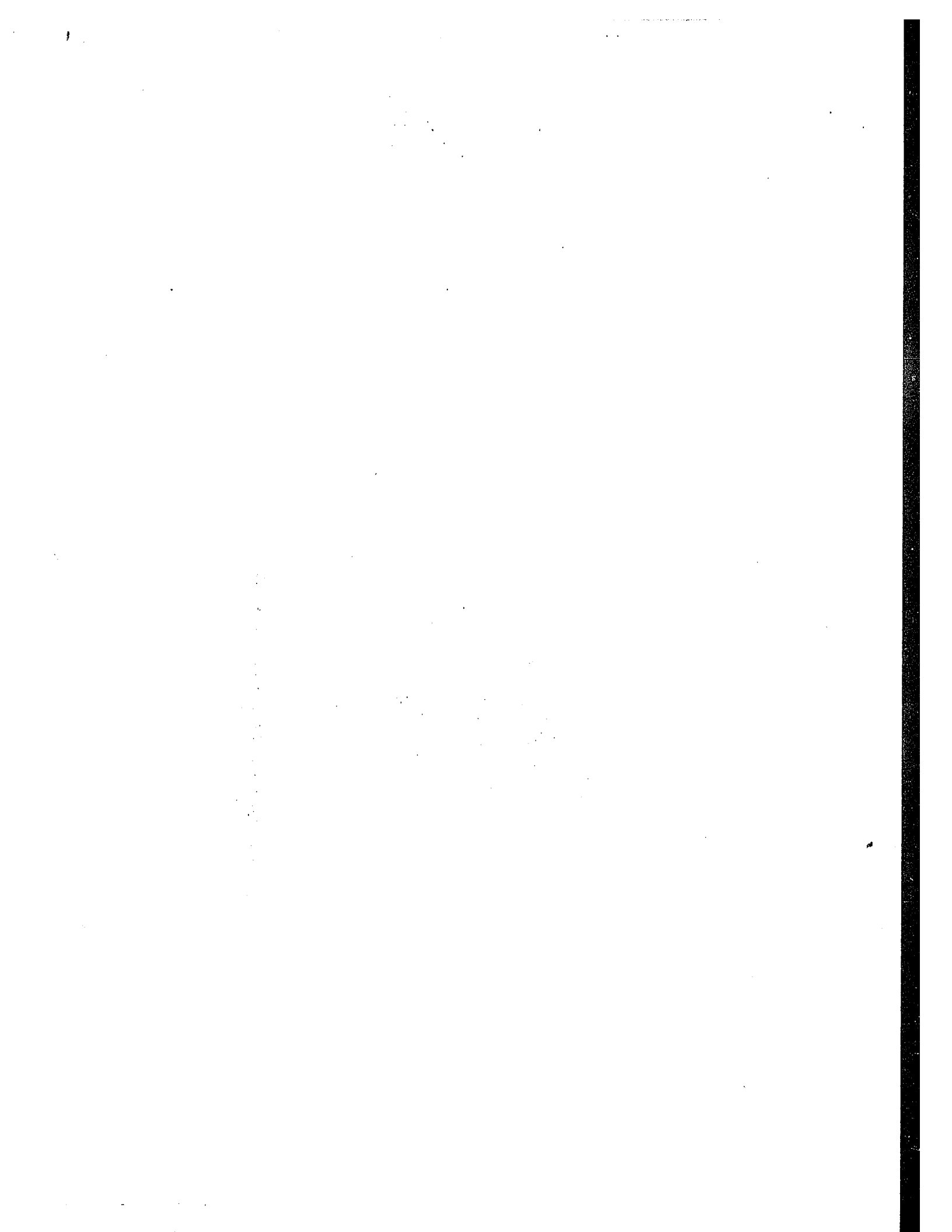


Table 8.2

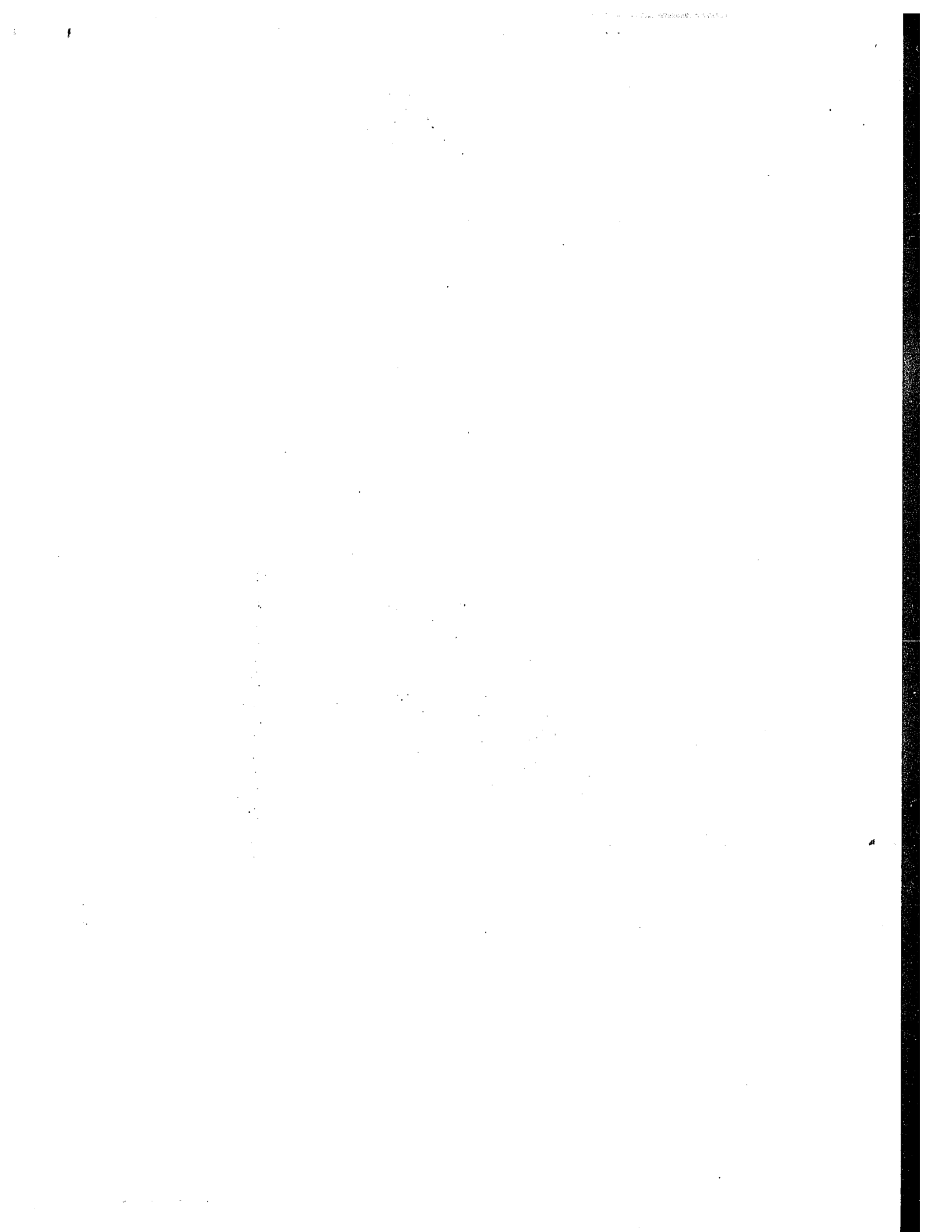
Frequencies and Percentages of Interviewees Giving Evaluations Selected Categories (a) of Responses (b) to the Artworks for Each Work and Art Type

| Abstract | 6 | 7 | Representational | 8 | 9 | Mural | Total | 5 |
|---|---|---|---|--|---|--|--|---|
| (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % | (f) % |
| (27) 36.00 (12) 16.00 (4) 5.33 (5) 6.67 | (1) 5.26 (1) 5.26 (1) 5.26 (0) 0 | (1) 4.76 (8) 38.10 (2) 9.52 (1) 4.76 | (2) 5.00 (9) 22.50 (3) 7.50 (1) 2.50 | (2) 8.70 (0) 0 (0) 0 (0) 0 | (6) 35.29 (4) 23.53 (1) 5.88 (0) 0 | (8) 20.00 (4) 10.00 (1) 2.50 (0) 0 | (37) 23.87 (25) 16.13 (8) 5.16 (6) 3.87 | (21) 95.45 (12) 51.52 (3) 13.64 (2) 9.09 |
| (44) 58.67 (17) 22.67 (8) 10.67 (1) 1.33 [n=75] | (15) 78.95 (7) 36.84 (3) 15.79 (2) 10.53 [n=19] | (16) 76.19 (5) 23.81 (7) 33.33 (3) 14.29 [n=21] | (31) 77.50 (12) 30.00 (10) 25.00 (5) 12.50 [n=40] | (19) 82.61 (9) 39.13 (8) 34.78 (2) 8.70 [n=23] | (10) 58.82 (3) 17.65 (3) 17.65 (0) 0 [n=17] | (29) 72.50 (12) 30.00 (11) 27.50 (2) 5.00 [n=40] | (104) 67.10 (41) 26.45 (29) 18.71 (8) 5.16 [n=155] | (1) 4.55 (0) 0 (2) 9.09 (0) 0 [n=22] |
| (10) 25.64 (6) 15.38 (2) 5.13 | (0) 0 (1) 11.11 (0) 0 | (1) 7.69 (0) 0 (4) 30.77 | (1) 4.55 (1) 4.55 (4) 18.18 | (0) 0 (0) 0 (0) 0 | (3) 30.00 (3) 30.00 (0) 0 | (3) 13.04 (3) 13.04 (0) 0 | (14) 16.67 (10) 11.90 (6) 7.14 | (9) 64.29 (10) 71.43 (1) 7.14 |
| (12) 30.77 (6) 15.38 (3) 7.69 [n=39] | (7) 77.78 (2) 22.22 (1) 11.11 [n=9] | (7) 53.85 (4) 30.77 (2) 15.38 [n=13] | (14) 63.64 (6) 27.27 (3) 13.64 [n=22] | (10) 76.92 (0) 0 (4) 30.77 [n=13] | (4) 40.00 (0) 0 (2) 20.00 [n=10] | (14) 60.87 (3) 13.04 (6) 26.09 [n=23] | (40) 47.62 (15) 17.86 (12) 14.29 [n=84] | (1) 7.14 (0) 0 (1) 7.14 [n=14] |
| (51) 68.92 (1) 1.35 (7) 9.46 (13) 17.57 [n=74] | (9) 45.00 (1) 5.00 (0) 0 (8) 40.00 [n=20] | (3) 16.67 (0) 0 (3) 16.67 (10) 55.56 [n=18] | (12) 31.58 (1) 2.63 (3) 7.89 (18) 47.37 [n=38] | (6) 28.57 (3) 14.29 (2) 9.52 (10) 47.62 [n=21] | (9) 52.94 (0) 0 (3) 17.65 (5) 29.41 [n=17] | (15) 39.47 (3) 7.89 (5) 13.16 (15) 39.47 [n=38] | (78) 52.00 (5) 3.33 (15) 10.00 (46) 30.67 [n=150] | (16) 76.19 (0) 0 (5) 23.81 (0) 0 [n=21] |
| (8) 19.51 (6) 14.63 | (0) 0 (0) 0 | (4) 23.53 (6) 35.29 | (4) 14.29 (6) 21.43 | (0) 0 (0) 0 | (0) 0 (1) 14.29 | (0) 0 (1) 6.67 | (12) 14.29 (13) 15.48 | (1) 14.29 (3) 42.86 |
| (10) 24.39 (12) 29.27 [n=41] | (7) 67.64 (2) 36.36 [n=11] | (7) 41.48 (5) 29.41 [n=17] | (14) 50.00 (9) 32.14 [n=28] | (5) 62.50 (5) 62.50 [n=8] | (3) 42.86 (5) 71.43 [n=7] | (8) 53.33 (10) 66.66 [n=15] | (32) 38.10 (31) 36.90 [n=84] | (0) 0 (0) 0 [n=7] |
| (9) 28.13 (8) 25.00 (1) 3.13 (1) 3.13 | (2) 25.00 (1) 12.50 (0) 0 (0) 0 | (0) 0 (0) 0 (4) 40.00 (4) 50.00 | (2) 12.50 (1) 6.25 (4) 25.00 (4) 25.00 | (0) 0 (4) 50.00 (0) 0 (0) 0 | (2) 25.00 (1) 12.50 (0) 0 (0) 0 | (2) 12.50 (5) 31.25 (0) 0 (0) 0 | (13) 20.31 (14) 21.88 (5) 7.81 (5) 7.81 | (6) 71.00 (1) 12.50 (0) 0 (0) 0 |
| (8) 25.00 (2) 6.25 [n=32] | (3) 37.50 (1) 12.50 [n=8] | (0) 0 (0) 0 [n=8] | (3) 18.75 (1) 6.25 [n=16] | (1) 12.50 (0) 0 [n=8] | (2) 25.00 (2) 25.00 [n=8] | (3) 18.75 (2) 12.50 [n=16] | (14) 21.88 (5) 7.81 [n=64] | (1) 12.50 (0) 0 [n=8] |
| (11) 15.71 (40) 57.14 [n=70] | (2) 10.00 (13) 65.00 [n=20] | (5) 25.00 (12) 60.00 [n=20] | (7) 17.50 (25) 62.50 [n=40] | (1) 6.25 (14) 87.50 [n=16] | (4) 36.36 (6) 54.55 [n=11] | (5) 18.52 (20) 74.04 [n=27] | (23) 16.79 (85) 62.04 [n=137] | (18) 81.82 (1) 4.55 [n=22] |
| (9) 16.36 (4) 7.27 | (0) 0 (0) 0 | (0) 0 (3) 20.00 | (0) 0 (3) 9.68 | (0) 0 (1) 5.88 (0) 0 | (0) 0 (1) 9.09 | (1) 3.57 (1) 3.57 | (10) 8.77 (8) 7.02 | (15) 78.95 (8) 42.11 |
| (40) 72.73 (9) 16.36 [n=55] | (12) 75.00 (6) 37.50 [n=16] | (2) 13.33 (11) 68.33 [n=15] | (14) 45.16 (17) 54.84 [n=31] | (6) 35.29 (4) 23.53 [n=17] | (5) 45.45 (5) 45.45 [n=11] | (11) 39.29 (9) 32.14 [n=28] | (65) 57.02 (35) 30.70 [n=114] | (1) 5.26 (2) 10.53 [n=19] |
| (14) 17.50 (13) 16.35 (53) 66.25 | (0) 0 (2) 9.52 (19) 90.48 | (0) 0 (2) 9.52 (19) 90.48 | (0) 0 (4) 9.52 (38) 90.48 | (0) 0 (3) 13.04 (20) 86.26 | (2) 11.76 (1) 5.88 (14) 82.15 | (2) 5.00 (4) 10.00 (34) 85.00 | (16) 9.88 (21) 12.96 (125) 77.16 | (20) 90.91 (1) 4.55 (1) 4.55 |
| (14) 17.50 (17) 21.25 (49) 61.25 | (0) 0 (1) 4.76 (20) 95.24 | (1) 4.76 (6) 28.57 (14) 68.87 | (1) 2.38 (7) 16.67 (34) 80.95 | (2) 8.70 (1) 4.35 (20) 86.96 | (3) 17.65 (5) 29.41 (9) 52.94 | (5) 12.50 (6) 15.00 (29) 72.50 | (20) 12.35 (30) 18.52 (112) 69.14 | (11) 50.00 (9) 40.91 (2) 9.09 |

(a) Selected Categories based on number of responses and number of people responding to ensure sample size.
 (b) Responses do not always equal 100% because the base is the number of responses in each category. Some people did not respond in all categories, others in more than one. All n's refer to numbers of people, not responses.

Where there are two n's for the same question, it means not everyone responded in the second tier of finer coding categories for the question. Where there is no n, the n is the same as that for the next grouping below. (Total N = 184.)

80 21 21 42 23 17 40 162 22



tion sub-categories were used as a basis for selecting which items to use for reasonable further analyses. These choices were subsequently narrowed on the basis of which showed significant results in the overall analyses of variance performed on the entire sample (see Tables 8.4 and 8.5, pp. 170 & 171), and by the analysis of variance performed for a nested design which showed the contribution of individual works as well as of art types to evaluations (Table 8.3, p. 168).

The only frequent, coded responses for which significant relationships were found as a function of artworks or types of art were: general evaluations of the art, evaluations of the physical features, affective feelings, associations, whether the art added to the setting, and whether the art should be left in place. Other responses to questions, such as: the function of the artwork ("It blocks off the other side"), its meaning ("Nothing," "Something to look at"), or what the artist intended to communicate ("Just to give life to the street") were not significantly differentiated by any relationships to variables of the artworks or types, the people, or the conditions of the places.

It can be seen (Table 8.2, Total column) that in response to the question, "What do you think of that work

of art?", evaluations most given were the generally negative and positive evaluations (90.97% = combined general negative [23.87%] + positive evaluations [67.10%], Total column, n = 155) . The next most frequent responses were those which included negative or positive evaluations of physical features of the art (42.58% = combined physical features [16.13% negative + 26.45% positive], Total column, n = 155).

The other strong responses to this question were evaluations which included an emotional or affective component (64.27% = combined affect [16.67% negative + 47.62% positive], Total column, n = 84), or responses which indicated associations to other things which had been elicited by the art (29.75% = combined associations, [11.90% negative + 17.86% positive], Total column, n = 84). Also, both whether people thought the art added to the setting ("Does the art add [77.16%], detract [9.88%], or is neutral [12.96%] in the place?") and whether they thought the art should be left in place or not ("Should the art be removed [12.35%], replaced [18.52%], or left [69.14%] where it is?") were responded to by 100% of the sample (N = 162) and their inclusion ensured a sample size large enough for analyses. (They also were differentiated by significant effects in the analyses of vari-

ance as a function of artworks and art types, as were all the selected evaluations [Tables 8.3, 8.4 and 8.5].)

Overall, Table 8.2 not only shows the profiles of evaluations given for each piece by reading down the columns for the shaded boxes (and each art type and total by reading for the underlined values), but it also shows which categories received most responses by reading across from the variables. The most striking information from the table is the overwhelming number of positive evaluations given to all art. Only in specific instances, most notably in Castoro (55% General negative, Work #1) and especially in Serra (95.45% General negative, Work #5), is a negativity to the art expressed. It should be noted, however, that the general negative evaluation of Castoro's work is mitigated by positivity on other evaluations, although that for Serra is not. For example, Castoro's work receives general positive evaluations (35%) and positive evaluations of its physical features (20%) while those evaluations for Serra are, respectively, negligible (4.55%) or absent (0%).

These data show support for the first two of the "emergent" findings cited at the beginning of Chapter 7 (p. 134): people in general evaluated public artworks positively (see Total column, Table 8.2), and their eva-

valuations included more than unidirectional liking or disliking (read columns to shaded boxes for each work, Table 8.2). This latter finding is supported by the different patterns of responses which show that each work varies in its evaluations in terms of the inclusion of physical factors, emotional components or associations elicited by each work. The range of factors included in the evaluations of the works indicate some unique combinations .

The Relationship Between Art Types, Artworks and Evaluations of Art

Given these differing evaluations for each work of art, it was necessary to investigate whether this variability made further analyses grouping them by art type unreasonable. The results of the analysis of the variance among the works which are nested within the art types are shown in Table 8.3 and indicate that we cannot always consider art type to be a legitimate conceptual grouping (Hypothesis 1, Chapter 7, p. 135) either for further analyses or for drawing conclusions about people's responses to art.

It can be seen that responses to art, when viewed as a function of individual works and of their grouping within types of art, differ according to the nature of the evaluations (Table 8.3). General negative evalu-

Table 8.3
Significant Effects for Evaluations as a Function
of Artworks or Art Types

| Source of Variance | | | | Evaluation |
|--------------------|------|------|-----------|----------------------------------|
| Artworks: | | | | Negative General |
| df | MS | F | P | |
| 5, 147 | .43 | 2.72 | <.05 * | |
| Art Types: | | | | |
| 2, 147 | 1.29 | 8.13 | <.001 *** | |
| Artworks: | | | | Positive General |
| df | MS | F | P | |
| 5, 147 | .55 | 2.65 | <.05 * | |
| Art Types: | | | | |
| 2, 147 | .54 | 2.62 | ns | |
| Artworks: | | | | Negative Physical |
| df | MS | F | P | |
| 5, 147 | .39 | 3.11 | <.01 ** | |
| Art Types: | | | | |
| 2, 147 | .16 | 1.23 | ns | |
| Artworks: | | | | Positive Physical |
| df | MS | F | P | |
| 5, 147 | .59 | 3.22 | <.01 ** | |
| Art Types: | | | | |
| 2, 147 | .10 | .57 | ns | |
| Artworks: | | | | Negative Affect |
| df | MS | F | P | |
| 5, 76 | .47 | 4.12 | <.001 *** | |
| Art Types: | | | | |
| 2, 76 | .33 | 2.93 | ns | |
| Artworks: | | | | Positive Affect |
| df | MS | F | P | |
| 5, 76 | .25 | 1.09 | ns | |
| Art Types: | | | | |
| 2, 76 | 1.04 | 4.48 | <.01 ** | |
| Artworks: | | | | Negative Associations |
| df | MS | F | P | |
| 5, 76 | .33 | 3.65 | <.001 *** | |
| Art Types: | | | | |
| 2, 76 | .08 | .92 | ns | |
| Artworks: | | | | Positive Associations |
| df | MS | F | P | |
| 5, 76 | .29 | 2.07 | ns | |
| Art Types: | | | | |
| 2, 76 | .14 | .97 | ns | |
| Artworks: | | | | The Work Adds to the Setting |
| df | MS | F | P | |
| 5, 154 | 2.66 | 8.41 | <.001 *** | |
| Art Types: | | | | |
| 2, 154 | 2.83 | 8.94 | <.001 *** | |
| Artworks: | | | | The Work Should be Left in Place |
| df | MS | F | P | |
| 5, 154 | 1.60 | 3.61 | <.001 *** | |
| Art Types: | | | | |
| 2, 154 | 1.70 | 3.82 | <.01 ** | |

ns = not significant.
* = p < .05 ; ** = p < .01 ; *** = p < .001

ations of the art and evaluations that included positive emotional (affective) components, were both significantly related to art type as were judgments of whether the work added to the setting and whether it should be removed or replaced. These latter two judgments as well as overall negative evaluations also varied significantly by each artwork. But for every other highly responded to evaluation from the question of what people think of an artwork (i.e., general positive evaluations, evaluations of physical features, negative affect, and negative associations), each work contributed to the evaluation rather than types of art. Positive associations were not significantly related to either the individual artworks or the collective category of art type.

These differences in the responses to individual artworks and types of art can be further specified from the analyses that showed which evaluations were related to pieces and to art types. The results are shown in Tables 8.4 and 8.5. Specifically, where general negative evaluations are related to type of art ($F[2, 147] = 8.13$, $p < .001$, Table 8.3), Abstract art is the art type which received significantly more of these negative evaluations than others, while Representational works received the least (see Table 8.5). It should be noted that, in

Table 8.4
Significant Findings(a) for Selected Evaluations(b)
of the Entire Sample(c) as a Function of
Each Work of Art (#1 - #9)

| Evaluation Categories: | General Negative | Physical Negative | Affect Negative | Association Negative | General Positive | Physical Positive | Affect Positive | Association Positive | Does the Art Add? | Should the Art Stay? |
|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|-----------------------|----------------------|------------------------|------------------------|
| Works of Art (#1 - #9) | | | | | | | | | | |
| 1- Castoro | (11) 55.00 n=20 | (5) 25.00 n=20 | (2) 15.38 n=13 | (5) 38.46 n=13 | (7) 35.00 n=20 | (4) 20.00 n=20 | (3) 23.08 n=13 | (1) 7.69 n=13 | (7) 35.00 n=20 | (7) 35.00 n=20 |
| 2- Pepper | (4) 22.22 n=18 | (1) 5.56 n=18 | (5) 55.56 n=9 *** | (0) 0 n=9 | (14) 77.78 n=18 *** | (4) 22.22 n=18 | (3) 33.33 n=9 | (0) 0 n=9 | (16) 80.00 n=20 *** | (15) 75.00 n=20 |
| 3- Calder | (8) 42.11 n=19 | (3) 15.79 n=19 | (3) 42.86 n=7 | (0) 0 n=7 | (10) 52.63 n=19 | (0) 0 n=19 | (3) 42.86 n=7 | (1) 14.29 n=7 | (14) 70.00 n=20 *** | (13) 65.00 n=20 |
| 4- Oppenheim | (4) 22.22 n=18 | (3) 16.67 n=18 | (0) 0 n=10 | (1) 10.00 n=10 | (13) 72.22 n=18 *** | (9) 50.00 n=18 *** | (3) 30.00 n=10 | (4) 40.00* n=10 | (16) 80.00 n=20 *** | (14) 70.00 n=20 |
| 5- Serra | (21) 95.45 n=22 *** | (12) 54.55 n=22 *** | (9) 64.29 n=14 *** | (10) 71.43 n=14 *** | (1) 4.55 n=22 | (0) 0 n=22 | (1) 7.14 n=14 | (0) 0 n=14 | (1) 4.55 n=22 | (2) 9.09 n=22 |
| 6- S.Johnson | (1) 5.26 n=19 | (1) 5.26 n=19 | (0) 0 n=9 | (1) 11.11 n=9 | (15) 78.95 n=19 *** | (7) 36.84 n=19 | (7) 77.78 n=9 ** | (2) 22.22 n=9 | (19) 90.48 n=21 *** | (20) 95.24 n=21 *** |
| 7- Nemeč | (1) 4.76 n=21 | (8) 38.10 n=21 | (1) 7.69 n=13 | (0) 0 n=13 | (16) 76.19 n=21 *** | (5) 23.81 n=21 | (7) 53.85 n=13 | (4) 30.77 n=13 | (19) 90.48 n=21 *** | (14) 66.67 n=21 |
| 8- Haas | (2) 8.70 n=23 | (0) 0 n=23 | (0) 0 n=13 | (0) 0 n=13 | (19) 82.61 n=23 *** | (9) 39.13 n=23 | (10) 76.92 n=13 ** | (0) 0 n=13 | (20) 86.96 n=23 *** | (20) 86.96 n=23 |
| 9- J.Johnson | (6) 35.29 n=17 | (4) 23.53 n=17 | (3) 30.00 n=10 | (3) 30.00 n=10 | (10) 58.82 n=17 | (3) 17.65 n=17 | (4) 40.00 n=10 | (3) 30.00 n=10 | (14) 82.35 n=17 *** | (9) 52.94 n=17 |
| | n=177 | n=177 | n=98 | n=98 | n=177 | n=177 | n=98 | n=98 | n=184 | n=184 |

- (a) Based on one-way analysis of variance. See Appendix E-1 for complete statistics.
 (b) Evaluations selected on the basis of frequency of responses great enough to allow analyses.
 (c) Total N = 184. Not all interviewees gave evaluations to all questions; some responded in more than one category, therefore percentages for negative-positive components of evaluations do not equal 100%.

* = p < .05 ; ** = p < .01 ; *** = p < .001

Table 8.5
 Significant Findings(a) for Selected Evaluations(b)
 of the Entire Sample(c) as a Function of
 Types of Art: Abstract, Representational and Mural

| Evaluation Categories: | General Negative | Affect Negative | Association Negative | General Positive | Affect Positive | Does the Art Add? | Should the Art Stay? |
|------------------------|------------------------|--------------------|----------------------|--------------------|-----------------------|------------------------|----------------------|
| Types of Art | (f)... (%) | | | | | | |
| Abstract | (27) 36.00 n=75 *** | (10) 25.64 n=39 | (6) 15.38 n=39 | (44) 58.67 n=75 | (12) 30.77 n=39 | (53) 66.25 n=80 | (49) 61.25 n=80 |
| Representational | (2) 5.00 n=40 | (1) 4.55 n=22 | (1) 4.55 n=22 | (31) 77.50 n=40 | (14) 63.64 n=22 ** | (38) 90.48 n=42 *** | (34) 80.95 n=42 * |
| Mural | (8) 20.00 n=40 | (3) 13.04 n=23 | (3) 13.04 n=23 | (29) 72.50 n=40 | (14) 60.87 n=23 ** | (34) 85.00 n=40 *** | (29) 72.50 n=40 |
| N= | 155 | 84 | 84 | 155 | 84 | 162 | 162 |

- (a) Based on one-way analysis of variance. See Appendix E-2 for complete statistics. Categories not reported had no significant effects.
- (b) Evaluations selected on the basis of frequency of responses great enough to allow analyses.
- (c) Total N = 162. Not all interviewees gave evaluations to all questions; significance is based only on those who responded.

* = p < .05 ; ** = p < .01 ; *** = p < .001

addition, general negative evaluations were also a function of the individual works (see Tables 8.2 and 8.4). Within the Abstract type, Castoro (Work #1) and Calder (Work #3) were more frequently negatively evaluated than Pepper (Work #2) and Oppenheim (Work #4), and J. Johnson (Work #9) received more negative responses than Haas (Work #8) in the Mural category.

Similarly, another evaluation affected by type of art was positive affect ($F[2, 76] = 4.48, p < .01$, Table 8.3). People gave more positive affective responses to the Representational and Mural art types ($F[2, 81] = 4.45, p = .01$, Table 8.5; Appendix E-2) than to the Abstract art.

For evaluations that the art added to the setting and that it should be left in its place, both the type of art and the individual works affected people's judgments (Table 8.3). Significantly more people felt that Representational and Mural works added to the setting ($F[2, 159] = 7.25, p = .001$, Table 8.5; Appendix E-2), compared to Abstract art. And more people were likely to feel that Representational works should remain in the setting ($F[2, 159] = 3.53, p < .05$) as compared to Murals or Abstract works.

For every other frequently given evaluation, respon-

ses were significantly related to the individual works of art rather than to art type (Table 8.3). The data reflecting this finding is shown in Table 8.4.

Summary.

Evaluations of artworks were affected by either individual works of art, type of art, or both. Generally positive, negative or positive physical aspects, negative affect, and negative association evaluations all were related to individual works. Evaluations of positive affect were related only to art type. And evaluations that were generally negative, or judged the art added, or should remain in its setting were related to both individual works and type of art.

For general negative evaluations, the type of art which received most of these evaluations was Abstract art while Representational works received the least. But for positive affective evaluations more people were likely to have these emotions for Representational works or Murals than for Abstract art. The judgment that the art added to the setting was also given by more people when the art was Representational or Mural. But more people were likely to say that the art should remain in its place, and not be replaced with another or removed, for Representational works as compared to Abstract or Mural

pieces.

The Relationships Among Gender, Place-Related
Variables, and Evaluations of Art

Art type and the density level of the sites crosscut and included the entire population who were interviewed, although seating availability--the other place-related variable--was nested within art type (see Analytic Paradigm, p. 157). Given the characteristics of people, both demographic and additional descriptors, that were unique to each site (see Chapter 7, Table 7.1, p. 138) it was not possible to analyze every descriptor with every evaluation as a function of place variables and art because the numbers of people in each instance would have been too small for reasonable conclusions to be drawn.

Gender, however, was a characteristic distributed in magnitude across sites and which therefore could be utilized to compare differences or similarities of people's evaluations as a function of types of art and the place-related variables. The following tables show the relationships among art type, density, and gender (Table 8.6), and seating availability, density, and gender (Table 8.7). (The significant relationships between the other descriptors of people and art type or place conditions will be presented later in two-way analyses of variance where the numbers of people in each instance

[n's] will remain sufficiently large.)

For both of these sets of variables (people and place-related), however, a note must be made about the presentation of the following results. Because effects for evaluations within types of art held for only general negative and affectively positive responses and evaluations that the art added to the setting or should be left in its place, only data from the results of these analyses as a function of descriptors of people and places will be presented. Analyses of the other evaluations (where the contribution of the effects of works was significant) as a function of individual works and people or place characteristics were not performed because such fine discriminations by each piece would have reduced the number of people (n's) and responses (%'s) to unacceptably low levels. (These findings will be inspected in two-way analyses of variance [Table 8.9 and 8.10] and the results, more unique to each work with its variables of people and place characteristics, will be discussed inferentially in the discussion of results, Chapter 10.)

Art Type, Density, and Gender

The results from the interactions of type of art with low or high densities of people in the place and the gender of interviewees are shown in Table 8.6. (The

Table 8.6
 Significant Findings(a) for People's Evaluations
 of Artworks as a Function of
 Art Type, Density, and Gender(b)

Question: "What do you think of that work of art?"

| Evaluation | Low Density | | General Positive | | A |
|----------------------------------|------------------|----------------|------------------|----------------|---|
| | General Negative | | Men | Women | |
| Art Type | Men | Women | Men | Women | |
| Abstract (n= 75) | 24.14% (7) | 25.00% (2) | 72.41% (21) | 75.00% (6) | |
| Representa- tional (n= 40) | 6.67% (1) | .00% | 60.00% (9) | 90.91% (10) | |
| Mural (n= 40) | 12.50% (2) | 28.57% (2) | 75.00% (12) | 71.43% (5) | |
| | n= 60 | 26 | 60 | 26 | |
| (N=155) (c) | | ** | n= 86 | | |

| Evaluation | High Density | | General Positive | | B |
|----------------------------------|------------------|----------------|------------------|-----------------|---|
| | General Negative | | Men | Women | |
| Art Type | Men | Women | Men | Women | |
| Abstract (n= 75) | 39.13% (9) | 60.00% (9) | 47.83% (11) | 40.00% (6) | |
| Representa- tional (n= 40) | 9.09% (1) | .00% | 81.82% (9) | 100.00% (3) | |
| Mural (n= 40) | 33.33% (3) | 12.50% (1) | 55.56% (5) | 87.50% (7) | |
| | n= 43 | 26 | 43 | 26 | |
| (N= 155) | | ** | n= 69 | | |

| Evaluation | Low Density | | Affect Positive | | C |
|----------------------------------|-----------------|----------------|-----------------|-----------------|----|
| | Affect Negative | | Men | Women | |
| Art Type | Men | Women | Men | Women | |
| Abstract (n= 39) | 12.50% (2) | 25.00% (1) | 43.75% (7) | 50.00% (2) | |
| Representa- tional (n= 22) | 14.29% (1) | .00% | 71.43% (5) | 100.00% (5) | ** |
| Mural (n= 23) | 12.50% (1) | 20.00% (1) | 50.00% (4) | 40.00% (2) | ** |
| | n= 31 | 14 | 31 | 14 | * |
| (N= 84) | | n= 45 | | | |

| Evaluation | High Density | | Affect Positive | | D |
|----------------------------------|-----------------|----------------|-----------------|-----------------|----|
| | Affect Negative | | Men | Women | |
| Art Type | Men | Women | Men | Women | |
| Abstract (n= 39) | 30.77% (4) | 50.00% (3) | 23.08% (3) | .00% | |
| Representa- tional (n= 22) | .00% | .00% | 42.86% (3) | 33.33% (1) | ** |
| Mural (n= 23) | 25.00% (1) | .00% | 50.00% (2) | 100.00% (6) | ** |
| | n= 24 | 15 | 24 | 15 | * |
| (N= 84) | | n= 39 | | | |

Question: "Do you think the art adds, detracts, or is neutral in the setting?"

Low Density

| Evaluation | Detracts | | Neutral | | Adds | |
|-----------------------------|----------------|----------------|----------------|----------------|----------------|--------------------|
| | .Men | Women. | .Men | Women. | .Men | Women. |
| Art Type | | | | | | |
| Abstract (n= 80) | 12.12% (4) | 11.11% (1) | 18.18% (6) | 11.11% (1) | 69.70% (23) | 77.78% (7) |
| Representational (n= 42) | .00% | .00% | 12.50% (2) | 16.67% (2) | 87.50% (14) | 83.33% (10) *** |
| Mural (n= 40) | 6.25% (1) | 14.29% (1) | 12.50% (2) | .00% | 81.25% (13) | 85.71% (6) *** |
| (N= 162) | n= 5 | 2 | 10 | 3 | 50 | 23 |

High Density

| Evaluation | Detracts | | Neutral | | Adds | |
|-----------------------------|----------------|----------------|----------------|----------------|-----------------|---------------------|
| | .Men | Women. | .Men | Women. | .Men | Women. |
| Art Type | | | | | | |
| Abstract (n= 80) | 21.74% (5) | 26.67% (4) | 26.09% (6) | .00% | 52.17% (12) | 73.33% (11) |
| Representational (n= 42) | .00% | .00% | .00% | .00% | 100.00% (11) | 100.00% (3) *** |
| Mural (n= 40) | .00% | .00% | 11.11% (1) | 12.50% (1) | 88.89% (8) | 87.50% (7) *** |
| (N= 162) | n= 5 | 4 | 7 | 1 | 31 | 21 |

- (a) Based on three-way analysis of variance. See Appendix E-3 for complete statistic.
 (b) Percents reflect coded responses in a category as opposed to no response for that category, negative or positive. N's within cells reflect numbers of people giving responses; N's outside cells reflect total people in the category.
 (c) Total N= 162 for works. Not all interviewees responded to all questions, some responded in more than one category.

Question: "Do you think the art should be removed, replaced, or left where it is?"

Low Density

| Evaluation | Remove | | Replace | | Leave | |
|-----------------------------|----------------|----------------|----------------|----------------|----------------|------------------|
| | .Men | Women. | .Men | Women. | .Men | Women. |
| Art Type | | | | | | |
| Abstract (n= 80) | 21.21% (7) | 11.11% (1) | 21.21% (7) | 11.11% (1) | 57.58% (19) | 77.78% (7) |
| Representational (n= 42) | 6.25% (1) | .00% | 6.25% (1) | 16.67% (2) | 87.50% (14) | 83.33% (10) * |
| Mural (n= 40) | 12.50% (2) | 14.29% (1) | 18.75% (3) | .00% | 68.75% (11) | 85.71% (6) |
| (N= 162) | n= 10 | 2 | 11 | 3 | 44 | 23 |

High Density

| Evaluation | Remove | | Replace | | Leave | |
|-----------------------------|----------------|----------------|----------------|----------------|----------------|------------------|
| | .Men | Women. | .Men | Women. | .Men | Women. |
| Art Type | | | | | | |
| Abstract (n= 80) | 13.04% (3) | 20.00% (3) | 26.09% (6) | 20.00% (3) | 60.87% (14) | 60.00% (9) |
| Representational (n= 42) | .00% | .00% | 18.18% (2) | 66.67% (2) | 81.82% (9) | 33.33% (1) * |
| Mural (n= 40) | 22.22% (2) | .00% | 33.33% (3) | .00% | 44.44% (4) | 100.00% (8) |
| (N= 162) | n= 5 | 3 | 11 | 5 | 27 | 18 |

* = p < .05; ** = p < .01; *** p = < .001
 (Significance notations [*] given at the end of a horizontal line with a variable beginning at the left [i.e., Abstract] or a vertical column with a variable at the top [i.e., Men] show significance for that variable in the negative or positive side of the evaluation in which it occurs. Notations with no variable on the same line show significance for the variable of the total vertical block above it [i.e., High Density]. Notations below a solid line [] show overall significance of the block of variables and evaluations above it [i.e., art type, density, gender and General Negative. And notations within the cells show interactions of the horizontal and vertical named variables.]

Table B.6-1
Total n's for Table B.6

Question: "What do you think of that work of art?"

| Evaluation | Low Density | | | | | | A |
|-------------------------|------------------|-----|------------|------------------|------------|----|----|
| | General Negative | | | General Positive | | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=75) | (7) | (2) | 9 | (21) | (6) | 27 | 36 |
| Representational (n=40) | (1) | (0) | 1 | (9) | (10) | 19 | 20 |
| Mural (n=40) | (2) | (2) | 4 | (12) | (5) | 17 | 21 |
| | 10 | 4 | 14 | 42 | 21 | 63 | 77 |
| (N=155) (c) | n=60 26 | | n=86 | | 60 26 | | |

| Evaluation | Low Density | | | | | | C |
|-------------------------|-----------------|-----|------------|-----------------|------------|----|----|
| | Affect Negative | | | Affect Positive | | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=39) | (2) | (1) | 3 | (7) | (2) | 9 | 12 |
| Representational (n=22) | (1) | (0) | 1 | (5) | (5) | 10 | 11 |
| Mural (n=23) | (1) | (1) | 2 | (4) | (2) | 6 | 8 |
| | 4 | 2 | 6 | 16 | 9 | 25 | 31 |
| (N=84) (c) | n=31 14 | | n=45 | | 31 14 | | |

| Evaluation | High Density | | | | | | B |
|-------------------------|------------------|-----|------------|------------------|------------|----|----|
| | General Negative | | | General Positive | | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=75) | (9) | (9) | 18 | (11) | (6) | 17 | 35 |
| Representational (n=40) | (1) | (0) | 1 | (9) | (3) | 12 | 13 |
| Mural (n=40) | (3) | (1) | 4 | (5) | (7) | 12 | 16 |
| | 13 | 10 | 23 | 25 | 16 | 41 | 64 |
| (N=155) (c) | n=43 36 | | n=69 | | 43 36 | | |

| Evaluation | High Density | | | | | | D |
|-------------------------|-----------------|-----|------------|-----------------|------------|----|----|
| | Affect Negative | | | Affect Positive | | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=39) | (4) | (3) | 7 | (3) | (0) | 3 | 10 |
| Representational (n=22) | (0) | (0) | 0 | (3) | (1) | 4 | 4 |
| Mural (n=23) | (1) | (0) | 1 | (2) | (6) | 8 | 9 |
| | 5 | 3 | 8 | 8 | 7 | 15 | 23 |
| (N=84) (c) | n=24 15 | | n=39 | | 24 15 | | |

Question: "Do you think the art should be removed, replaced, or left where it is?"

| Evaluation | Low Density | | | | | | G |
|-------------------------|-------------|-----|------------|-----|------------|----|----|
| | Remove | | Replace | | Leave | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=80) | (7) | (1) | 8 | (7) | (1) | 8 | 42 |
| Representational (n=42) | (1) | (0) | 1 | (1) | (2) | 3 | 28 |
| Mural (n=40) | (2) | (1) | 3 | (3) | (0) | 3 | 23 |
| | 10 | 2 | 12 | 11 | 3 | 14 | 93 |
| (N=162) (c) | n=65 28 | | n=93 | | 65 28 | | |

Question: "Do you think the art adds, detracts, or is neutral in the setting?"

| Evaluation | Low Density | | | | | | E |
|-------------------------|-------------|-----|------------|-----|------------|----|----|
| | Detracts | | Neutral | | Adds | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=80) | (4) | (1) | 5 | (6) | (1) | 7 | 42 |
| Representational (n=42) | (0) | (0) | 0 | (2) | (2) | 4 | 28 |
| Mural (n=40) | (1) | (1) | 2 | (2) | (0) | 2 | 23 |
| | 5 | 2 | 7 | 9 | 3 | 12 | 93 |
| (N=162) (c) | n=65 28 | | n=93 | | 65 28 | | |

| Evaluation | High Density | | | | | | H |
|-------------------------|--------------|-----|------------|-----|------------|----|----|
| | Remove | | Replace | | Leave | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=80) | (7) | (3) | 10 | (6) | (3) | 9 | 48 |
| Representational (n=42) | (0) | (0) | 0 | (2) | (2) | 4 | 14 |
| Mural (n=40) | (2) | (0) | 2 | (3) | (0) | 3 | 17 |
| | 9 | 3 | 12 | 11 | 5 | 16 | 69 |
| (N=162) (c) | n=43 26 | | n=69 | | 43 26 | | |

| Evaluation | High Density | | | | | | F |
|-------------------------|--------------|-----|------------|-----|------------|---|----|
| | Detracts | | Neutral | | Adds | | |
| Art Type | Men.+Women | | Men.+Women | | Men.+Women | | |
| Abstract (n=80) | (5) | (4) | 9 | (6) | (0) | 6 | 48 |
| Representational (n=42) | (0) | (0) | 0 | (0) | (0) | 0 | 14 |
| Mural (n=40) | (0) | (0) | 0 | (1) | (1) | 2 | 17 |
| | 5 | 4 | 9 | 6 | 1 | 7 | 69 |
| (N=162) (c) | n=43 26 | | n=69 | | 43 26 | | |

total numbers of people for this table are shown in Table 8.6-1.) For the evaluations for which art type had an effect, first, it can be seen that high density conditions created more negative responses to Abstract than other types of art ($F[2, 152] = 7.78, p < .001, \text{Art type}; F[1, 153] = 6.69, p = .01, \text{Density}, \text{Table 8.6-B; Appendix E-3}$). There was no significant relationship with the gender of the interviewees.

Although, compared to Abstract art, Representational and Mural art types received more positive emotional (affective) evaluations ($F[2, 81] = 4.90, p = .01, \text{Art type}, \text{Table 8.6-C, D; Appendix E-3}$) there was no main effect of density on these positive emotional evaluations of art type. There was, however, an interaction of art type and density ($F[2, 81] = 4.51, p < .05, \text{Appendix E-3}$). Low density conditions increased the likelihood of positive affective responses for Representational or Mural works while they did not affect these responses for Abstract. There were no significant effects for gender.

Seating Availability, Density, and Gender

The results from the interaction of whether there were seats or not at the sites, the numbers of people who were there, and the gender of the interviewees are shown in Table 8.7. Looking only at those evaluations which

Table 8.7
 Significant Findings(a) for People's Evaluations of
 Artworks as a Function of Seating Availability,
 Density, and Gender(b)

Question: "What do you think of that work of art?"

| Evaluation | Low Density | | | |
|---------------------|------------------|----------------|------------------|----------------|
| | General Negative | | General Positive | |
| | Men | Women | Men | Women |
| Seating | | | | |
| No Seats (n= 39) | 11.11% (2) | .00% | 72.22% (13) | 83.33% (5) |
| Seats (n= 76) | 23.08% (6) | 15.38% (2) | 65.38% (17) | 84.62% (11) |
| | n= 44 | 19 | 44 | 19 |
| (N= 115) (c) | | n= 63 | | |

| Evaluation | Low Density | | | |
|---------------------|-----------------|----------------|-----------------|-----------------|
| | Affect Negative | | Affect Positive | |
| | Men | Women | Men | Women |
| Seating | | | | |
| No Seats (n= 23) | 9.09% (1) | .00% | 45.45% (5) | 100.00% (3) |
| Seats (n= 38) | 16.67% (2) | 16.67% (1) | 58.33% (7) | 66.67% (4) |
| | n= 23 | 9 | 23 | 9 |
| (N= 61) | | n= 32 | | |

| Evaluation | High Density | | | |
|---------------------|------------------|----------------|------------------|----------------|
| | General Negative | | General Positive | |
| | Men | Women | Men | Women |
| Seating | | | | |
| No Seats (n= 39) | 20.00% (2) | 20.00% (1) | 70.00% (7) | 80.00% (4) |
| Seats (n= 76) | 33.33% (8) | 61.54% (8) | 54.17% (13) | 38.46% (5) |
| | n= 34 | 18 | 34 | 18 |
| (N= 115) | | n= 52 | | |

| Evaluation | High Density | | | |
|---------------------|-----------------|----------------|-----------------|----------------|
| | Affect Negative | | Affect Positive | |
| | Men | Women | Men | Women |
| Seating | | | | |
| No Seats (n= 23) | .00% | .00% | 20.00% (1) | 25.00% (1) |
| Seats (n= 38) | 26.67% (4) | 60.00% (3) | 33.33% (5) | .00% |
| | n= 20 | 9 | 20 | 9 |
| (N= 61) | | n= 29 | | |

Question: "Do you think the art adds, detracts, or is neutral in the setting?"

| Evaluation | Low Density | | | | | | E |
|---------------------|-------------|-------|---------|--------|--------|-----------|---|
| | Detracts | | Neutral | | Adds | | |
| | .Men | Women | .Men | Women | .Men | Women | |
| No Seats (n= 41) | .00% | .00% | 25.00% | .00% | 75.00% | 100.00% * | |
| | (5) | (6) | (15) | (6) | | | |
| Seats (n= 81) | 13.79% | 6.67% | 10.34% | 20.00% | 75.86% | 73.33% | |
| | (4) | (1) | (3) | (3) | (22) | (11) | |
| (N= 122) | n= 4 | 1 | 8 | 3 | 37 | 17 | |
| | | | n= 70 | | | | |

| Evaluation | High Density | | | | | | F |
|---------------------|--------------|--------|---------|-------|--------|-----------|---|
| | Detracts | | Neutral | | Adds | | |
| | .Men | Women | .Men | Women | .Men | Women | |
| No Seats (n= 41) | 10.00% | .00% | .00% | .00% | 90.00% | 100.00% * | |
| | (1) | | | | (9) | (5) | |
| Seats (n= 81) | 16.67% | 30.77% | 25.00% | .00% | 58.33% | 69.23% | |
| | (4) | (4) | (6) | | (14) | (9) | |
| (N= 122) | n= 5 | 4 | 6 | 0 | 23 | 14 | |
| | | | n= 52 | | | | |

- (a) Based on three-way analysis of variance. See Appendix E-4 for complete statistics.
- (b) Percents reflect coded responses in a category as opposed to no response for that category, negative or positive. N's within cells reflect numbers of people giving responses; N's outside cells reflect total people in the category.
- (c) Total N= 122 for works (Murals excluded from seating analysis [n = 40]). Not all interviewees responded to all questions, some responded in more than one category.

* = p < .05; ** = p < .01; *** p = < .001
(Significance notations [*] given at the end of a horizontal line with a variable beginning at the left [i.e., Abstract] or a vertical column with a variable at the top [i.e., Men] show significance for that variable in the negative or positive side of the evaluation in which it occurs. Notations with no variable on the same line show significance for the variable of the total vertical block above it [i.e., High Density]. Notations below a solid line (—) show overall significance of the block of variables and evaluations above it [i.e., art type, density, gender and General Negative. And notations within the cells show interactions of the horizontal and vertical named variables.]

were related to art type, first, it was found that for those artworks where there was seating available more people were likely to give general negative evaluations of the art ($F[1, 113] = 5.14, p < .05$, Seating-A, B; Appendix E-4) irrespective of density or gender. In addition, regardless of seating availability or gender, during high density conditions more people said generally negative things ($F[1, 113] = 6.89, p < .01$, Density, Table 8.7-B) as compared to low density conditions. There were no significant effects for the gender of the respondents.

For emotional or affective evaluations that were positive toward the art, more people during low density conditions were likely to give this response ($F[1, 59] = 8.44, p < .01$ [C]; Appendix E-4) than during high density times regardless of seating availability. There were no significant relationships between this evaluation and either seating availability or gender.

When asked whether the art added to the setting, regardless of density, more people at sites where there were no seats were likely to say that it did add ($F[1, 120] = 5.27, p < .05$ [E, F]; Appendix E-4) than where there was seating available. There were no significant effects on this response from gender.

Summary.

The interrelationships among gender, the place conditions of seating availability and density levels, and evaluations of artworks show support for Hypotheses 2 and 3 (Chapter 7, p. 135): the conditions of places affected what people thought of art. Density affected evaluations. Specifically, people's general negative evaluations were increased under high density conditions. In addition, affectively positive evaluations of artworks were increased under low density conditions. Both of these evaluations held regardless of the presence or absence of seating.

Yet seating availability also affected evaluations. Where there was seating, people gave more general negative evaluations to the art than where there was no seating. But where there were no seats, more people were likely to say the art added to the setting. Both evaluations held regardless of the density conditions.

In conjunction with findings for artworks and art types, this data on place conditions shows the more subtle interactions hypothesized in the introductory chapters of this thesis. It should be remembered that the works which comprised the no seats/seats categories were nested within divisions of art type and therefore we see again that people's evaluations discriminate among

individual works of art and place conditions. For example, negative general evaluations were given by more people for Abstract works--especially during high density conditions--and also for works with seating near them. But works with seats include not only three Abstract pieces (Works #1, #2 & #3), but a highly liked Representational one (Work #6, "Double Check"). Contrast this with the finding that Representational works, taken as a conceptual group, received all the positive evaluations inspected above.

Such complex findings demand a closer look at the interrelationships among the works, place conditions, and especially the characteristics of the people who responded. Since the variable of gender showed no significant effects in the preceding analyses, the other demographic identifiers which varied at each site (age, education, occupation) and the additional descriptors of people (frequency of visits to the sites, length of stay, and reason for being there) were inspected with conditions of the places as well as types of art. Through this method we can begin to better identify the variables of art types, place conditions, and people in order to focus--at least by inference--on those factors which might be effective in influencing the evaluations around any

particular individual work.

The Relationships Among Demographic and Additional
Descriptors of People, Place-Related Variables,
and Evaluations of Art

The relationships between the demographic and additional descriptors of people and evaluations of art for the entire sample (excluding Work #5), without any distinctions of type of art or place, are shown in Table 8.8. It should be noted that significant findings only are reported, therefore evaluations of positive affect and associations, and whether the art added to the setting have been excluded because no relationships between them and people's characteristics were found.

For negative evaluations, only the additional descriptors of people showed relationships to the judgments. More people who visited the sites every day gave generally negative evaluations of the works ($F[3, 151] = 2.64$, $p=.05$, Table 8.8; Appendix E-5) than did people who were there fewer times. But more people who were at the sites for the first time or who seldom went there evaluated the physical features of the works negatively ($F[3, 151] = 7.18$, $p<.001$) than did people who were there more frequently.

More people whose reason for being at the sites was to meet someone felt negative emotions for the artworks,

Table 8.8
Significant Findings(a) for Selected Evaluations(b) of Artworks
for Entire Sample(c) as a Function of
Demographic and Additional Descriptor Variables

| Evaluation Categories: | General Negative | Physical Negative | Affect Negative | Association Negative | General Positive | Physical Positive | Does the Art Add? | Should the Art Stay? |
|---------------------------------------|------------------|-------------------|-----------------|----------------------|------------------|-------------------|-------------------|----------------------|
| Demographics & Descriptors | | | | | | | | |
| <u>Age</u> | (f) - (%) | | | | | | | |
| < 20 | | | | | | | | (5) 83.33 |
| 21-30 | | | | | | | | (48) 69.57 |
| 31-40 | | | | | | | | (33) 60.00 |
| 41-55 | | | | | | | | (18) 100.00* |
| > 55 | | | | | | | | (8) 57.14 |
| | | | | | | | | n=162 |
| <u>Education</u> | | | | | | | | |
| < High School | | | | | | | | |
| High School | | | | | | | | |
| College | | | | | | | | |
| Graduate Schl | | | | | | | | |
| <u>Occupation</u> | | | | | | | | |
| Other | | | | | | (2) 18.18 | | |
| Service | | | | | | (17) 43.59* | | |
| Management | | | | | | (11) 29.73 | | |
| Professional | | | | | | (4) 11.43 | | |
| Student/Artist | | | | | | (7) 21.88 | | |
| | | | | | | n=154 | | |
| <u>Frequency of Visits at Site</u> | | | | | | | | |
| First Time | (5) 23.81 | (8) 38.10+ | | | | | | (9) 40.91 |
| Seldom | (9) 23.68 | (11) 28.95+ | | | | | | (28) 70.00* |
| 2-3 Weekly | (2) 6.45 | (1) 3.23 | | | | | | (28) 84.85* |
| Everyday | (21) 32.31* | (5) 7.69 | | | | | | (47) 70.15* |
| | n=155 | n=155 | | | | | | n=162 |
| <u>Duration of Visits at Site</u> | | | | | | | | |
| Walk Through | | | | | | | | |
| < 15 Minutes | | | | | | | | |
| 15-30 Minutes | | | | | | | | |
| > 30 Minutes | | | | | | | | |
| <u>Reason for Visiting Site</u> | | | | | | | | |
| Other | | | (1) 20.00 | (0) 0 | | (3) 20.00 | | |
| Work | | | (2) 10.00 | (7) 35.00- | | (10) 28.57 | | |
| Meet | | | (4) 50.00- | (0) 0 | | (4) 19.05 | | |
| On Way To | | | (0) 0 | (1) 3.33 | | (18) 41.86* | | |
| Relax/Lunch | | | (7) 33.33 | (2) 9.52 | | (6) 14.63 | | |
| | | | n=84 | n=84 | | n=155 | | |

- 2
- (a) Based on one-way analysis of variance (x² for "Reason for Visiting Site" due to non-ordinal categories). See Appendix E-5 for complete statistics. Categories not reported had no significant effects and are shown on to schematically illustrate the pattern of significant responses.
- (b) Evaluations selected on the basis of frequency of responses great enough to allow analyses.
- (c) Total N = 162 (Work #5 excluded). Not all interviewees gave evaluations to all questions; significance is based only on those who responded.

* = p < .05 ; - = p < .01 ; + = p < .001

regardless of art type or place conditions, ($\chi^2 [4, N = 84] = 17.28, p < .01$) than did people who were there for any of the other coded reasons. And more people responded with negative associations to the art when they were at the sites for reasons connected with their work ($\chi^2 [4, N = 84] = 14.14, p < .01$) than for any of the other reasons.

For positive evaluations, demographic as well as additional descriptors of people were related to the responses. More people in service occupations evaluated the physical aspects of artworks positively ($F[4, 149] = 2.82, p < .05$, Table 8.8; Appendix E-5) than any of the other occupational groups. More people also gave this response when they were at the sites because they were in transit to somewhere else ($\chi^2 [4, N = 155] = 9.18, p = .05$) than for any other of the categorized reasons.

For the judgment that the art should remain in its place, more people in the 41-55 age range gave this evaluation ($F[4, 157] = 3.03, p < .05$) than did people in any other age group. And more people who visited the sites for any amounts of time beyond a first visit also gave this response ($F[3, 158] = 3.46, p < .05$).

These overall relationships for the entire sample, however, change when they are viewed as a function of

either art type or place variables (it should be recalled that such inspections could not be performed together in three-way analyses of variance because the n's in each cell would have become too small). The significant findings are shown in Table 8.9 for evaluations of art as a function of descriptors of people and art types, and in Table 8.10 as a function of descriptors and place variables. The results will show support for Hypothesis 5 (Chapter 7, p. 135): specific characteristics of people were related to evaluations of art differentially for artworks and the place conditions of density levels and seating availability.

Characteristics of People and Art Type

The findings, when comparing between demographics and other variables, do not negate the effects of the demographics already found; this means they are valid relationships. In addition to those findings, however, one interaction effect was noted (occupation with art type for physical negative evaluations), and one comparison yielded a main effect which had not been previously found (duration of visit at the sites) (Table 8.9).

Occupation.

Although occupation by itself was not found to be related to the negative evaluations of physical features,

Table B.9
Significant Findings(a) for People's Evaluations of
Artworks as a Function of Art Type
and Demographic and Additional Descriptors(b)

Question: "Do you think the art should be removed, replaced, or left where it is?"

| Evaluation | Age | | | | | n |
|-----------------------------|----------------|----------------|----------------|-------|----------------|----|
| | Remove | | | | | |
| Art Type | <20 | 21-30 | 31-40 | 41-55 | >55 | |
| Abstract (n= 80) | 25.00% (1) | 12.50% (5) | 23.81% (5) | .00% | 33.33% (3) | 14 |
| Representational (n= 42) | .00% | 5.00% (1) | .00% | .00% | .00% | 1 |
| Mural (n= 40) | .00% | 11.11% (1) | 11.76% (2) | .00% | 50.00% (2) | 5 |
| | n= 1 | 7 | 7 | 0 | 5 | 20 |

(N= 162) (c)

| Evaluation | Replace | | | | | n |
|-----------------------------|---------|----------------|----------------|-------|-----------------|----|
| | <20 | 21-30 | 31-40 | 41-55 | >55 | |
| Abstract (n= 80) | .00% | 25.00% (10) | 33.33% (7) | .00% | .00% | 17 |
| Representational (n= 42) | .00% | 15.00% (3) | 17.65% (3) | .00% | 100.00% (1) | 7 |
| Mural (n= 40) | .00% | 11.11% (1) | 29.41% (5) | .00% | .00% | 6 |
| | n= 0 | 14 | 15 | 0 | 1 | 30 |

(N= 162)

| Evaluation | Leave | | | | | n |
|-----------------------------|-----------------|----------------|----------------|-----------------|----------------|-----|
| | <20 | 21-30 | 31-40 | 41-55 | >55 | |
| Abstract (n= 80) | 75.00% (3) | 62.50% (25) | 42.86% (9) | 100.00% (6) | 66.67% (6) | 49 |
| Representational (n= 42) | 100.00% (1) | 80.00% (16) | 82.35% (14) | 100.00% (3) | .00% * | 34 |
| Mural (n= 40) | 100.00% (1) | 77.78% (7) | 58.82% (10) | 100.00% (9) | 50.00% (2) | 29 |
| | n= 5 | 48 | 33 | 18 | 8 | 112 |

(N= 162)

Question: "Do you think the art should be removed, replaced, or left where it is?"

Occupation

Evaluation Physical Negative D

| Art Type | Other | Service | Management | Professional | Student/Artist | n |
|--------------------------|-------------|-------------|-------------|--------------|----------------|------|
| Abstract (n= 74) | 40.00% (2) | 14.29% (3) | 13.04% (3) | 13.33% (2) | 20.00% (2) | 12 |
| Representational (n= 40) | .00% | .00% | .00% | 41.67% (5) | 50.00% (4) | 9 |
| Mural (n= 40) | .00% | .00% | .00% | 37.50% (3) | 7.14% (1) | 4 |
| * | | | | | | |
| (N= 154) | n= 2 | 3 | 3 | 10 | 7 | * 25 |

Evaluation Physical Positive E

| Art Type | Other | Service | Management | Professional | Student/Artist | n |
|--------------------------|-------------|-------------|-------------|--------------|----------------|----|
| Abstract (n= 74) | 20.00% (1) | 33.33% (7) | 21.74% (5) | 13.33% (2) | 20.00% (2) | 17 |
| Representational (n= 40) | 50.00% (1) | 54.55% (6) | 57.14% (4) | .00% | 12.50% (1) | 12 |
| Mural (n= 40) | .00% | 57.14% (4) | 28.57% (2) | 25.00% (2) | 28.57% (4) | 12 |
| * | | | | | | |
| (N= 154) | n= 2 | 17 | 11 | 4 | 7 | 41 |

Evaluation Affect Negative F

| Art Type | Other | Service | Management | Professional | Student/Artist | n |
|--------------------------|-------------|-------------|-------------|--------------|----------------|----|
| Abstract (n= 39) | .00% | 16.67% (2) | 41.67% (5) | 33.33% (3) | .00% | 10 |
| Representational (n= 22) | .00% | .00% | .00% | 16.67% (1) | .00% | 1 |
| Mural (n= 23) | 33.33% (1) | .00% | .00% | 40.00% (2) | .00% | 3 |
| * | | | | | | |
| (N= 84) | n= 1 | 2 | 5 | 6 | 0 | 14 |

Evaluation Affect Positive G

| Art Type | Other | Service | Management | Professional | Student/Artist | n |
|--------------------------|-------------|--------------|-------------|--------------|----------------|------|
| Abstract (n= 39) | .00% | 41.67% (5) | 25.00% (3) | 22.22% (2) | 40.00% (2) | 12 |
| Representational (n= 22) | .00% | 100.00% (5) | .00% | 66.67% (4) | 71.43% (5) | * 14 |
| Mural (n= 23) | 66.67% (2) | 100.00% (2) | 60.00% (3) | 40.00% (2) | 62.50% (5) | * 14 |
| * | | | | | | |
| (N= 84) | n= 2 | 12 | 6 | 8 | 12 | 40 |

Question: "What do you think of that work of art?"

| Evaluation | Frequency of Visits | | | | H |
|-----------------------------|---------------------|----------------|----------------|----------------|--------|
| | General Negative | | | | |
| Art Type | First Time | Seldom | 2-3 Weekly | Every-day | n |
| Abstract (n= 75) | 30.77% (4) | 46.67% (7) | 12.50% (2) | 45.16% (14) | 27 *** |
| Representational (n= 40) | 12.50% (1) | 6.67% (1) | .00% | .00% | 2 |
| Mural (n= 40) | .00% | 12.50% (1) | .00% | 25.93% (7) | 8 |
| | | | | * | |
| (N= 155) | n= 5 | 9 | 2 | 21 | * 37 |

| Evaluation | General Positive | | | | I |
|-----------------------------|------------------|----------------|-----------------|----------------|-----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Abstract (n= 75) | 61.54% (8) | 53.33% (8) | 75.00% (12) | 51.61% (16) | 44 |
| Representational (n= 40) | 75.00% (6) | 66.67% (10) | 90.00% (9) | 85.71% (6) | 31 |
| Mural (n= 40) | .00% | 87.50% (7) | 100.00% (5) | 62.96% (17) | 29 |
| (N= 155) | n= 14 | 25 | 26 | 38 | 103 |

| Evaluation | Physical Negative | | | | J |
|-----------------------------|-------------------|----------------|----------------|----------------|------|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Abstract (n= 75) | 38.46% (5) | 33.33% (5) | .00% | 6.45% (2) | 12 |
| Representational (n= 40) | 37.50% (3) | 33.33% (5) | 10.00% (1) | .00% | 9 |
| Mural (n= 40) | .00% | 12.50% (1) | .00% | 11.11% (3) | 4 |
| | *** | *** | | | |
| (N= 155) | n= 8 | 11 | 1 | 5 | * 25 |

| Evaluation | Physical Positive | | | | K |
|-----------------------------|-------------------|----------------|----------------|----------------|----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Abstract (n= 75) | 23.08% (3) | 26.67% (4) | 25.00% (4) | 19.35% (6) | 17 |
| Representational (n= 40) | .00% | 40.00% (6) | 40.00% (4) | 28.57% (2) | 12 |
| Mural (n= 40) | .00% | 62.50% (5) | 40.00% (2) | 18.52% (5) | 12 |
| (N= 155) | n= 3 | 15 | 10 | 13 | 41 |

Question: "Should the art be removed, replaced, or left in its place?"

| Evaluation | Remove | | | | L |
|--------------------------|----------------|----------------|----------------|----------------|----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Art Type | | | | | n |
| Abstract (n= 80) | 30.77% (4) | 18.75% (3) | 5.56% (1) | 18.18% (6) | 14 |
| Representational (n= 42) | 11.11% (1) | .00% | .00% | .00% | 1 |
| Mural (n= 40) | .00% | 12.50% (1) | 20.00% (1) | 11.11% (3) | 5 |
| (N= 162) | n= 5 | 4 | 2 | 9 | 20 |

| Evaluation | Replace | | | | M |
|--------------------------|----------------|----------------|----------------|----------------|----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Art Type | | | | | n |
| Abstract (n= 80) | 38.46% (5) | 18.75% (3) | 11.11% (2) | 21.21% (7) | 17 |
| Representational (n= 42) | 33.33% (3) | 18.75% (3) | 10.00% (1) | .00% | 7 |
| Mural (n= 40) | .00% | 25.00% (2) | .00% | 14.81% (4) | 6 |
| (N= 162) | n= 8 | 8 | 3 | 11 | 30 |

| Evaluation | Leave | | | | N |
|--------------------------|----------------|----------------|----------------|-----------------|-------|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Art Type | | | | | n |
| Abstract (n= 80) | 30.77% (4) | 62.50% (10) | 83.33% (15) | 60.61% (20) | 49 |
| Representational (n= 42) | 55.56% (5) | 81.25% (13) | 90.00% (9) | 100.00% (7) | * 34 |
| Mural (n= 40) | .00% | 62.50% (5) | 80.00% (4) | 74.07% (20) | 29 |
| (N= 162) | n= 9 | 28 | 28 | 47 | * 112 |

Question: "What do you think of that work of art?"

| Evaluation | Duration of Visits | | | | O |
|--------------------------|--------------------|------------------|----------------|------------------|------|
| | Affect Negative | | | | |
| Art Type | Walk Through | Less Than 15.min | 15-30 min | More Than 30.min | n |
| Abstract (n= 36) | 19.05% (4) | 50.00% (1) | 57.14% (4) | .00% * | 9 |
| Representational (n= 16) | .00% | .00% | .00% | .00% | 0 |
| Mural (n= 23) | 13.04% (3) | .00% | .00% | .00% | 3 |
| | * | | | | |
| (N= 75) | n= 7 | 1 | 4 | 0 | * 12 |

| Evaluation | Affect Positive | | | | P |
|--------------------------|-----------------|------------------|-----------------|------------------|----|
| | Affect Positive | | | | |
| Art Type | Walk Through | Less Than 15.min | 15-30 min | More Than 30.min | n |
| Abstract (n= 36) | 28.57% (6) | .00% | 28.57% (2) | 50.00% (3) | 11 |
| Representational (n= 16) | 66.67% (8) | .00% | 100.00% (2) | .00% * | 10 |
| Mural (n= 23) | 60.87% (14) | .00% | .00% | .00% * | 14 |
| | * | | | | |
| (N= 75) | n= 28 | 0 | 4 | 3 | 35 |

- (a) Based on two-way analysis of variance. See Appendix E-6 for complete statistics.
 (b) Percents reflect coded responses in a category as opposed no response for that category, negative or positive.
 (c) Total N = 162 for works. Not all interviewees responded to all questions, some responded in more than one category.

* = p < .05; ** = p < .01; *** = p < .001

nor was art type, there was an interaction between the two. Though the n's are very small, it appears from Table 8.9-D that more professionals and students or artists evaluate the physical features of Representational and Mural works negatively compared to other occupational groups.

On the other hand, the Abstract art type received negative evaluations of physical features from each occupational group. But because there were so many comparisons made in these analyses, these results may be statistical artifacts.

Duration of Visits.

Only one evaluation, and one affected more by the individual works than by type of art (Table 8.3), was a function of people's length of stay. Evaluations of negative affect for Abstract artworks were given by more people who stayed at the sites for 15-30 minutes ($F[3, 71] = 2.72, p=.05$, Table 8.9-0) than those who stayed for either shorter or longer periods of time. This result is suspect, however, because of the small n involved.

Characteristics of People and Place Conditions

The following results are similar to those found when evaluations were inspected as a function of types of art and descriptors of the interviewees, above. They

show that when responses given under differing conditions of places and people's characteristics are analyzed together, there is a reconfirmation of significant effects for density and seating availability as has been shown before in the overall analyses for art type, demographic variables, and the interactions with place conditions (Tables 8.4, 8.5 and 8.6, 8.7, 8.8, 8.9). And, for the following results, there are also some additions to those findings in the contribution of effects from responses as a function of people's characteristics and place-related factors (Table 8.10)

The results of effects on responses of both density and descriptors of people, and seating availability and descriptors on evaluations will be discussed together. These two sets of analyses were performed separately, however, in order to maintain cell *n*'s at reasonably high levels. Again it must be noted that evaluations which were effected more by responses from each art work (here only for physical negative and positive, and negative affect) rather than from art types will be seen and they are related to seating availability rather than density conditions.

Seating Availability.

One effect on an evaluation was found which differed

Table 8.10
Significant Findings(a) for People's Evaluations of
Artworks as a Function of Density and of Seating Conditions
with Demographic and Additional Descriptors(b)

(By Density)

Question: "Do you think the art should be removed, replaced, or left where it is?"

| Evaluation | Age | | | | | n |
|-------------------------|----------------|----------------|----------------|-------|----------------|----|
| | Remove | | | | | |
| Density | <20 | 21-30 | 31-40 | 41-55 | >55 | |
| Low Density (n= 93) | 20.00% (1) | 8.57% (3) | 14.71% (5) | .00% | 33.33% (3) | 12 |
| High Density (n= 69) | .00% | 11.76% (4) | 9.52% (2) | .00% | 40.00% (2) | 8 |
| (N= 162) (c) | n= 1 | 7 | 7 | 0 | 5 | 20 |

| Evaluation | Replace | | | | | n |
|-------------------------|---------|----------------|----------------|-------|----------------|----|
| | <20 | 21-30 | 31-40 | 41-55 | >55 | |
| Low Density (n= 93) | .00% | 22.86% (8) | 14.71% (5) | .00% | 11.11% (1) | 14 |
| High Density (n= 69) | .00% | 17.65% (6) | 47.62% (10) | .00% | .00% | 16 |
| (N= 162) | n= 0 | 14 | 15 | 0 | 1 | 30 |

| Evaluation | Leave | | | | | n |
|-------------------------|-----------------|----------------|----------------|-----------------|----------------|-----|
| | <20 | 21-30 | 31-40 | 41-55 | >55 | |
| Low Density (n= 93) | 80.00% (4) | 68.57% (24) | 70.59% (24) | 100.00% (10) | 55.56% (5) | 64 |
| High Density (n= 69) | 100.00% (1) | 70.59% (24) | 42.86% (9) | 100.00% (8) | 60.00% (3) | 45 |
| (N= 162) | n= 5 | 48 | 33 | 18 | 8 | 109 |

Question: "What do you think of that work of art?"

| Evaluation | Frequency of Visits | | | | n |
|-------------------------|---------------------|----------------|----------------|----------------|------|
| | General Negative | | | | |
| Density | First Time | Seldom | 2-3 Weekly | Every-day | |
| Low Density (n= 86) | 15.38% (2) | 9.09% (2) | 11.11% (2) | 24.24% (8) | 14 |
| High Density (n= 69) | 37.50% (3) | 43.75% (7) | .00% | 40.63% (13) | * 23 |
| (N= 155) | n= 5 | 9 | 2 | 21 | * 37 |

| Evaluation | General Positive | | | | n |
|-------------------------|------------------|----------------|----------------|----------------|-----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Low Density (n= 86) | 76.92% (10) | 77.27% (17) | 77.78% (14) | 66.67% (22) | 63 |
| High Density (n= 69) | 50.00% (4) | 50.00% (8) | 92.31% (12) | 53.13% (17) | 41 |
| (N= 155) | n= 14 | 25 | 26 | 39 | 104 |

| Evaluation | Physical Negative | | | | n |
|-------------------------|-------------------|----------------|---------------|---------------|------|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Low Density (n= 86) | 38.46% (5) | 27.27% (6) | .00% | 6.06% (2) | 13 |
| High Density (n= 69) | 37.50% (3) | 31.25% (5) | 7.69% (1) | 9.38% (3) | 12 |
| (N= 155) | n= 8 | 11 | 1 | 5 | * 25 |

| Evaluation | Physical Positive | | | | n |
|-------------------------|-------------------|----------------|----------------|----------------|----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Low Density (n= 86) | 7.69% (1) | 40.91% (9) | 22.22% (4) | 24.24% (8) | 22 |
| High Density (n= 69) | 25.00% (2) | 37.50% (6) | 46.15% (6) | 15.63% (5) | 19 |
| (N= 155) | n= 3 | 15 | 10 | 13 | 41 |

Question: "Do you think the art adds, detracts, or is neutral in the setting?"

| Evaluation | Detracts | | | | n |
|-------------------------|----------------|----------------|---------------|---------------|----|
| | .First.Time | Seldom | 2-3 Weekly | Every-day | |
| Low Density (n= 93) | 7.14% (1) | 8.33% (2) | 5.00% (1) | 8.57% (3) | 7 |
| High Density (n= 69) | 37.50% (3) | 31.25% (5) | .00% | 3.13% (1) | 9 |
| (N= 162) | n= 4 | 7 | 1 | 4 | 16 |

| Evaluation | Neutral | | | | n |
|-------------------------|----------------|----------------|----------------|----------------|----|
| | .First.Time | Seldom | 2-3 Weekly | Every-day | |
| Low Density (n= 93) | .00% | 16.67% (4) | 10.00% (2) | 20.00% (7) | 13 |
| High Density (n= 69) | 12.50% (1) | 6.25% (1) | .00% | 18.75% (6) | 8 |
| (N= 162) | n= 1 | 5 | 2 | 13 | 21 |

| Evaluation | Adds | | | | n |
|-------------------------|----------------|----------------|-----------------|----------------|-----|
| | .First.Time | Seldom | 2-3 Weekly | Every-day | |
| Low Density (n= 93) | 92.86% (13) | 75.00% (18) | 85.00% (17) | 71.43% (25) | 73 |
| High Density (n= 69) | 50.00% (4) | 62.50% (10) | 100.00% (13) | 78.13% (25) | 52 |
| (N= 162) | n= 17 | 28 | 30 | 50 | 125 |

Question: "Should the art be removed, replaced, or left
in its place?"

| Evaluation | Remove | | | | K |
|-------------------------|----------------|----------------|----------------|----------------|----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Density | | | | | n |
| Low Density (n= 93) | 14.29% (2) | 12.50% (3) | 10.00% (2) | 14.29% (5) | 12 |
| High Density (n= 69) | 37.50% (3) | 6.25% (1) | .00% | 12.50% (4) | 8 |
| (N= 162) | n= 5 | 4 | 2 | 9 | 20 |

| Evaluation | Replace | | | | L |
|-------------------------|----------------|----------------|----------------|----------------|----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Density | | | | | n |
| Low Density (n= 93) | 42.86% (6) | 8.33% (2) | 5.00% (1) | 14.29% (5) | 14 |
| High Density (n= 69) | 25.00% (2) | 37.50% (6) | 15.38% (2) | 18.75% (6) | 20 |
| (N= 162) | n= 8 | 8 | 3 | 11 | 34 |

| Evaluation | Leave | | | | M |
|-------------------------|----------------|----------------|----------------|----------------|-----|
| | First Time | Seldom | 2-3 Weekly | Every-day | |
| Density | | | | | n |
| Low Density (n= 93) | 42.86% (6) | 79.17% (19) | 85.00% (17) | 71.43% (25) | 67 |
| High Density (n= 69) | 37.50% (3) | 56.25% (9) | 84.62% (11) | 68.75% (22) | 45 |
| (N= 162) | n= 9 | 28 | 28 | 47 | 112 |

Question: "What do you think of that work of art?"

| Evaluation | Age | | | | | N |
|---------------------|-----------------|----------------|---------------|----------------|--------|----|
| | Affect Negative | | | | | |
| Seating | <20 | 21-30 | 31-40 | 41-55 | >55 | n |
| No Seats (n= 23) | .00% | 12.50% (1) | .00% | .00% | .00% | 1 |
| Seats (n= 38) | .00% | 34.78% (8) | 8.33% (1) | 50.00% (1) | .00% * | 10 |
| (N= 61) | n= 0 | 9 | 1 | 1 | 0 | 11 |

| Evaluation | Affect Positive | | | | | O |
|---------------------|-----------------|----------------|----------------|----------------|------|----|
| | <20 | 21-30 | 31-40 | 41-55 | >55 | |
| No Seats (n= 23) | 100.00% (1) | 50.00% (4) | 42.86% (3) | 40.00% (2) | .00% | 10 |
| Seats (n= 38) | .00% | 34.78% (8) | 58.33% (7) | 50.00% (1) | .00% | 16 |
| (N= 61) | n= 1 | 12 | 10 | 3 | 0 | 26 |

(By Seating)

Question: "What do you think of that work of art?"

| Evaluation | Education | | | | P |
|---------------------|-----------------------|----------------|----------------|-----------------|------|
| | Physical Negative | | | | |
| Seating | Less Than High School | High School | College | Graduate School | n |
| No Seats (n= 39) | .00% | 23.08% (3) | 22.22% (4) | 57.14% (4) | * 11 |
| Seats (n= 76) | .00% | 16.67% (2) | 11.32% (6) | 18.18% (2) | 10 |
| (N= 115) | n= 0 | 5 | 10 | 6 | 21 |

| Evaluation | Physical Positive | | | | Q |
|---------------------|-----------------------|----------------|-----------------|-----------------|----|
| | Less Than High School | High School | College | Graduate School | |
| No Seats (n= 39) | 100.00% (1) | 30.77% (4) | 50.00% (9) | .00% | 14 |
| Seats (n= 76) | .00% | 33.33% (4) | 18.87% (10) | 9.09% (1) | 15 |
| (N= 115) | n= 1 | 8 | 19 | 1 * | 29 |

| Evaluation | Affect Negative | | | | R |
|--------------------|-----------------------|----------------|----------------|-----------------|----|
| | Less Than High School | High School | College | Graduate School | |
| Seating (n= 23) | .00% | .00% | 8.33% (1) | .00% | 1 |
| Seats (n= 38) | .00% | 12.50% (1) | 33.33% (8) | 16.67% (1) | 10 |
| (N= 61) | n= 0 | 1 | 9 | 1 | 11 |

| Evaluation | Affect Positive | | | | S |
|---------------------|-----------------------|----------------|----------------|-----------------|----|
| | Less Than High School | High School | College | Graduate School | |
| No Seats (n= 23) | .00% | 57.14% (4) | 41.67% (5) | 25.00% (1) | 10 |
| Seats (n= 38) | .00% | 37.50% (3) | 41.67% (10) | 50.00% (3) | 16 |
| (N= 61) | n= 0 | 7 | 15 | 4 | 26 |

Question: "What do you think of that work of art?"

| Evaluation | Occupation | | | | | T |
|---------------------|-------------------|----------------|----------------|----------------|----------------|------|
| | Physical Negative | | | | | |
| Seating | Other | Service | Management | Professional | Student/Artist | n |
| No Seats (n= 39) | 25.00% (1) | .00% | .00% | 62.50% (5) | 35.71% (5) | * 11 |
| Seats (n= 75) | 33.33% (1) | 12.00% (3) | 12.50% (3) | 10.53% (2) | 25.00% (1) | 10 |
| (N= 114) | n= 2 | 3 | 3 | 7 | 6 | * 21 |

| Evaluation | Physical Positive | | | | | U |
|---------------------|-------------------|----------------|----------------|----------------|----------------|------|
| | Other | Service | Management | Professional | Student/Artist | |
| No Seats (n= 39) | 50.00% (2) | 85.71% (6) | 33.33% (2) | 25.00% (2) | 14.29% (2) | 14 |
| Seats (n= 75) | .00% | 28.00% (7) | 29.17% (7) | .00% | 25.00% (1) | 15 |
| (N= 114) | n= 2 | 13 | 9 | 2 | 3 | * 29 |

| Evaluation | Affect Negative | | | | | V |
|---------------------|-----------------|----------------|----------------|----------------|----------------|----|
| | Other | Service | Management | Professional | Student/Artist | |
| No Seats (n= 23) | .00% | .00% | .00% | 33.33% (1) | .00% | 1 |
| Seats (n= 38) | .00% | 15.38% (2) | 41.67% (5) | 25.00% (3) | .00% * | 10 |
| (N= 61) | n= 0 | 2 | 5 | 4 | 0 | 11 |

| Evaluation | Affect Positive | | | | | W |
|---------------------|-----------------|----------------|----------------|----------------|----------------|----|
| | Other | Service | Management | Professional | Student/Artist | |
| No Seats (n= 23) | .00% | 75.00% (3) | .00% | .00% | 63.64% (7) | 10 |
| Seats (n= 38) | .00% | 53.85% (7) | 25.00% (3) | 50.00% (6) | .00% | 16 |
| (N= 61) | n= 0 | 10 | 3 | 6 | 7 | 26 |

Question: "What do you think of that work of art?"

| Evaluation | Frequency of Visits | | | | X |
|---------------------|---------------------|-------------------|-------------------|-------------------|------|
| | Physical Negative | Physical Positive | Physical Negative | Physical Positive | |
| No Seats (n= 39) | 37.50% (3) | 40.00% (6) | 12.50% (1) | 12.50% (1) | * 11 |
| Seats (n= 76) | 38.46% (5) | 26.67% (4) | .00% | 3.33% (1) | 10 |
| (N= 115) | n= 8 | 10 | 1 | 2 | * 21 |

| Evaluation | Physical Positive | | | | Y |
|---------------------|-------------------|-------------------|-------------------|-------------------|----|
| | Physical Negative | Physical Positive | Physical Negative | Physical Positive | |
| No Seats (n= 39) | 25.00% (2) | 46.67% (7) | 25.00% (2) | 37.50% (3) | 14 |
| Seats (n= 76) | 7.69% (1) | 20.00% (3) | 33.33% (6) | 16.67% (5) | 15 |
| (N= 115) | n= 3 | 10 | 8 | 8 | 29 |

Question: "Should the art be removed, replaced, or left where it is?"

| Evaluation | Remove | | | | Z |
|---------------------|----------------|----------------|---------------|----------------|----|
| | .First.Time | Seldom | 2-3 Weekly | Every-day | |
| No Seats (n= 41) | 12.50% (1) | 13.33% (2) | .00% | 22.22% (2) | 5 |
| Seats (n= 81) | 28.57% (4) | 5.88% (1) | 5.26% (1) | 12.90% (4) | 10 |
| (N= 122) | n= 5 | 3 | 1 | 6 | 15 |

| Evaluation | Replace | | | | AA |
|---------------------|----------------|----------------|----------------|----------------|----|
| | .First.Time | Seldom | 2-3 Weekly | Every-day | |
| No Seats (n= 41) | 37.50% (3) | 13.33% (2) | 22.22% (2) | 11.11% (1) | 8 |
| Seats (n= 81) | 35.71% (5) | 23.53% (4) | 5.26% (1) | 19.35% (6) | 16 |
| (N= 122) | n= 8 | 6 | 3 | 7 | 24 |

| Evaluation | Leave | | | | BB |
|---------------------|----------------|----------------|----------------|----------------|----|
| | .First.Time | Seldom | 2-3 Weekly | Every-day | |
| No Seats (n= 41) | 50.00% (4) | 73.33% (11) | 77.78% (7) | 66.67% (6) | 28 |
| Seats (n= 81) | 35.71% (5) | 70.59% (12) | 89.47% (17) | 67.74% (21) | 55 |
| (N= 122) | n= 9 | 23 | 24 | 27 | 83 |

Question: "What do you think of that work of art?"

| Evaluation | Duration of Visits | | | | CC |
|------------------|--------------------|------------------|-------------|------------------|-----|
| | Physical | Negative | | | |
| Seating | Walk Through | Less Than 15.min | 15-30 min | More Than 30.min | n |
| No Seats (n= 31) | 26.67% (8) | .00% | .00% | .00% | * 8 |
| Seats (n= 67) | .00% | 14.29% (1) | 20.00% (6) | .00% | 7 |
| (N= 98) | n= 8 | 1 | 6 | 0 | 15 |

| Evaluation | Physical Positive | | | | DD |
|------------------|-------------------|------------------|-------------|------------------|------|
| | Physical | Positive | | | |
| Seating | Walk Through | Less Than 15.min | 15-30 min | More Than 30.min | n |
| No Seats (n= 31) | 43.33% (13) | .00% | .00% | .00% | * 13 |
| Seats (n= 67) | 19.05% (4) | .00% | 30.00% (9) | 11.11% (1) | 14 |
| (N= 98) | n= 17 | 0 | 9 | 1 | 27 |

| Evaluation | Affect Negative | | | | EE |
|------------------|-----------------|------------------|-------------|------------------|-----|
| | Affect | Negative | | | |
| Seating | Walk Through | Less Than 15.min | 15-30 min | More Than 30.min | n |
| No Seats (n= 19) | .00% | .00% | .00% | .00% | 0 |
| Seats (n= 33) | 26.67% (4) | 33.33% (1) | 44.44% (4) | .00% | * 9 |
| (N= 52) | n= 4 | 1 | 4 | 0 | * 9 |

| Evaluation | Affect Positive | | | | FF |
|------------------|-----------------|------------------|-------------|------------------|----|
| | Affect | Positive | | | |
| Seating | Walk Through | Less Than 15.min | 15-30 min | More Than 30.min | n |
| No Seats (n= 19) | 44.44% (8) | .00% | .00% | .00% | 8 |
| Seats (n= 33) | 40.00% (6) | .00% | 44.44% (4) | 50.00% (3) | 13 |
| (N= 52) | n= 14 | 0 | 4 | 3 | 21 |

(a) Based on two-way analysis of variance. See Appendix E-7 for complete statistics.

(b) Percents reflect coded responses in a category as opposed to no response for that category, negative or positive.

(c) Total N= 162 for works. Not all interviewees responded to all questions, some responded in more than one category.

* = p < .05 ; ** = p < .01 ; *** = p < .001

from the findings already reported. As a function of the analysis of seating and descriptors of people, more evaluations that were negative in affect were given by people at sites where there were seats ($F[1, 59] = 4.79, p < .05$, Table 8.10-N, R, V, EE) than those where there was no seating available. There was, however, no additional effect found for descriptors of the respondents or for density.

Only in the analysis of descriptors and seating were effects found which were different from results already shown (Tables 8.6 and 8.7). More people evaluated the physical features of works negatively where there were no seats ($F[1, 113] = 4.00, p < .05$, Table 8.10-P, T, X, CC) than when there were seats available. It should be recalled that this evaluations was contributed to more by the responses to individual works than by types of art (Table 8.3) and the distinctions among works may account for the negative evaluation both where there was seating and where there was not.

Education.

In evaluations of physical features that were positive, people's level of education had an effect on responses that was not seen before in other analyses. More people whose formal education was less than high school

completion said the physical aspects of the works were positive ($F[3, 111] = 2.63, p < .05 [Q]$; Appendix E-7) than did those with higher levels of educational training, regardless of seating availability.

Occupation.

The analysis of descriptors of people and seating availability, only, showed an effect on responses which added to those already reported (Tables 8.6, 8.7, 8.8). There was an interaction between seating and occupation ($F[4, 109] = 3.03, p < .05$, Table 8.10-U). It shows that people in service occupations, were more likely than those in other occupations to evaluate physical features of artworks positively where there are no seats than where there is seating available. For those in management occupations, seating availability or lack of it did not appear to affect this evaluation.

Frequency of Visits.

The positive evaluation that the art added to its setting was a function of an interaction of frequency of visits with density ($F[3, 159] = 3.55, p < .05 [J]$). People who visited the sites 2-3 times weekly were the only ones for whom high density appeared to increase the likelihood of giving this response as compared to being at the sites fewer times, when low density seemed to be

related to saying the art added to the setting. But for those people who visited every day, the likelihood of giving this response appeared not to be affected by density levels.

The evaluation that the art should remain in its place reconfirmed findings already reported for frequency of visits (Table 8.8) when demographics were analyzed in combination with density conditions (Table 8.10). That is, more people who visited the sites for any amounts of time beyond a first visit were likely to say the art should stay ($F[3, 159] = 3.41, p < .05 [M]$) regardless of density. But when analyzed in combination with seating availability, this relationship was clarified. Only those who visited either seldom or 2-3 times weekly were likely to say the art should be left in place ($F[3, 117] = 3.67, p = .01 [BB]$) as opposed to those who went every day.

Duration of Visits.

The length of time people remained with the artworks did not override the effects of high density on general negative evaluations (Table 8.6) in the analysis of descriptors and density. And, similarly, in the analysis of descriptors and seating, the differential effects of seating availability on evaluations were reconfirmed (Table 8.7). But for an evaluation where individual

artworks contributed more than their grouping by art type (Table 8.3), an interesting relationship emerged.

When analyzed with duration of visits, evaluations of physical features of the artworks--both negative and positive--were given by more people where there were no seats ($F[1, 96] = 3.99, p < .05$, physical negative [CC]; $F[1, 96] = 4.85, p < .05$, physical positive [DD], Table 8.10) than where there was seating available, regardless of amount of time spent at the site.

Summary.

The significant relationships found between the characteristics of people and the place conditions of density levels and seating availability on evaluations of artworks show support for Hypothesis 5 (Chapter 7, p. 135). Specifically, people's attributes have an effect on evaluations of art under differing place conditions.

It has been shown that during high density conditions those people who visited the sites for a medium amount of visits, two or three times every week, were more likely to say the artworks added to the setting than those who went less or more frequently. Under low density, however, those who visited the sites for the first time or who seldom went there were likely to say the art added, while these responses were not affected by density

for those who visited every day.

For the effects of seating in combination with people's attributes, it has been shown that where there were no seats those people in service occupations were more likely to evaluate the physical features of works positively than those in other occupations. But those who were students or artists were not affected by seating availability in giving this response.

Examining people's evaluations of artworks by analyses that combined variables of places and people's characteristics, revealed main effects for education and duration of visits which had not surfaced in simpler analyses. Specifically, more people with less than a high school education evaluated artworks' physical features positively than those with more formal education, and those who visited sites either seldom or two or three times weekly were more likely to say the art should remain in its setting than those who visited less or more often. In addition, seating being available at a site produced more negatively affective responses than where there were no seats, but when there was no seating both evaluations of negative and positive aspects of physical features of the works were more likely than when there was seating available.

Reasons for Visiting the Sites

Beyond the relationships which were based on the sample as a whole (already reported in Table 8.8), finer distinctions by art type, density, or seating produced unusable results because of small cell sizes (less than five people in 60%-80% of cells). The interrelationships of reasons and descriptors of people or place conditions therefore could not be determined.

Residential and Commercial Areas

Murals were designated for the comparison of evaluations between an area that had the nature of a neighborhood and one that was characterized by commercial services and traffic. Because there was only one work at each site, however, it was impossible to partial out the effects of the works from those which might be due to the general nature of the areas.

The results showed a significant difference only in general negative evaluations--more people at the mural in the commercial area giving this response--that was not compared with a zero n for the work in the residential area. Such findings (Appendix F) make it impossible to determine any differential effects for the nature of areas on evaluations. Hypothesis 4 (Chapter 7, p. 135) was therefore neither supported nor unsupported.

The Relationship Between Evaluations of the Art and Evaluations of the Places

When evaluations of the artworks were correlated with evaluations of what people thought of the places in which they were installed, no strong relationships were found for the sample as a whole (Appendix G). When analyzed by place conditions and art type, however, some relations appeared. (These correlations were not performed by characteristics of people because the n's would have become too small for reasonable analysis.)

The strongest correlations were found in places where seating was unavailable. Under these conditions people who evaluated the artworks as affectively positive also evaluated the place as positive ($r = 1.00$, Appendix G). People evaluating the physical features of the art positively, however, was negatively correlated with positive evaluations of the place ($r = -.63$), as were general positive evaluations of the art ($r = -.50$). On the other hand, people who judged the works in a generally negative way tended to evaluate the place positively ($r = .50$).

The only other strong correlation was found for Murals. When the physical features were negatively evaluated, people tended not to positively evaluate the place ($r = -.65$). There were no other strong correlations for density conditions or other types of art (Appendix G).

Footnotes

1. Work #5 was excluded from the analysis because of its greatly skewed, uniquely negative distribution (General negative = 95.45% & General positive = 4.55%).

2. It must be noted that the negative affect evaluation for the Pepper piece (Work #3, 55.56%, Table 8.2) reflects a unique coding used for this work. Instead of the usual responses coded for this category ("it's not inspiring," "they're dark and evil," "it makes me think of the fear in the city"), for this particular work this category was used to code the response, "What art?" "I didn't notice it." There was no other way to reflect this unique response given only to this work, and was included in this category so that it could be reported.

Chapter Nine

A Summary of the Results of the Quantitative Data

The complex findings reported in Chapters Seven and Eight are difficult to grasp until they are viewed together. Table 9.1 shows a summarization of the quantitative results that have been presented. Chapter Ten will present the results from the observational data.

First, it should be recalled, however, that findings emerged which had not been hypothesized. Specifically, without any distinctions of art type or place conditions, people in general evaluated public artworks positively.

And second, these evaluations were not unidimensional but included a range of attributes which differed for each artwork. Results that were obtained for the hypothesized effects of art types, place variables, and the characteristics of people on evaluations of art are summarized below.

The Variables Related to Evaluations

A note must be made about the reading of Table 9.1 because, although schematically presented as simply as possible, it is still complex. The table may be read either across rows, to see the variables' effects on the evaluations, or down the columns for the variables related to each evaluation. For example, reading across for Representational works, it can be seen that this type of art is related to evaluations of positive affect, adding to the setting (X), and being left in the setting (X). Reading down the columns, it can be seen these works also receive evaluations of positive affect as a result of their interaction with low density (X-1), negative physical evaluations as a result of their interaction with professionals and students or artists (3), and negative affective evaluations under high density conditions (4).

Table 9.1
Summary of Significant Findings(a)

| Variables: | Evaluations Affected by: | | | | | | | | | |
|------------------|----------------------------------|---------------------|------------------|----------------|----------------------|--------------------|---------------------------------|---------------------|----------------------|--|
| | -Art Type- Affect Positive | General Negative | Art Type & Works | | Physical Negative | Affect Negative | -Works- Assoc(b) Negative | General Positive | Physical Positive | |
| Art Type | | | Art Adds | Art Remains | | | | | | |
| Abstract | | X | | | | | X | | | |
| Representational | X-1 | | X | X | 3 | 4 | | | | |
| Mural | X | | X | | 3 | 4 | | | | |
| Density | | | | | | | | | | |
| Low | X-1 | | | | | | | | | |
| High | | X | X-2 | | | 4 | | | | |
| Seating | | | | | | | | | | |
| No | | | X | | X | | | | 5 | |
| Yes | | X | | | | X | | | | |
| Demographics | | | | | | | | | | |
| Age: | | | | | | | | | | |
| 41-55 | | | | X | | | | | | |
| Education: | | | | | | | | | | |
| < High School | | | | | | | | | X | |
| Occupation: | | | | | | | | | | |
| Service | | | | | | | | | X-5 | |
| Professional | | | | | 3 | | | | | |
| Student/Artist | | | | | 3 | | | | | |
| Descriptors | | | | | | | | | | |
| Frequency: | | | | | | | | | | |
| First Time | | | | | X | | | | | |
| Seldom | | | | | X | | | | | |
| 2-3 Weekly | | | 2 | X | | | | | | |
| Everyday | | X | | X | | | | | | |
| Reason: | | | | | | | | | | |
| Work | | | | | | | X | | | |
| Meet | | | | | | | | | | |
| On Way | | | | | | | | | X | |

(a) Based on findings for entire sample (without Work #5) $N = 162$, for all analyses.

(b) Assoc = Associations Negative.

X = Main effect for a variable.

X-1.. = Main effect and an interaction with variable(s), with a corresponding number.

2.. = Interaction only with variable(s) with a corresponding number.

(Variables and evaluations not reported were not significant.)

Art Type

As can be seen in Table 9.1 for types of art, it is clear that Abstract works elicited more of the negative evaluations than did Representational works or Murals. The Abstract pieces were related to generally negative and affectively negative responses. There were no differentiations to these responses or any others by interactions with variables of places or people. It should also be noted that general positive responses were only related to individual works and were not a function of art type.

Representational pieces received mostly positive evaluations, but with some exceptions. They elicited affectively positive responses, and interacted with density so that these responses were increased under low density conditions, and people were also likely to say that Representational pieces added to the place and should remain there. But their physical features were negatively evaluated by professionals and students or artists, and they received affectively negative evaluations under high density conditions.

Murals, similarly to Representational works, elicited mostly positive evaluations compared to Abstract works, but also with some exceptions. They received

affectively positive responses, and people were likely to say Murals added to the setting. But their physical features were also evaluated negatively by professionals and students or artists, and they received affectively negative responses under high density conditions.

Place Conditions

Density.

The density conditions of the places affected both negative and positive responses. Low density was related to affectively positive evaluations, and interacted with art type to increase these responses for Representational works. High density was related to general negative evaluations and also evaluations that the art added to the setting. It interacted with frequency of people's visits to increase generally negative responses when people went to the sites two or three times weekly. High density also interacted with art type to increase affectively negative evaluations for Representational and Mural works.

Seating Availability.

The availability of seating also affected people's responses to the artworks. Where there were no seats, people were likely to say the art added to the setting, but they were also likely to evaluate its physical fea-

tures negatively. And lack of seating was also related to evaluating physical features positively when it interacted with occupation: those in service occupations being more likely to evaluate physical aspects of the works positively where there were no seats.

Where seating was available, it elicited only negative evaluations of the artworks. Both generally negative and affectively negative responses were more likely where there were seats than where there were none.

Characteristics of People

Demographic.

For the demographic characteristics of people, only specific categories within each variable affected evaluations. For age, those who were between 41 and 55 years old were more likely to say the artworks should remain in their places. For educational level, those whose formal training was less than high school evaluated physical attributes of works positively. For occupation, those in service occupations were also more likely to say positive things about the physical features of works, and this group also showed an interaction effect from seating wherein more of them gave this response where there were no seats. More of those people who were professionals and students or artists were affected by art type, giving

negative evaluations of the physical features of Representational and Mural works.

Additional Descriptors.

For the additional descriptors of people, more people who visited the sites for the first time gave physically negative responses. Those who went seldom also gave these responses yet felt that the art should be left in place. Those who visited two or three times weekly also were likely to say the art should remain, and, under high density conditions, also felt the art added to the setting. People who went to the sites every day were likely to evaluate the works generally negatively, but they were also likely to say that the art should be left in the setting.

For the reasons people gave for being at the sites, those who were there for work related purposes were more likely to associate negatively to the artworks. People who were there to meet someone gave affectively negative evaluations. And those who were in transit through the space on their way somewhere else were more likely to evaluate the physical features of the works positively.

A Summary of the Results Applied
to Individual Works of Art

The preceding results gain vitality when they are viewed in terms of each of the works in the study. Be-

cause the unique nexus of factors which characterized each piece and adhered in each setting and groups of interviewees could not be statistically analyzed due to the small size of each sub-sample, the results as they apply to each work are illustrated in Table 9.2.

By retrofitting each work into the demographic and place variables it exemplifies, we can see if the broader findings by art types, place conditions, and characteristics of the people might have predictive power. If, for example, we know we have a middle-aged population whose occupation is primarily service in the area of a Representational work with no seats and high density, can we say what will be the likely response to the art?

Table 9.2 illustrates how the works of the present study acted under the various conditions. Once again, a note must be made about reading the table because of its complexity. For the Art Type section, each work listed shows its dominance in receiving the evaluations in the columns across the top. For example, within Abstract art, general negative evaluations were given to Works #1 and #5 (Castoro and Serra) while general positive evaluations were given to Works #2, #3, and #4 (Pepper, Calder, Oppenheim). Below the Art Type section, however, each work listed shows its dominance in the variables in the

Table 9.2
Significant Findings Applied to Artworks(a)

| Variables: | Evaluations Affected by: | | | | | | | | | | | | |
|---------------------|----------------------------------|---|----------|----------|-------------|----------------|---|----|------------|--------------------|----------------------|---------------------|----------------------|
| | -Art Type- Affect Positive | -----Art Type & Works----- General Negative | | | Art Adds | Art Remains | -----Works----- Physical Negative | | | Affect Negative | Assoc(b) Negative | General Positive | Physical Positive |
| <u>Art Type</u> | | | | | | | | | | | | | |
| Abstract | | #1,#5 | #2,#3,#4 | #2,#3,#4 | | #5 | #5 | #5 | | #2,#3,#4 | #4 | | |
| Representational | #6,#7 | | #6,#7 | #6,#7 | | | | | | #6,#7 | | | |
| Mural | #8 | | #8,#9 | | | | | | | #8,#9 | | | |
| <u>Density</u> | | | | | | | | | | | | | |
| Low | X-#6,7 | | | | | | | | | | | | |
| High | | X | X-#6 | | | | | | -#6,7,8,9 | | | | |
| <u>Seating</u> | | | | | | | | | | | | | |
| No | | | #4,7 | | | #4,7 | | | | | | -#3,6 | |
| Yes | | #1,2,3,5,6 | | | | | | | #1,2,3,5,6 | | | | |
| <u>Demographics</u> | | | | | | | | | | | | | |
| <u>Age:</u> | | | | | | | | | | | | | |
| 41-55 | | | | | | O | | | | | | | |
| <u>Education:</u> | | | | | | | | | | | | | |
| < High School | | | | | | | | | | | | O | |
| <u>Occupation:</u> | | | | | | | | | | | | | |
| Service | | | | | | | | | | | | | |
| Professional | | | | | | | | | -#5,9 | | | X-#3,6 | |
| Student/Artist | | | | | | | | | -#4,7,8 | | | | |
| <u>Descriptors</u> | | | | | | | | | | | | | |
| <u>Frequency:</u> | | | | | | | | | | | | | |
| First Time | | | | | | | | | #1 | | | | |
| Seldom | | | | | | #6,7 | | | #6,7 | | | | |
| 2-3 Weekly | | | | | | #6 | | | | | | | |
| Everyday | | #2,3,4,5,6,8,9 | -#6 | | | #2,3,4,5,6,8,9 | | | | | | | |
| <u>Reason:</u> | | | | | | | | | | | | | |
| Work | | | | | | | | | | #3,9 | | | |
| Meet | | | | | | | | | #2,9 | | | | |
| On Way | | | | | | | | | | | | #4,7,8 | |

(a) Based on percentages of responses for all works in significant evaluation categories.
(b) Assoc = Associations Negative.

For art types only, works listed reflect actual percentage dominance of the works in the evaluation categories across the top. Below art types, works reflect percentage dominance in works for the variables listed in the left column, not the evaluation categories.
#1,2... Works showing percentage dominance for the variable in the left column, on the evaluation where the variable has a main effect.
X-#1... Main effect for a variable and an interaction with works showing dominance for the variable.
-#1... Interaction effect only, for a variable with works showing dominance for the variable.
X = Main effect for a variable over all works.
O = Main effect for a variable where no work evidenced significant percentage dominance for that variable.

Table based on Tables 9.1, 9.2, 7.1.
(Variables and evaluations not reported were not significant.)

rows named at the left, and not necessarily its dominance in the evaluation categories. Given the effects of the variables (the same as in Table 9.1) therefore, the sections below Art Type show how the works might have been evaluated given that they embody the qualities of the variables naming the rows. For example, there is a main effect for service occupations on positive physical evaluations and also an interaction with lack of seating for these evaluations (Service = X-5 and No Seats = 5, Table 9.1). From Table 9.2 we see the main effect for service occupations and that Works #3 and #6 (Calder and S. Johnson) were the works where this occupation was dominant (X-#3,6) and therefore should interact with lack of seating (-#3,6, Table 9.2). But both of these works, in fact, had seating available around them and did not receive positive physical evaluations as did Work #4 (Oppenheim, Table 9.2).

Table 9.2 shows that prediction is difficult because each individual work of art does not perfectly exemplify the broader findings for the variables of place conditions or people's characteristics. This shows support for the general thesis presented in the beginning chapters: that the unique combination of factors of the artwork, the people, and of the settings together work in

ways particular to each case to produce a total, composite experience. The results of the research, however, do indicate guidelines with which the placement of, and the transactions of people with, a work can be made with more information and a better understanding for which factors may or may not be important.

To return to our hypothetical question, if we know we have a middle-aged population whose occupation is primarily service oriented in the area of a Representational work with no seats and high density, can we say what will be the likely response to the art? According to the results found, in general, a Representational work will be more positively evaluated than than an Abstract one and elicit more responses that the art should remain in its place than a Mural. The lack of seating should also elicit the positive response that the art adds to the setting. And although lack of seating is related to both negative and positive evaluations of a work's physical features, in the hypothetical case this is mitigated by the population being comprised mostly of people in service occupations. These people, as has been shown, tended to evaluate physical features positively where there were no seats available. In addition, the fact that the population is middle-aged (or between 41 and 55,

for the sake of argument), also makes positive physical evaluations more likely. The condition of high density alone might make general negative evaluations and evaluations of negative affect more likely, but because the work is Representational this should not override the more positive evaluations for this hypothetical case as it would if the artwork were Abstract instead.

While the quantitative data from the evaluations of artworks do offer guidelines for asking questions about and understanding better people's transaction with public art, the behavioral data add richness to the results. In the following chapter, people's actions with and around artworks will be examined. They will show how, in some cases, the physical interactions with works can belie general evaluations of them.

Chapter Ten

Results Three: The Behaviors Around Public Art

Observational Data

Each site of the artworks was observed for three types of data. The first was the average number of people in the area at low and high density times, and the second was the type of behaviors engaged in around the works. The third type of data was the mapping of actual paths people took around the works.

Table 10.1 shows the numbers of people observed by two independent observers and the percentage of agreement between them. It can be seen that totals for men, women,

Table 10.1
Average Numbers(a) of People Observed at Each Site
By Two Observers in a Five-Minute Period(b)

| People Observed: | | Men | | Women | | Group(c) | | Non Group(d) | | Total(e) | | % Agree | |
|------------------|-----|------|-----|-------|-----|----------|------|--------------|------|----------|-----|---------|--|
| Sites: | Low | High | Low | High | Low | High | Low | High | Low | High | Low | High | |
| Observer 1 | 50- | 72 | 20- | 45 | 9- | 17 | 70- | 117 | 88- | 151 | | | |
| WORK 1 | | | | | | | | | | | 90% | 91% | |
| Observer 2 | 58- | 70 | 22- | 56 | 9- | 20 | 80- | 126 | 98- | 166 | | | |
| Observer 1 | 25- | 46 | 29- | 46 | 13- | 16 | 54- | 92 | 80- | 124 | 90% | 87% | |
| WORK 2 | | | | | | | | | | | | | |
| Observer 2 | 25- | 49 | 29- | 35 | 9- | 12 | 54- | 84 | 72- | 108 | | | |
| Observer 1 | 51- | 74 | 22- | 47 | 11- | 16 | 73- | 121 | 95- | 153 | 94% | 84% | |
| WORK 3 | | | | | | | | | | | | | |
| Observer 2 | 59- | 84 | 22- | 55 | 10- | 22 | 81- | 139 | 101- | 183 | | | |
| Observer 1 | 10- | 23 | 8- | 12 | 3- | 5 | 18- | 35 | 24- | 45 | 96% | 94% | |
| WORK 4 | | | | | | | | | | | | | |
| Observer 2 | 11- | 24 | 8- | 12 | 3- | 6 | 19- | 36 | 25- | 48 | | | |
| Observer 1 | 16- | 18 | 11- | 15 | 4- | 7 | 27- | 33 | 35- | 47 | 97% | 96% | |
| WORK 5 | | | | | | | | | | | | | |
| Observer 2 | 16- | 18 | 12- | 15 | 4- | 8 | 28- | 33 | 35- | 49 | | | |
| Observer 1 | 18- | 25 | 17- | 26 | 13- | 18 | 35- | 51 | 61- | 87 | 93% | 95% | |
| WORK 6 | | | | | | | | | | | | | |
| Observer 2 | 19- | 26 | 17- | 28 | 13- | 19 | 36- | 54 | 62- | 92 | | | |
| Observer 1 | 12- | 23 | 14- | 23 | 6- | 8 | 26- | 46 | 38- | 62 | 89% | 86% | |
| WORK 7 | | | | | | | | | | | | | |
| Observer 2 | 12- | 24 | 14- | 17 | 4- | 6 | 26- | 41 | 34- | 53 | | | |
| Observer 1 | 15- | 31 | 15- | 27 | 4- | 9 | 30- | 58 | 38- | 76 | 99% | 91% | |
| WORK 8 | | | | | | | | | | | | | |
| Observer 2 | 16- | 33 | 14- | 28 | 4- | 10 | 30- | 61 | 38- | 69 | | | |
| Observer 1 | 48- | 59 | 49- | 61 | 14- | 16 | 97- | 120 | 125- | 152 | 98% | 96% | |
| WORK 9 | | | | | | | | | | | | | |
| Observer 2 | 50- | 61 | 52- | 64 | 13- | 17 | 102- | 125 | 128- | 159 | | | |

- (a) Whole numbers shown.
 (b) Three separate observation periods for each observer were averaged.
 (c) "Group" = more than two people of any gender.
 (d) "NonGroup" = men + women (when not in a "group").
 (e) "Total" = men + women + 2 x group. This gives a slightly understated total since there were sometimes more than two people in a group.

and groups are shown for each observer and for both low and high density conditions.

Table 10.2 shows the number and type of behaviors observed around the works. They are specified in the categories of look (people who could be ascertained to look at the work of art as they passed), stop (people who stopped in front of or near the work), and touch (people who actually touched or manipulated the work in some manner). It should be recalled that these categories are pyramidal; each succeeding category includes the behavior of that before it. This means that people who touched the work also looked and stopped at it.

The work with the highest average of engagement for all categories was Work #4 (Oppenheim, 40.70%, average Total, Table 10.2). It should be recalled that this work, "Rolling Explosion," was mounted on a track and appeared as if it could actually move (see Chapter 4, Figures 4.8 and .9, pp. 84 & 85). Ten percent of the people at this site (Touch, Table 10.2) apparently attempted to test this possibility, the highest percentage in the touch category of behavior of any work.

The next most engaged with pieces were Work #7 (Nemec, 40.20%, average Total, Table 10.2), Work #6 (S. Johnson, 30.80%), and Work #1 (Castoro, 20.35%). It

Table 10.2
Average Percents(a) of Types of Behaviors for
People Observed(b) at Each Site
by Two Observers in a Five-Minute Period(c)

| % Type of Behavior: | Look | | Stop | | Touch | | <u>Total</u> Behaviors | Average n(a) | | |
|---------------------|-------|-------|-------|-------|-------|-------|---------------------------|-----------------|------|------|
| | Low | High | Low | High | Low | High | | Low | High | |
| Sites: | Low | High | Low | High | Low | High | Low | High | Low | High |
| Work 1 | 12.90 | 12.00 | 3.20 | 3.80 | 4.30 | 4.40 | 20.40 | 20.30 | 93 | 158 |
| Work 2 | 6.60 | 9.50 | 1.30 | 0 | 0 | .80 | 7.80 | 10.30 | 76 | 116 |
| Work 3 | 9.10 | 5.90 | 0 | 1.20 | 0 | 1.20 | 9.10 | 8.30 | 98 | 168 |
| Work 4 | 20.80 | 28.30 | 4.20 | 13.00 | 4.20 | 10.90 | 29.20 | 52.20 | 24 | 46 |
| Work 5 | 5.70 | 6.20 | 0 | 0 | 0 | 6.20 | 5.70 | 12.50 | 35 | 48 |
| Work 6 | 19.70 | 21.30 | 6.50 | 7.90 | 1.60 | 4.50 | 27.90 | 33.70 | 61 | 89 |
| Work 7 | 26.30 | 32.70 | 10.50 | 10.90 | 0 | 0 | 36.80 | 43.60 | 38 | 55 |
| Work 8 | 5.30 | 4.20 | 0 | 0 | 0 | 0 | 5.30 | 4.20 | 38 | 72 |
| Work 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 126 | 155 |

- (a) Percentages are based on averaged totals at each site from Table 10.1.
(b) Behaviors are composites for men, women, and groups.
(c) Three separate observation periods for each observer were averaged.

should be noted that the Nemec work was enclosed in window cases and could not be touched, yet it elicited a relatively high percentage of interactions--looking and stopping--from passersby. Both the S. Johnson and the Castoro works were more evenly distributed across the behavioral categories.

Mapping Data

Figure 10.1 illustrates the schematic path maps for all the works (Figure 10.1 [A - I], Works #1 - #9). These maps show the general paths which were observed and recorded by both observers. They are an average representation which show in a diagrammatic manner only the shape of the general averaged, observed paths around the artworks.

It is important to note that Work #1 (Castoro, A), Work #4 (Oppenheim, D), Work #6 (S. Johnson, F), and Work #7 (Nemec, G) all show a centripetal kind of action on people's paths. That is to say these works draw people toward them. On the other hand, Work #2 (Pepper, B), Work #3 (Calder, C), and Work #5 (Serra, E) show the action of a centrifugal force and do not draw people toward them. The Serra work, in fact, appears to push people away from itself.

The Murals (Work #8 [Haas, H], and Work #9 [J. John-

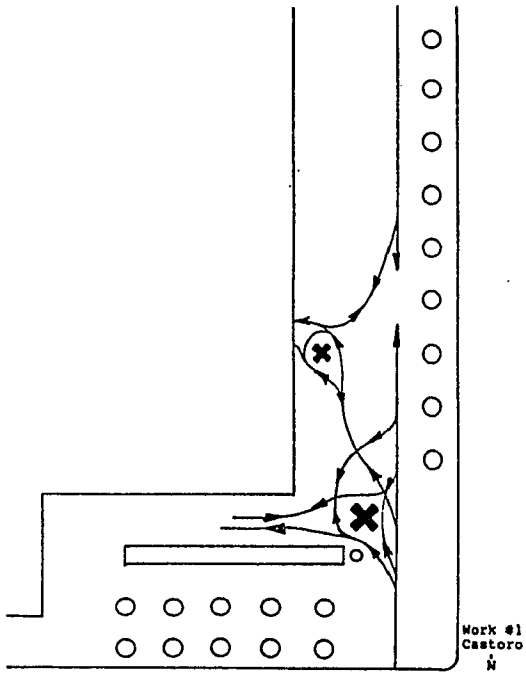
son, I]) are special cases because of their location on walls. Any deviations in people's paths could not be ascertained because people walk past them on sidewalks. Only for the Haas mural could some people be seen to look directly at the work (4.75%, average Total, Table 10.2).

Hypothesis 6 (Chapter 7, p. 135) has been shown to be supported by the interactions of people with the works (Table 10.2, Figure 10.1): people's engagement with a work of art does not necessarily mean they think positively about it, nor does their apparent non-engagement necessarily mean they are negative toward it. Castoro's pieces, for example, although responded to in generally negative manners by most people (55%, Table 8.3) were nonetheless interacted with by many of the passersby (Table 10.2, Figure 10.1A). Conversely, the Serra piece (Work #5) was very negatively evaluated (95.45%, Table 8.3) and people also did not engage with it (Table 10.2, Figure 10.1E).

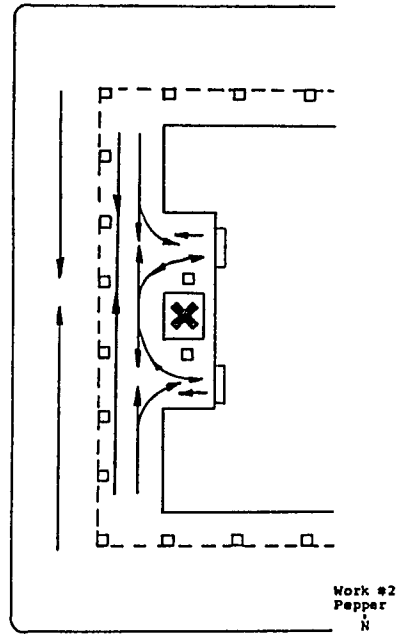
On the other hand, the Pepper work (Work #2) was positively evaluated (77.72%, Table 8.3) but did not elicit any significant interactions (Table 10.2, Figure 10.1B). The S. Johnson realistic human figure (Work #6) was both evaluated positively (78.95%, Table 8.3) and interacted with, as well (Table 10.2, Figure 10.1F). And

it must be noted that the Haas trompe l'oeil mural received the most generally positive responses (82.61%, Table 8.3) while not being capable of being interacted with in any manner beyond looking because it is a mural (Table 10.2, Figure 10.1H).

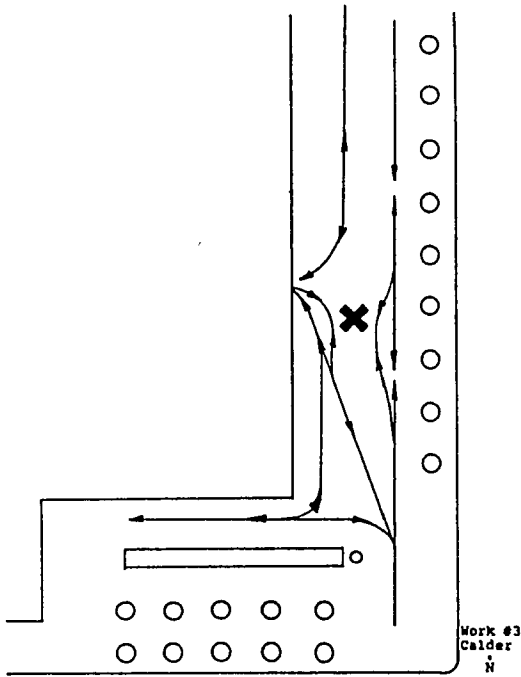
It seems reasonable to speculate that there is more involved in people's interactions with a work than simply liking or disliking it, and whether one is able to interact with it because of physical constraints. The evocative or provocative nature of people's relationship with a public work of art may contribute more importantly to whether it is behaviorally engaged with than unidimensional factors of evaluations, type of work, or nature of the setting.



A

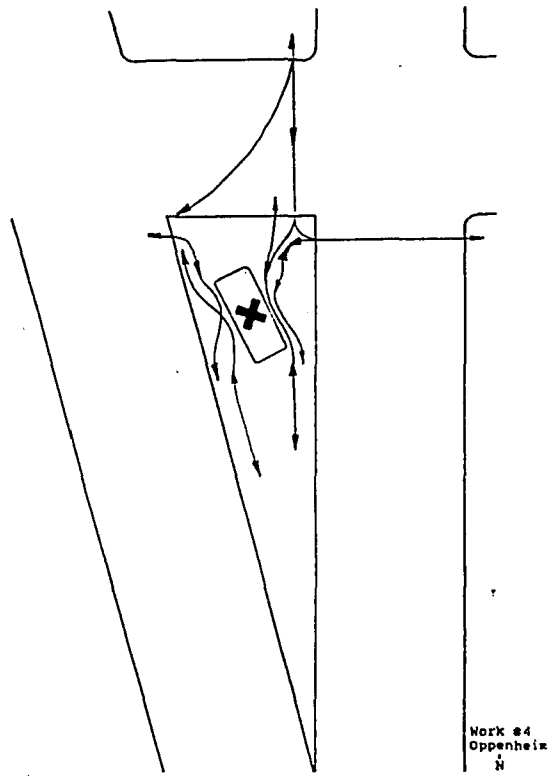


B

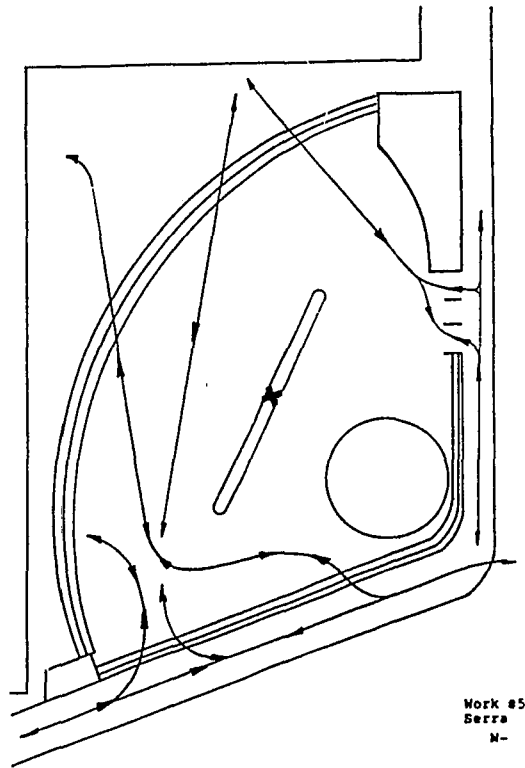


C

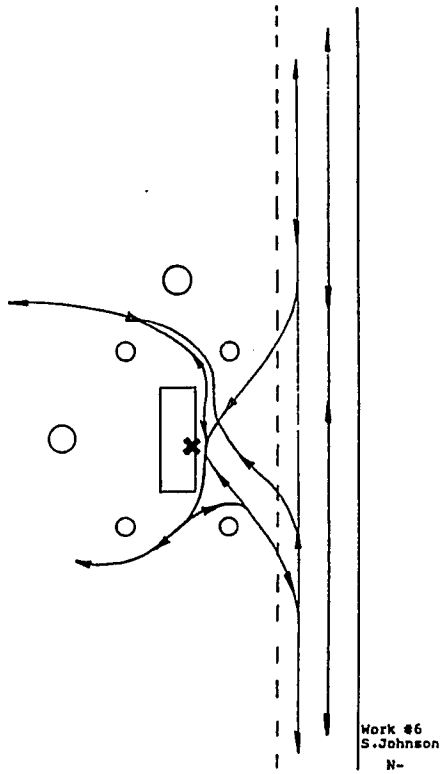
Figure 10.1



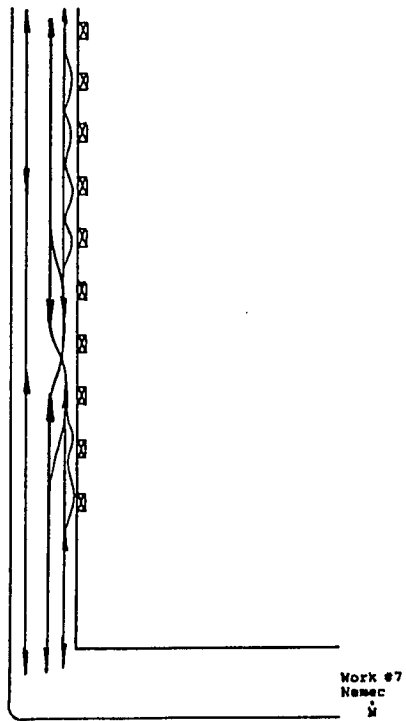
D



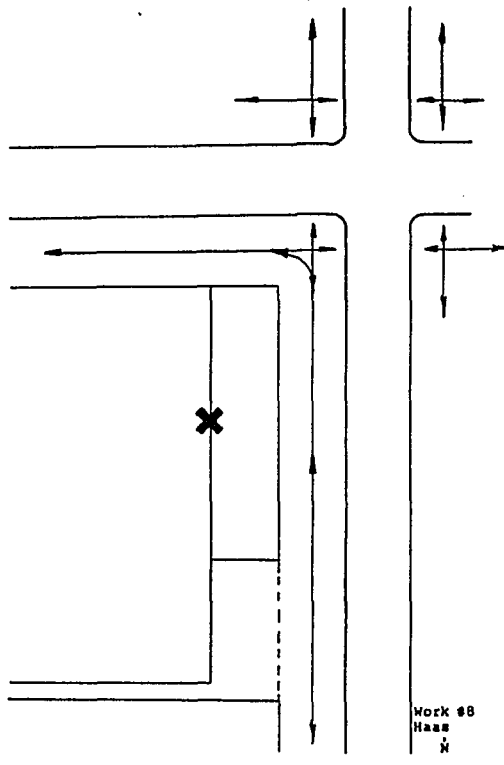
E



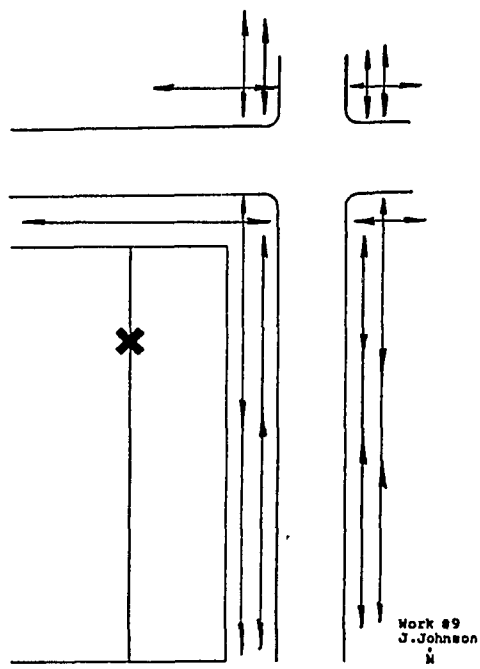
F



G



H



I

Chapter Eleven

Discussion and Conclusions

'I know nothing that is greater than (Beethoven's) Appassionata. I would like to listen to it every day. A marvelous, superhuman music. I always say with pride--a naive pride perhaps: What miracles human beings can perform!' Then screwing his eyes (Lenin) added, smiling sadly, 'But I can't listen to music too often; it affects your nerves.' One wants to say stupid nice things and stroke on the head the people who can create such beauty while living in this vile hell. And now you must not stroke anyone on the head: you'll have your hands beaten off. You have to hit them on the head without mercy, though our ideal is not to use violence against anyone...an infernally cruel job we have.'

(Gorky, 1950, p. 39)

The results of the study indicated a new orientation for understanding people's experiences with public works of art. It was found that the type of art, the conditions of the places in which it is installed, and the characteristics of the people who view it are related to experiences. The results also showed that "experience" with artworks is not a unitary concept, but rather is composed of elements which show people's discriminations in judgments in evaluating different components of the art depending on the meaning it has for them.

These findings led to a proposal for a new theory of transactions with works of art: there is a continuum of reactions to art, a continuum of experiences obtained with it within its complete context and the internal workings of the viewer. A work of art can be seen as neither simply good or bad in an aesthetic sense, but as evocative or provocative in an experiential way. It can produce experiences that range from energizing behavior, to spurring meditation, to melding into near lack of awareness. The evocative-provocative continuum leads us to ask new questions: what does a work provoke, and why? What does it evoke, and for what reasons? It enables us to ask questions about the meaning of the work and the meaning of the place and how these balance or not to

produce a range of experiences in diverse people.

These experiential discriminations speak against the perceptually-weighted arguments of most aestheticians and their insistence on educated, correct judgments of a work of art. Instead of basing aesthetic experience primarily on perceptual qualities and including nonperceptual factors only "by courtesy" (Urmson, 1957) into the experience, the results have shown that these so-called extra-perceptual qualities--of viewer imputation, interpretation, personal meaning of the artworks, discriminations among its features, and features of the context--may be centrally important in understanding aesthetic experiences.

This conceptualization shifts the focus away from qualities inherent in artworks alone and shows them to be subject to transactions with the perceiver and the context (Binkley, 1977; Cohen, 1973). The formulation goes beyond some aestheticians' arguments for experiencing artworks--rather than simply perceiving them--because it eschews the locus of aesthetic quality residing exclusively within the art object or art phenomenon (Beardsley, 1970), even when a more global aesthetic experience is purported to be important. The only philosophical stance which receives support from the present study is

that which includes the "co-creative" activity of the audience and how an artwork is "completed" by them (In-garden, 1964). For the results indicated that the significance of artworks is malleable, dependent not only on itself as an intentionally hermetic piece (Walton, 1970), but on those who transact with it, how, where, and under what conditions.

The Results Related to Theory

The results of the present research have been complex. They can be explained, however, either by reference to existing explanatory theories in part, or by hypothesizing new ones by applying these general results to the specific cases of each work. For, as has been argued, a work of art in the urban realm exists in its own context of forces and factors of attributions and imputations. But to ascertain whether artworks are special objects in the environment we ultimately must define how each is uniquely transacted with by its particular audience; and the results have provided guidelines with which we can work from the general toward the specific.

Within the findings for art types, existing theories may explain the general negative responses to abstract art and the more discriminated evaluations for representational works and murals. It may be that abstract works

are indeed more difficult to define, because of their inherent characteristics, so that they are less readily experienced (Berlyne, 1971)--or less able to be talked about in more specific ways as representational works and murals are (Kaplan, 1978).

Existing theory may also provide a partial explanation for at least two of the results within the findings related to descriptors of people. The general negative responses that were related to people who visit the sites every day, and the more specific evaluation that the physical features of the works were negative being related to those who visited for the first time or infrequently, may be explained in part by the workings of perceptual mechanisms. Although this is not meant to argue in favor of any strict, context-free theories of perception being capable of explaining by themselves the experiential phenomena with artworks, it may be possible that a perceptual levelling effect can contribute to these results (Attneave, 1959). That is to say, when one sees a work for the first time or infrequently, physical features--because they are novel--may be salient; but as one becomes familiar with the work and the setting, only a general negative feeling may be cognized (Ittelson, 1973) or perhaps increase in intensity. Over time, the

locus of evaluations shifts from a focus on external features of the work to more internal meanings for people.

This new explanation that includes meaning for people, in addition to any parsimonious theories of perception, is supported from the findings related to the evaluations people have when there are more frequent visits with a public artwork. Does being with a work of art for a medium amount of time--two or three times each week--fall between the perceptual levelling extremes? Perhaps it indicates an amount of exposure to a work which--while not related to a familiarity which produces more internalized general feelings nor a novelty which produces specific ones based on external features--is exposure enough to feel that the setting is added to by the work and should remain there. That people felt this way may lead us to question the level of amenities in a place and that an artwork may be viewed as an amenity when there are few others extant. Such a judgment, however, is still based on external features of the work and the setting instead of being more internalized as results from the exposures of very frequent visits with a work.

In addition, people who go to the sites more than

for a first time also feel the art should stay where it is. This may mean that when one has a vested interest in a place or piece because of being there beyond a first, novel time, one does not desire to see any changes made in the place. Perhaps a kind of psychological inertia could be hypothesized to be acting in such a case (people may feel the art should stay in its place because it is there: a whole, a gestalt which works), but perhaps a richer explanation is supported. It may also be that simple frequency of visits beyond a first time is not enough by itself to be related to deep meanings of a place which people can feel. The meaning of the artwork and the place may be more critical. People may not feel enough ownership to tamper with what already exists when they visit infrequently; and it may not matter to them. Perhaps people feel the art should remain because it is there, part of the setting; and if the setting is not oppressive or does not in some other manner break through one's limen of awareness, or personal meaning, why should the art not remain? But more explanatory than the foregoing conceptualizations is the theory of the range of evocative-provocative experiences. Where an experience falls on this continuum indicates how salient the art will be more than any one, isolated factor like the

frequency of visits because the continuum accounts for the meaning of the artwork and the place in people's lives.

Explanation becomes rich by including the complex factors which contribute to the meaning of the environment (Tuan, 1961; Firey, 1945). Frequency of visits, by itself, is only one factor; without considering the impact of a setting on people it does not take explanation very far. We will have to apply the broader indications of the evocative-provocative continuum to each instance of artworks in order to achieve the deeper understanding that the particular meanings in each case have for people.

The issue is the same for the other general findings of the study. The relationships between positive evaluations--that the art should remain in the place, and that its physical features are judged to be positive--and people's age, education, occupation are less readily applicable to extant theories, few of which have considered how people's characteristics influence their experiences with art because the emphasis has been on the inherent qualities of the works. With a broader orientation we can at least ask, for instance, if those people between the ages of 41 and 55 more likely to feel the art

should be kept in the setting because of something inherent in reaching that stage of life? Are those with less formal education than others and those who work in service occupations likely to assess the physical properties of artworks more favorably because of something about their training or work activities?

The present study was not extensive enough in the population surveyed nor in the scope of artworks included to extrapolate these kinds of results for these subsamples of people into theory. This is an area, however, that is ripe for further research. But the findings of the present research did indicate that, overall, for the people interviewed, evaluations of art which discriminated more finely beyond general negative judgments, were accounted for by the responses to individual works. This indicates that people--perhaps when an artwork means something to them or is important for some other reason--can and do express what the components of their experience are. Although people evaluated all of the public artworks generally positively except for two works, the profiles of evaluations for each piece in the inclusion of factors such as physical features or affective components, were different. These findings helped generate the theory of the evocative-provocative continuum of ex-

periences because it showed experience with artworks are directly tied to the meanings of the work and the meanings of the place in which it exists.

The Range of the Experiential Continuum

Although abstract art as a singular type accounted for more negative responses than representational works or murals, for example, the evaluations for each work showed that art type is not a unitary category. The results for each of the works in the present study showed differentiation among them. These findings indicated support for the postulated evocative-provocative continuum: some works evoke few meanings, others are more evocative, and some go beyond evocation of feelings to being strong provocators of both feelings and actions.

As already cited, the findings also supported a phenomenon not postulated: that the more people spend time with a work, the more their evaluations go beyond being based on physical judgments to more internalized general or affective meanings. And, overall, what was unexpectedly striking was the finding that people not only generally like public art and think it adds and should remain in its setting, but that people can and do discriminate and talk about art and their experiences with various artworks.

Artworks, Content, and People

The experiential discriminations can be seen in people's evaluations of each work. Every work save for Castoro's and Serra's was evaluated positively, but more importantly, there was the inclusion of varied responses. Castoro's "Flashers" were not unitarily experienced in a generally negative way, but there were people who had general positive responses, as well, and who described the art as reminding them of negative things--something which no other work evoked. The negativity to Serra's "Tilted Arc" differed in that it was more consistent and pervasive, including an extreme negativity to its physical features not evidenced in responses to Castoro's works. It definitely provoked outrage carried into action, as evidenced in the public hearings where its removal was debated.

The other abstract works, however, were responded to in a generally positive manner overall but exhibited differentiation in which components were salient. Pepper's "Contrappunto," although positively responded to, conveyed no meaning to people that they could articulate. But it did make them think of positive things. The piece was only mildly evocative, and not at all provoking to strong feelings or to actions. Calder's "Red Curly Tail"

induced positive thoughts, and communicated an emotional positivity to people. This response was not seen for any other work. And Oppenheim's "Rolling Explosion" was the only work that recieved significant positive evaluations of physical features. It was the only abstract work for which people said the meaning was an emotionally positive one for them. It was both evocative and mildly provocative of actions insofar as people attempted to make it move, as it appeared it would.

The two representational works were both generally positively evaluated and, unlike the abstract works, were thought of in an emotionally positive manner by people. They differed, however, in what people said was their meaning for them. For the S. Johnson realistic Wall Street "man" ("Double Check"), people said they were reminded of positive things when asked specifically what the art meant to them, while for Nemeč's narrative work ("I Stood Without Moving...") people said it had simply a generally positive meaning. But Nemeč's work was the only work of all the works for which people said, when asked what the work communicated, that it communicated both negative emotions and negative feelings. And while both works helped some people think of generally positive things--in response to "what does the work make you think

of?"--the thoughts from Nemec's piece were more conceptually positive and rich ("It makes me think of myself"), while those for S. Johnson's were of a specific object: a person. The content of each work was not at all comparable: the Nemec work can be said to have been much more provocative, and meaningful to people, than the S. Johnson work.

Both murals were also generally positively evaluated. The Haas trompe l'oeil, however, received significantly more responses that were positive in emotion, similar to the representational works, than did J. Johnson's whimsical "Oceana." For responses to the question of what meaning the art had for people, in both cases people said it produced positive emotions, but for the Haas work they also said it reminded them of positive things. The Haas mural, visually redundant of its surrounds, also received significantly more responses that the art communicated nothing to people--when asked specifically what it communicated--more than for any other work. Yet both it and the J. Johnson mural were said to make people think of generally positive things, similar to every other work except Castoro's and Serra's.

Artworks, Conditions, and People

These individualistic results for works of public

art should signal that we must be careful about how we talk about people's responses to art. If we are talking broadly in terms of types of art, it may be safe to say-- although not in general--that abstract works are less well liked than either representational pieces or murals. But given the unique responses to each work, we must be aware that in specific instances individual works can be experienced differently. Abstract works were experienced less favorably under high density conditions than representational or mural pieces. It was also found that the availability of seating, the ability to spend time with any work, is related to generally negative evaluations of artworks. But we cannot say that this is generally true because some works that had seating (Pepper, Calder, S. Johnson,) were also positively experienced, and some without seating (Oppenheim, Nemec) were experienced positively as well.

It must be emphasized that such exceptions to general findings are vitally important to the understanding of the workings of public art. It indicates support for the broad thesis argued throughout this study: people's transactions with a particular work of art must be considered within a total context of the factors of the work, the setting, and the characteristics of the people who

view it. The individualistic results which show discriminations in the evaluations and the experiences of works indicate that the meaning and importance of a work in people's experience is perhaps the greatest contributor to the nature of that experience. This indeed seems to indicate not only that an art object can be a special object in the meaning it conveys, but also in the strength of that meaning in people's experience--experience that is discriminating.

The findings that indicated people appear to internalize general evaluations and emotional feelings for works when they spend more time with them as opposed to the physical factors being salient at first illustrates the impact of the theory of the meaningfulness of artworks. And the general independence of evaluations for artworks from evaluations of their settings may also support a specialness for art objects when they are meaningful to people in comparison to objects without great personal meaning. Although this is not meant to argue that other objects, i.e., lampposts or streetcorners, cannot also be crucial in people's experience through special circumstances.

The example of the furor over Serra's "Tilted Arc" is illustrative of the importance of environmental condi-

tions and how they affect people. The workers who used the plaza every day clearly felt oppressed and aggressed against by the work. But surely this is not the only symbol of repression in their lives--accepting that this kind of meaning is not only necessarily inherent in the piece, but in its particular population and setting. Why did those workers not rise up against the stultifying environment of their workplaces--tiny, low-walled cubicles for the most part--or the sterile environment of the plaza and the computer punch-card buildings which surround it? Why blame the art instead of the architecture? Beyond the question of social control, the answer may be because art is powerful, symbolic, capable of touching us in the deepest ways.

There may be alternative explanations for this phenomenon, as well. It may also be the case that the art object was the only object in the setting capable of being acted upon by people. That is, the art can be removed although the buildings, realistically, cannot. Further, the people who work in the buildings around the Serra piece earn their survival means in those places. It is more realistic to attack a work of art than one's means of survival. In addition, the plaza in which the work was installed was the workers' only respite from the

conditions of their workplaces, and this may have exacerbated its irritative power for them, as well. Still, if it were not such a strong symbol, it would not have spoken so aggressively nor been worthy of attack. These reasons may help to explain why public art is sometimes so vigorously attacked when, in fact, it may be only one, or the one where attack might be effective, or the strongest symbol for other factors that effect people's experience with them.

In a different manner, the works of Castoro, while not generally evaluated positively in terms of their physical features, nonetheless touched the people who viewed them in very special ways. They evoked memories, and special feelings. And the Nemeck work, discriminated also by physical features not perhaps being people's most favorite, possessed and communicated a content which reached people on an emotional level, and helped them to reflect upon their lives.

The content of each work, it must be remembered, permutates in the urban environment as a function of the people who view it and what it means to them. The Nemeck work's placement in a "seedier," as people said, part of Manhattan than other works may have enhanced its rather glum, introspective content. And the placement of Ser-

ra's "Tilted Arc" in the middle of a setting where workers have no choice but to pass it to go to work every single day may also have enhanced its aggressive content.

Content, Conditions, and Behaviors

There is a unique combination of factors which allows an artwork to "work" or not for people in a particular environment at a particular time: a continuum of experiences produced from these various factors. We can see the workings by assessing not only what people say but what they do. For while the results show people are generally positive to art in public places and talk about their experiences with it, their behaviors amplify or enrich our understanding of the phenomena which are really occurring. Each piece plays out its own unique story with its own audience and setting. There is a combination of meaning in experience and behavioral transactions with the works. Pieces were either centripetal--drawing people in--or centrifugal--forcing people away--and these behaviors were either concurrent with people's general feelings for the works or anomalous. They were anomalous when behaviors appeared to be in an opposite evaluative direction from people's verbal responses. But this did not mean they negated responses, rather they elaborated them and illustrated further the

unique interplay of meanings inherent in each work with the setting and with the people there.

The Castoro works, for example, although not well-liked in verbal responses, nonetheless drew people to them. This anomaly elaborated what we knew of their experience. The pieces were evocative, not only spurring associations but demanding physical inspection; although we do not know which came first, associations that drew inspection, or inspection that evoked associations. The importance is that where we have behaviors apparently contradicting evaluations, these are not contradictions at all but rather indicate the breadth of experience the pieces produced beyond simplistic "like" or "dislike" pronouncements.

Similarly, the behaviors around the Pepper work were anomalous to the verbal evaluations. Although the work was evaluatively liked, it was not actively sought out nor encountered. The meaning it had for people was less rich than Castoro's works; people did not say it was evocative although they liked it as a piece. The reactions to the Calder were much the same. Oppenheim's "Rolling Explosion," however, is a case where the evaluations and the behaviors were concurrent. People said they were intrigued and were also drawn in by the work.

On the other hand, while S. Johnson's Wall Street "man" had little deep meaning, in its setting people were drawn to it and felt comfortable with it. Conversely, the thought-provoking Nemec work drew people because of its content, and perhaps that was part of its incongruity in its placement in a less maintained area of Manhattan.

The Serra work must be viewed as the most extreme example of concurrence between verbal evaluations and physical actions around a work. "Tilted Arc" was negatively evaluated in every category and was more actively avoided than any other work. Again, as had been previously discussed, the particulars of the once-open plaza in which it was installed, the fact people had no choice but to pass it to get to their jobs, the nature and physical settings of those jobs, and the aggression not only inherent in the piece but which it had come to symbolize, all contributed to the strength of the negativity in evaluations and behaviors. This must be considered an excellent example of the enmeshed combination of physical features, meaning, and behavioral transactions of and with a work which produce a total experience.

Conclusions and Further Studies

We cannot understand how a work of art transacts in people's experiences without considering the form as well

as the content of the piece, what are the conditions of its setting, and what are the characteristics and the constraints on the people who view it (and this also helps determine what content will be perceived). As has been illustrated above, how a work can involve people pushes our assessments of it in people's lives beyond simple evaluations. While a "good" work of art may not be enough to contribute to good experiences with it--may not be a sufficient condition, but must be considered with factors of the setting and the people--it is necessary to elicit the strength of experience that perhaps only an excellent work of art can.

Before the placement of a work in the public domain, or to understand its effects afterward, we must be more aware of the factors of the people and the setting. Just as much as an artist is aware of the importance of each work placed in relation to every other work in a gallery show, and how the pieces "work" together or not can influence the power of each piece, we must be aware of the total factors of a public environment for the same reasons. Because generalizations are difficult to make with unique objects, settings, and audiences, the results of the present study can be used as guidelines for evaluating the inter-effects of art in public places.

It should be stressed that involving the population that will experience the work in the placement and evaluation process can only be helpful because it will yield information about the audience--the most important component of a public work of art if one views experience as important. When there are blatant incongruities between the meaning of a work in the environment and in people's lives, we cannot insist the work must remain because it is "good" by some esoteric, perceptual, aesthetic criterion which the people are purported not to "see."

Within the general findings, unique interrelationships or transactions between people and public artworks also have been found. The way to further research has been indicated by the present study: to truly understand the experience of public art we must understand each work more fully in terms of its own unique attributes, those of its setting, and those of its public. The study has uncovered some important factors: people do indeed appreciate public works of art and want to see them remain, people distinguish not only among types of art but among individual works within any type, conditions of the settings make a difference in their evaluations and transactions with works--especially being able to spend time with works enriching their meaning beyond a focus on

physical factors, different people have different experiences with artworks, and--most important--art has meaning in people's lives depending on the work, the setting, and the people. Ascertaining where a piece may fall on the evocative-provocative experiential continuum can help us understand its impact based on the meanings of the broader contributors to the experience with an artwork.

A note must be made regarding the results, however. The statistical method of analysis of variance that was utilized in this study is powerful in indicating deviations from a norm in responses, yet it must be remembered that the compared norms existed only in the groups that were tested. The results are valid for those populations in those settings at those times (Levins & Lewontin, 1985). They may not be reliable over widely divergent conditions or people, still the general findings are heuristic and deserve testing through further studies.

In addition, features of the design of the study can be further elaborated. The rotation of artworks through the same settings, varying the availability of seating at the same settings, studying the effects of works longitudinally over time, and incorporating a wider range of people all would amplify information already obtained.

Granting these considerations and the results which

were obtained, there is an informal finding which demands citing because of what it indicates about the special place artists have in peoples' beliefs. During the study, when people were asked what they thought of the work of art after they had been questioned about the place, most of them would hesitate before answering. They were not simply collecting their thoughts. "Are you the artist?" they wanted to know. Most people were genuinely sensitive to dealing not only with special objects--whether they "liked" them or not--but with the people who had created them. This is an observation that flies in the face of those who would dismiss the "public" with contempt when public works of art are installed. For people are affected by art, and there are experiences in the urban environment contributed to by works of art in very special ways when the meaning they have for people is important in their lives.

The installation of works of art in public settings should therefore not be taken lightly because art can and does have impact in experience. Arguments that simplify public art placement decisions to "good" art and/or "uneducated" audiences must be resisted not only because they are too simple, but because such decisions about what is placed in the public environment has effects on

all of us.

Appendix A

COMMENTS:

DAY & DATE:

TIME:

WEATHER:

APPENDIX B
QUESTIONNAIRE
-Short Form-

A = People questions
B = Setting questions
C = Art questions

* *

-- (A) Which of the following educational groups includes your level of education?
1. High School _____
2. College _____
3. Graduate School _____

-- (A) What is your occupation?

-- (A) In which of the following age groups can you be included?
15-20 _____ : 20-25 _____ : 25-30 _____ :
30-35 _____ : 35-40 _____ : 40-45 _____ :
45-55 _____ : 55-65 _____ : 65- _____ :

[-- (A) Sex: M __, F __.]
[-- (A) Race: Cauc __, Blk __, Hisp __,
Other _____]

1. (B) How often do you come to this place?
Every day____: Twice a week____: Three____:
Seldom____: Other_____.

2. (B) Do you usually walk through? _____:
Or do you stay? _____.

3A.(B) From where are you usually coming_____?
3B.(B) and/or going_____?

4. (B) About how long do you stay here? _____.

5. (B) For what reason, why are you here today?

_____.

6. (B) If you had to describe this place to someone
who has never been here, what would you say?

_____.

7. (B) Compared to other public spaces that you know, how do you like this place?
Very Much____: A Lot____: Neutral____:
Don't like it____: Hate it____.

8. (B) If someone wanted to find you here, how would you describe to them where to meet you?

9. (C) What do you think of that work of art?

10. (C) Do you think it, Adds____? Detracts____?
or is Neutral____, in the space?

11. (C) If you had a say, would you Leave It____?
Have It Removed____?
Replace it____?

12. (C) Why? _____

_____.

12A. What does it make you think of, if anything?

12B. How would you describe it?
Does it look like anything specific?

13. (A) What does it mean to you?

14. How did it get here? Who decided?

15. What function does it serve in the setting?

16. Does it fit with the setting?

--If another work can be seen--

17. What do you think of that piece, over there?

18. How does it compare with this one?

COMMENTS:

DAY & DATE:

TIME:

WEATHER:

APPENDIX A
QUESTIONNAIRE
-Long Form-

A = People questions
B = Setting questions
C = Art questions

* *

-- (A) Which of the following educational groups includes your level of education?

1. High School _____
2. College _____
3. Graduate School _____

-- (A) What is your occupation?

-- (A) In which of the following age groups can you be included?

- | | | |
|--------------|--------------|--------------|
| 15-20 _____: | 20-25 _____: | 25-30 _____: |
| 30-35 _____: | 35-40 _____: | 40-45 _____: |
| 45-55 _____: | 55-65 _____: | 65- _____: |

[-- (A) Sex: M____, F____.]

[-- (A) Race: Cauc____, Blk____, Hisp____,
Other _____]

1. (B) How often do you come to this place?
Every day____: Twice a week____: Three____:
Seldom____: Other_____.

2. (B) Do you usually walk through? _____:
Or do you stay? _____.

3. (B) About how long do you stay here? _____.

4. (B) For what reason, why are you here today?

_____.

5. (B) If you had to describe this place to someone
who has never been here, what would you say?

_____.

6. (B) In general, what is this place used for; what
goes on here? _____

_____.

7. (B) In general, what is this place used for; what goes on here? _____

_____.

8. (B) Compared to other public spaces that you know, how do you like this place?
Very Much____: A Lot____: Neutral____:
Don't like it____: Hate it_____.

9. (B) If someone wanted to find you here, how would you describe to them where to meet you?

_____.

10. (C) What do you think of that work of art?

_____.

11. (C) Do you think it, Adds____? Detracts____?
or is Neutral____, in the space?

11A. What does it make you think of? Anything?

12. (C) Do you think it serves any purpose? _____
(yes?no?) _____

_____.

13. (C) Why do you think that object was put on this
spot? --put in this place?

_____.

14. (C) Do you think it's a good idea? _____

_____.

15. (C) Do you think the work has any meaning or
feeling that one gets?
(if Yes) What? _____

(if No) What do you think it is? _____

_____.

16. (C) Does it look like anything specific? _____

_____.

17. (C) What do you think the artist intended to communicate with this work, if anything? _____

_____.

18. (C) How would you describe the work? _____

_____.

19. (C) If you had a say, would you Leave It _____?
Have It Removed _____?
Replace it _____?

20. (C) In general, what do you think about having art like that in public places? Is it a good idea, or what? _____

_____.

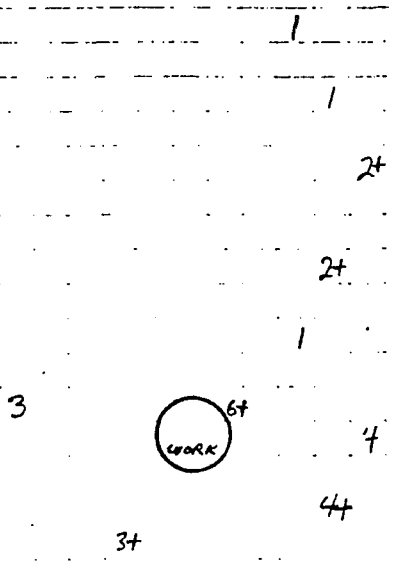
Appendix B

PROTOCOL 1
(Density & Types of Behavior)

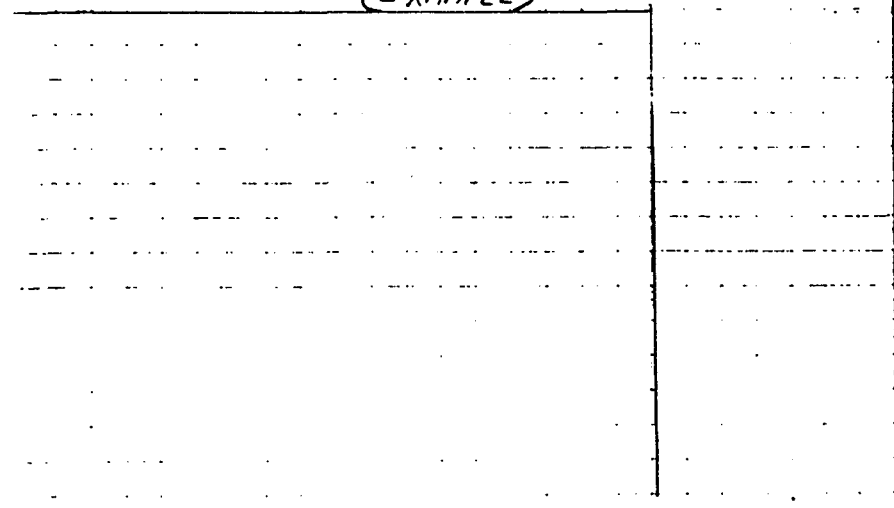
Time 1 _____ (red)
 Time 2 _____ (blue)
 Time 3 _____ (green)

- Activities Code:**
1. Walking (1)
 2. " (2+)
 3. Look at work, standing
 4. Look at work, walking
 5. Stand by work
 6. Touch work
 7. Sit on
 8. Lean on
 9. Eat lunch on
 10. Other activity

(Add + to activity by more than one)

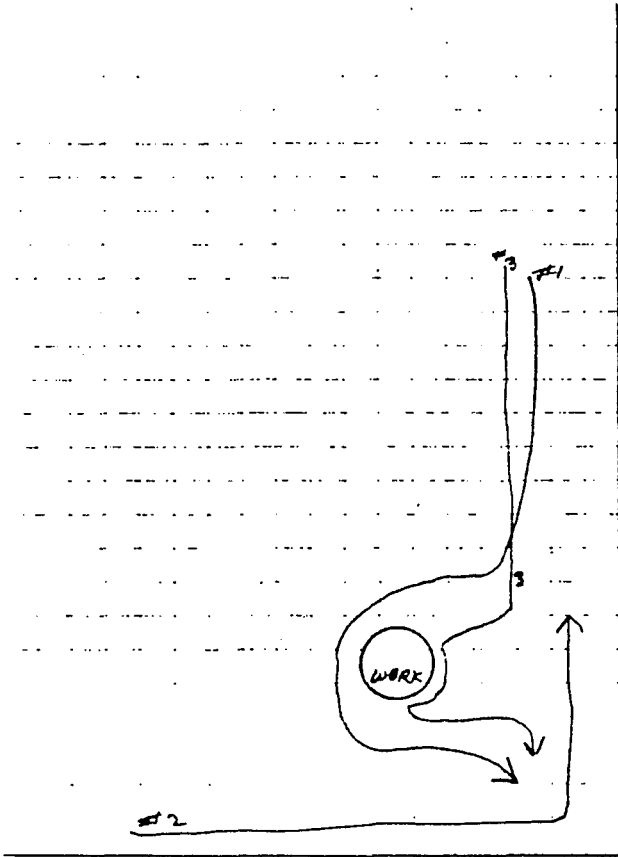


(EXAMPLE)

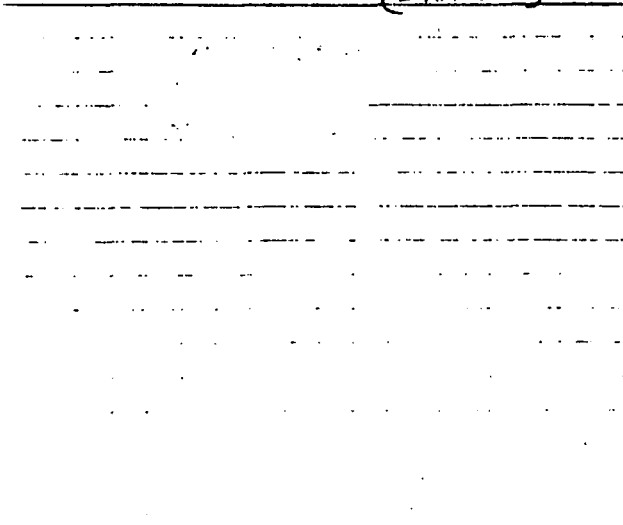


PROTOCOL 2
(Paths)

A. Male
B. Female



(EXAMPLE)



Appendix C

Appendix C

Table C-1
Reliability Between Observers for
Low and High Density Periods

| | Low Density | | | High Density | | |
|------------------------|---------------|---------------|--------------|---------------|---------------|--------------|
| | Observer 1 | Observer 2 | % :Agree: | Observer 1 | Observer 2 | % :Agree: |
| Numbers of: People: | | | | | | |
| Works:..... | | | | | | |
| 1 | 88 | 98 | 90% | 151 | 166 | 91% |
| 2 | 80 | 72 | 90% | 124 | 108 | 87% |
| 3 | 95 | 101 | 94% | 153 | 183 | 84% |
| 4 | 24 | 25 | 96% | 45 | 48 | 94% |
| 5 | 35 | 36 | 97% | 47 | 49 | 96% |
| 6 | 61 | 62 | 98% | 87 | 92 | 95% |
| 7 | 38 | 34 | 89% | 62 | 53 | 86% |
| 8 | 38 | 38 | 100% | 76 | 69 | 91% |
| 9 | 125 | 128 | 98% | 152 | 159 | 96% |
| N(a)=: | 584 | 594 | ~95% | 897 | 927 | ~91% |

(a) N's = Total men observed + Total women observed + (2 x Group yields slightly understated N's because many times there were more than two people per group.

Appendix D

Codebook

Questionnaire Question 12#: Occupation

0. Other: Housewife. Retired. Professional Ski Racer.
1. Service Occupations: Waiter. Delivery. Messenger. Bakery worker. Limo Driver. Hotel Bellman. Restaurant Workers. Construction. Secretaries. Clerks. Typists. Office Managers.
2. Management: Account executives. Hotel Operations. Managers. Skilled Technicians: Plumber. Electrician. Dental Technician. Computer Technician. Heating Plant Technician. Alarm System Installer. Metal Lather. Cabinet Maker. Equipment Specialist. Video Editor.
3. Semi- & Professional: Corporation President. Account Executive. Owns a Shop. Newspaper Business. Banker. Stock Brokers. Lawyers. Social Workers. Teachers. Architectural Consultant. Accountant. Journalist. Communications. Research Assistant.
4. Student/Artist: Artists. Writers. Photographer. Musician. Actors. Students.

- - - -

Questions #21 & 22: "If You Had To Describe This Place to Someone, What Would You Say?"

#21. (A)

1. Other: "You can't miss it." "I come here all the time." "Difficult to describe." "Can see the Gulf & Western Building." "I'd give the street location" "I used to work here." "Don't know." "One of the greatest cities around" "At the William Lescage Building." "It's going to be a profitable area." "It's hard to find."
2. Place Function: "There is a rock people sit on." "Has a place to sit." "Nice place to sit, eat." "People walk through, don't sit." "Good place for sun." "Entrance to bldg." "Place to rest." "It's a sidewalk." "Commercial area." "Shopping."
3. Place Descriptive: "Pretty crowded." "Courtyard in front of building." "Large area." "Trees and flowers."

"Big brown bldg." "Attractive location." "Nice fountain." "Lonely, cold, windy." "It was nice before that thing went up." "Quiet open plaza." "Agreeable plaza." "Closed in." "Midtown bldgs." "Regular New York street." "Not too flthy." "Shady side of the street." "Like London." "Hard to find." "Plaza with a wall." "Clean." "In front of...Across from..." "Busy, clean." "Set back." "Food stands, vendors." "Can't miss, by art." "Sunny spot." "Drab." "No shops." "Modernistic." "Busy." "Corporate space."

4. Architectural Descriptive: "Tall." "Modern." "Wide street, tall buildings." "Under a bldg, awning-like place." "Space isn't closed in." "Newest building on the block." "Large space." "Lot of glass." "Modernistic." "Big buildings." "Spacious. Working space."

5. People Descriptive: "...a lot of older men who look unhappy." "See different types of people." "People mostly walk thru." "Melting pot." "Like to watch people2." "Can see everyone go by."

6. Art Descriptive: "The place with the unique works of art." "Plaza with a wall."

22. (B)

1. Other: "One of the greatest cities around."

2. Affect Negative: "Crowded." "Confusing." "Lovely place." "Not interesting except for art." "Sterile." "Pissy, full, closed in." "Seedy, bizarre." "Dead area." "Not a great place." "Why is this art here?" "Plaza with burned wall." "Monotonous." "Drab."

3. Affect Positive: "Busy, nice area." "Entertaining." "Good atmosphere." "Quiet amid busyiness." "Attractive location." "Nice place to sit." "Nice fountain." "Quiet, open." "Agreeable plaza." "Potential." "Sense of upward change." "Picturesque." "Feel comfortable here." "Clean2." "Makes you feel great." "Clean and welcoming."

4. Architectural Affect Negative: "Closed in."

5. Architectural Affect Positive: "Space isn't closed in." "Makes you feel great." "Spacious."

6. Art Affect Negative: "The place is crazy with this thing." "It was nice before that thing went up." "Big

thing supposed to be art?" "Ugly waste of taxpayers money." "Plaza with burned wall."

7. Art Affect Positive: "Not interesting except for the art." "Art is here, interesting." "By the conceptual street art." "Why should they bother doing this art here." "By works of art."

- - - -

Question #23: "What Is This Place Used for;
What Goes on Here?"

0. Other: "Nothing." "Provides a space between buildings and the street." "It's missing something." "Exploitation." "Place is filthy, a mess." "There should be seats." "Great place." "Should have...trees, plants, benches."

1. Don't know:

2. Walk Through:

3. General Function: "Business." "Expensive living." "Artist area." "Residential neighborhood." "Park." "Daytime things." "Commercial." "Culture, aesthetics." "Small business bars." "Many different things."

4. Specific Activity: "Feed pigeons." "Watch girls." "People watch." "Art galleries." "exhibitions." "Shopping." "Work." "Social outlet for entertainment." "Insurance...stores, vendors." "Traffic divider." "To cross street." "Entrance to building." "People come and go." "Meeting."

5. Lunch/Relax/Sit: "Hang out." "People eat lunch... rest, sit, take a break."

6. Display/View Art: "It gives a break in the monotony." "It's like an outdoor museum."

- - - -

Question #27 & 28: "What do You Think of That
Work of Art?"

27. (A)

1. Other: "I've been trying to figure out what it is." "Don't understand it." "Someone went through the trouble to put it there." "Wonder if they're finished." "No opinion." "Unusual."

2. General Negative: "I don't like it." "It's not my favorite art." "Waste of time and money." "Piece of junk." "Hideous." "Gives art a bad name." "Doesn't say anything." "Stinks." "Silly." "Terrible." "Stupid." "Ugly." "Eyesore." "That's not art."

3. General Positive: "Fantastic." "Interesting." "It's nice." "Unusual." "OK" "I would like to understand it better." "Beautiful." "Clever." "It catches the eye." "They're mysterious."

4. Physical Features Negative: "Hideous." "Piece of junk." "Too black, horrid." "Gloomy looking2." "Too abstract." "Ugly." "The color's bad." "Eyesore2." "Too small."

5. Physical Features Positive: "Compared to the monotony of this place, it's visual relief." "I like the color." "They look like figures." "...Beautiful." "I like the material."

6. Function Negative: "People can hide in them." "They're not interactive." "No purpose." "Blocks off other side."

7. Function Positive: "It's an oasis." "It's good to have something." "Someone tried to beautify the city." "It's visual relief." "People look at it." "Attracts tourists." "Catches your eye." "Makes me think of what goes on here." "Decoration."

8. Fit with the Area Negative: "Setting not congenial to the piece." "They should be in the Museum of Modern Art, not here..."

9. Fit with the Area Positive: "Blends in."

28. (B)

1. Other: "It's strange." "I like other kinds of art...(representational, abstract)" "Wierd." "It's in-different."

2. Affect Negative: "I don't like it." "It's non-inspiring." "Dark, evil." "Pessimistic." "Garbage."

3. Affect Positive: "Look at the people, art watching." "It's got a sense of humor." "It's fun." "Amusing." "Gives me ideas."

4. Specific Feeling Negative: "Gloomy looking." "Mysterious." "Depressing."

5. Specific Feeling Positive: "Soothing." "Want to push it." "Intriguing."

6. Associate to Negative: "They look like figures, shrouded." "Like burned things." "It's like the Berlin Wall." "It's like a piece of demolition they forgot to take away."

7. Associate to Positive: "They look like candy wrappers." "Makes me think of what goes on here." "It should roll...like something that rolls." "A toy...a game."

- - - -

Question #31 & 32: "Why do You Want the Piece Removed, Replaced, or Left Where it is?"

31. (A)

0. Other: "Maybe someone else likes it." "I didn't notice it." "It's there...leave it."

1. Want Something Else: "Put something more appealing." "Want plants, waterfall." "Want statue." "Benches." "Rotate it with other art."

2. General Negative: "It's offensive." "Ugly, out of place." "Not interesting." "It's not too good." "Too abstract." "Eyesore." "It's nothing." "It's a hazard."

3. General Positive: "This is different, colorful." "It's something, better than an empty space." "It's ok." "It's there." "I like it." "They work here." "Adds to area." "Good idea."

32. (B)

1. Other: "I didn't notice it." "I hate this space." "Someone went through the trouble to put it there." "I hate the building." "It's there." "It's ok, only." "For variety they should rotate it with other art."

2. Affects People Negatively: "It's in the way."

3. Affects People Positively: "Attracts people." "People snap pictures of it." "Gives people something to do." "It doesn't bother me." "It's interesting."

4. Art Stands Out Negatively: "It's out of place here."
"Ugly, eyesore." "Breaks up the space." "I'd like to
have something else here that fits."

5. Art Stands Out Positively: "At least the space isn't
empty." "Adds to area." "Is a good piece, it took a lot
of work to do it here." "...Beautiful here."

- - - -

Question #33 & 34: "What Does the Work Make You
Think of, if Anything?"

33. (A)

-: No answer.

0. Other: "I wonder what it is...?"

1. Nothing:

2. General Negative: "It didn't strike me." "Ugly."
"What were they thinking of when they put that here?"
"It's like student art...art school."

3. General Positive: "It's well done." "I like it."
"Better than nothing." "It reminds me of...businessman,
giraffe, animal, New York City, a story..."

34. (B)

1. Other: "Nothing." "Expensive loft space." "Solidi-
ty and mass."

2. Specific Object/Animal Negative: "Dragon." "This
area, how bad it is." "Barrier." "Wall." "Piece of
construction." "Wall for graffitti.." "The subway."

3. Specific Object/Animal Positive: "Sailboat." "Wea-
thervane." "Scale." "Holding object with ideas." "Can-
dy wrappers." "People together." "A bldg." "Business-
man." "Life and its phases." "Of myself." "The space
age." "Oasis." "Wheel in circus." "Toy." "Train."
"New York City."

4. Impels to Negative Action: "It's aggravating you to
push it." "Something to urinate on." "Handball court,
marked up." "Wall for graffitti."

5. Impels to Positive Action: "Makes you want to stop
and sit." "Want to spend time." "You think of checking

appointments, like I check mine." "Gives ideas." "Makes you think of movement."

6. Induces Negative Mood: "Mysterious and dark-feeling." "Reminds me of my of fears." "It's cold." "Makes me mad."

7. Induces Positive Mood: "A clever person did this, very nice." "It gives a real sense of humor." "It shows an open mind for free expression." "Makes you relax." "Inviting." "Gives ideas." "Involving."

8. Negative Physical Features: "Looks like truck ran over it." "Lacks dynamism in the way it looks." "Rusted."

9. Positive Physical Features: "Stiff and nice." "Color and shape is good." "It has motion." "It's nice steel." "Shiney." "Airy and light." "Makes me wonder why is it made that way?" "Reminds me of the Surrealists, who I like."

- - - -

Question #35 & 36: "Can You Describe the work?
What Does it Look Like?"

35. (A)

0. Other: "It should represent technology instead."

1. Nothing:

2. General Negative Description: "It looks bad."

3. General Positive Description: "It's very nice."

36. (B)

1. Other: "Modern type of sculpture." "Three-legged sculpture with mobile on top." "Out of place." "Stupid." "Obvious." "Different."

2. Specific Object/Animal Negative: "Burned things." "Junkyard." "Figures, contracted." "Druids." "Garbage." "Billboard." "Advertising." "Wall, barricade." "Berlin Wall."

3. Specific Object/Animal Positive: "Weathervane, scale, seal, helicopter, giraffe, rooster on barn." "Wall with windows." "Man." "Windows with theme." "Cassis." "Toy." "Railway track." "Abacus." "Planets"

rotating." "Globe." "Scoops of ice cream." "A big 8."

4. Affect Negative: "Something unknown, mysterious." "Boring." "Frightening, haunting" "Pointless." "Dirty."

5. Affect Positive: "Sweet but corny." "No effort to deal with it." "Trying to tell something." "Very interesting." "It looks like a fun ride."

6. Negative Physical Features: "Ornate." "Black burned things." "Black garbage." "Cement package." "Like paper." "Dark huddled." "Ugly." "Sloppy." "Junk." "Ugly." "Flat and rusty."

7. Positive Physical Features: "Unrestricted free form art." "Abstract." "Good Trompe l'oeil." "Well done." "Images and words, very nice." "Attractive." "Enlarged wheels." "Looks like it should roll." "It seems self propelling device." "It moves." "Nice bent metal." "Arches, moving."

Question #37 & 38: "What Does the Art Mean to You, If Anything?"

37. (A)

0. Other "No special meaning, just interesting." "Who made it?" "They're misplaced." "Modern art doesn't have to mean anything."

1. Nothing:

2. Neutral: "It's not purposeful, just an illusion."

3. General Negative: "Someone has no taste." "Like the crummy art world." "Whoever put it there has bad taste in art." "Get rid of it." "The design is crazy." "It shows fear about the city and pessimism."

4. General Positive: "Something to look at." "There's still creativity in public spaces." "Adds to the space." "Interesting." "life and its phases." "Shows imagination." "Someone did it well." "The working man." "Progress."

38. (B)

1. Other: "Somebody worked hard on it." "Means something to somebody." "People react to it." "Something to look at."

2. Reminds of Negative: "Burned buildings, remains of something." "Disposable things, garbage." "People, dark." "Of rushing, like this place." "Not powerful, like executives of this area." "Life in the city." "Garbage heap." "Some committee made another choice for the environment."

3. Reminds of Positive: "How the city is progressing." "Older architecture." "Businessman." "Like the people here." "Oasis." "Life and its phases." "Makes me think of myself." "Something powerful and industrial." "It's like reading a book."

4. Negative Emotion: "Emotional absence." "Sterility." "Closed and secretive." "Gothic fantasy." "Pessimistic." "Depressing." "Hypertense, like the city." "Cold, isolated." "It has no place in my heart."

5. Positive Emotion: "It's expression." "Something to keep mind puzzled." "It makes me wonder." "Like to look at it." "Someone made an effort to beautify the city." "Keeps an older mood here." "Like imagination, smart." "Humor." "More homish, neighborhoody." "Relaxed." "Gives a good feeling." "It's a moving work, rings true." "Personal touch." "Oasis, refuge." "Someone made it attractive for people."

6. General Aesthetics Negative: "Not striking."

7. General Aesthetics Positive: "Attractive." "Adds to the place."

8. Negative Physical Features: "The boxes are too small." "Dark." "Looks like it's going to fall down." "Utilitarian kind of material, not nice." "Cuts down the space."

9. Positive Physical Features: "See people trying to push it." "Makes the neighborhood nicer." "It's nice to have motion."

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Question #40 & 41: "What Function Does the Art
Serve in the Setting?"

40. (A)

0. Other: "Directs people to the lobby."

1. Don't Know:
2. None:
3. General Negative: "What is that?" "Should have trees, flowers, benches instead of that."
4. General Positive: "It's for aesthetics." "Civilizes the area." "Adds to the space." "Beautifies the place." "Decoration." "It draws people."
41. (B)
 1. Other: "It's like a weathervane." "Good sitting area." "Keeps the place free from dirt." "Man sitting studying his business."
 2. Affects People Negatively: "Intrusive."
 3. Affects People Positively: "Makes people think, wonder." "Makes people look, talk." "Haunts you." "To please." "Gives a laugh." "Makes people aware of art." "Takes away the blahs." "Gives a good feeling." "Gets people involved with art." "Changes the public eye."
 4. Fits Negatively in the Space: "Looks small next to the building." "It's a contrast to the space." "Breaks the space." "Isolates, separates, and is intrusive." "Ruins the space."
 5. Fits Positively in the Space: "It's good here." "It creates the effect of a plaza." "It's like the place" "It fits here." "It tells what goes on here." "It's just like Merrill Lynch."
 6. Negative Emotion: "Makes me unhappy." "Haunts you."
 7. Positive Emotion: "Gives life to the street." "Makes you laugh." "Takes away the blahs."
 8. Negative Physical Features: "Detracts from beauty of the space." "Ugly."
 9. Positive Physical Features: "Good for aesthetics." "Eyecatching." "Brightens the area." "Adds color, feeling." "It's more interesting than anything else around here." "There's no function, it's just art." "Decoration." "No function, it's artistic."

- - - -

Question #42 & 43: "Does the Art Fit
With the Setting?"

42. (A)

0. Other: "Doesn't fit, but that's good."

1. Don't Know:

2. No: "A white wall would fit."

3. Neutral:

4. Yes: "Adds attraction to place." "People enjoy it."

43. (B)

1. Other:

2. Want Something Else: "Fountain, benches, statue."
"Not my favorite peice."

3. Placement Negative: "It would be better if it were
moved." "It's not right, there." "Look at the design of
the stones!" "It's like the area." "Destructive."

4. Placement Positive: "It's good here" "Fits in."
"Attractive." "Better than a blank wall."

5. Negative Physical Features: "The color's wrong."
"It could be bigger."

6. Positive Physical Features: "Attractive." "It's
modern art and a modern building." "Softer looking than
everything else here." "Color and size are ok." "Attrac-
tive for the place." "It doesn't have to fit, but it's a
mirror of the place." "Fits almost too well."

- - - -

Question #46: "Why was This Art Put Here
in This Place?"

1. Other: "Best place for it."

2. Don't Know:

3. "They" Wanted it: "The building (people) wanted it."

4. To Fill an Empty Space:

5. To Add to the Place: "Uplifts the area."

6. To Affect People Negatively:

7. To Affect People Positively: "Someone wanted people to wonder, be curious."

8. Collusion: "The artist had connections." "The artist is a cousin of the guy who owns the building."

9. Positive Physical Features: "For decoration."

Note: All responses are examples; those redundant, similar in content, have not been listed.

Appendix E

Appendix E-1

Table 8.4
Significant Findings(a)

| <u>Source of Variance</u> | | | | <u>Evaluation</u> | |
|---------------------------------------|----|------|-------|-------------------|----------------------|
| | df | MS | F | p | |
| Work #5 8, 168 (<u>M</u> =.96) | | 1.83 | 12.61 | .0001 *** | General Negative |
| Work #5 8, 168 (<u>M</u> =.55) | | .64 | 4.47 | .0001 *** | Physical Negative |
| Work #5 8, 89 (<u>M</u> =.64) | | .72 | 5.38 | .0001 *** | Negative Affect |
| Work #2 (<u>M</u> =.56) | | | | | |
| Work #5 8, 89 (<u>M</u> =.71) | | .76 | 6.90 | .0001 *** | Negative Association |
| Work #8 8, 168 (<u>M</u> =.83) | | 1.42 | 7.61 | .0001 *** | General Positive |
| Work #6 (<u>M</u> =.79) | | | | | |
| Work #2 (<u>M</u> =.78) | | | | | |
| Work #7 (<u>M</u> =.76) | | | | | |
| Work #4 (<u>M</u> =.72) | | | | | |
| Work #3 8, 168 (<u>M</u> =.50) | | .64 | 4.47 | .0009 *** | Physical Positive |
| Work #6 8, 89 (<u>M</u> =.64) | | .72 | 5.38 | .0032 ** | Positive Affect |
| Work #2 (<u>M</u> =.56) | | | | | |
| Work #4 8, 89 (<u>M</u> =.50) | | .26 | 2.20 | .0345 * | Positive Association |

| ----- | | | | The Work Adds to the Setting |
|----------|--------|------|-------|-------------------------------------|
| Work #7 | 8, 175 | 8.09 | 26.55 | .0001 *** |
| (M=2.91) | | | | |
| Work #6 | | | | |
| (M=2.91) | | | | |
| Work #8 | | | | |
| (M=2.87) | | | | |
| Work #2 | | | | |
| (M=2.80) | | | | |
| Work #4 | | | | |
| (M=2.75) | | | | |
| Work #9 | | | | |
| (M=2.71) | | | | |
| Work #3 | | | | |
| (M=2.60) | | | | |
| ----- | | | | The Work Should be Left in Place |
| Work #6 | 8, 175 | 3.74 | 8.42 | .0001 *** |
| (M=2.91) | | | | |
| ----- | | | | |

(a) Reported F's are overall.

Works are listed in order of magnitude of means; differences between them are not significant. Range of means either 0 - 1, or 1 - 3.

* = p < .05 ; ** = p < .01 ; *** = p < .001

Appendix E-2

Table 8.5
Significant Findings(a)

| <u>Source of Variance</u> | | | | | <u>Evaluation</u> |
|---|------|------|-------|-----------|-------------------------------------|
| df | MS | SS | F | p | |
| Abstract 2, 152 (<u>M</u> =.36) | 1.29 | 2.59 | 17.23 | .0007 *** | General Negative |
| Representational 2, 81 (<u>M</u> =.64) | 1.04 | 2.08 | 4.45 | .0146 ** | Positive Affect |
| Mural (<u>M</u> =.61) | | | | | |
| Representational 2, 159 (<u>M</u> =2.90) | 2.83 | 5.55 | 7.25 | .0010 *** | The Work Adds to the Setting |
| Mural (<u>M</u> =2.80) | | | | | |
| Representational 2, 159 (<u>M</u> =2.79) | 1.70 | 3.39 | 3.53 | .0315 * | The Work Should be Left in Place |

(a) Reported F's are overall.

Works are listed in order of magnitude of means; differences between them are not significant.
Range of means either 0 - 1, or 1 - 3.

* = $p < .05$; ** = $p < .01$; *** = $p < .001$

Appendix E-3

Table 8.6
Significant Findings

| Source of Variance | | | | | Evaluation |
|---|------|-----|------|-----------|-------------------------------------|
| df | SS | MS | F | P | |
| Overall 11, 143 | 4.38 | .40 | 2.40 | .0093 ** | General Negative |
| Art Type 2, 152 (Abstract, M= .36) | 2.59 | | 7.78 | .0006 *** | |
| Density 1, 153 (High, M= .33) | 1.11 | | 6.69 | .0107 ** | |
| ----- | | | | | |
| df | SS | MS | F | P | |
| Overall 11, 83 | 5.70 | .52 | 2.44 | .0118 * | Positive Affect |
| Art Type 2, 81 (Representational, M= .64) (Mural, M= .61) | 2.08 | | 4.90 | .0101 ** | |
| Art Type x Density 2, 81 | 1.89 | | 4.47 | .0148 * | |
| ----- | | | | | |
| df | SS | MS | F | P | |
| Art Type 2, 159 (Representational, M=2.91) (Mural, M=2.80) | 5.65 | | 7.04 | .0012 *** | The Work Adds in the Setting |
| ----- | | | | | |
| df | SS | MS | F | P | |
| Art Type 2, 159 (Representational, M=2.79) | 3.39 | | 3.52 | .0320 * | The Work Should be Left in Place |
| ----- | | | | | |

Works are listed in order of magnitude of means; differences between them are not significant. Range of means either 0 - 1, or 1 - 3.

* = $p < .05$; ** = $p < .01$; *** = $p < .001$

Appendix E-4

Table 8.7
Significant Findings

| Source of Variance | | | | | Evaluation |
|--|------|-----|------|----------|---------------------------------|
| df | SS | MS | F | p | |
| Overall 7, 107 | 2.79 | .40 | 2.26 | .0348 * | General Negative |
| Density 1, 113 (High, M= .37) | 1.22 | | 6.89 | .0099 ** | |
| Seating 1, 113 (Seats, M= .32) | .91 | | 5.14 | .0255 * | |
| ----- | | | | | |
| df | SS | MS | F | p | |
| Density 1, 59 (Low, M= .59) | 1.89 | | 8.44 | .0053 ** | Positive Affect |
| ----- | | | | | |
| df | SS | MS | F | p | |
| Seating 1, 120 (No Seats, M=2.83) | 2.42 | | 5.27 | .0235 * | The Work Adds in the Setting |
| ----- | | | | | |

Works are listed in order of magnitude of means; differences between them are not significant. Range of means either 0 - 1, or 1 - 3.

* = p < .05 ; ** = p < .01 ; *** = p < .001

Appendix E-5

Table 8.8
Significant Findings

| Source of Variance | | | | | Evaluation |
|--|-------|------|------|----------|---------------------------------|
| df | SS | MS | F | P | |
| Overall 2, 95 | 1.25 | .62 | 4.04 | .0208 * | Negative Association |
| Education (Graduate School, <u>M</u> = .42) | | | | | |
| Overall 3, 173 | 1.66 | .55 | 3.21 | .0244 * | Physical Positive |
| Education (Less than High School, <u>M</u> = 1.00) | | | | | |
| ----- | | | | | |
| df | SS | MS | F | P | |
| Overall 4, 171 | 3.34 | .84 | 4.02 | .0039 ** | General Negative |
| Occupation (Professional, <u>M</u> = .52) (Other, <u>M</u> = .39) | | | | | |
| Overall 4, 93 | 1.65 | .41 | 2.40 | .0558 * | Negative Affect |
| Occupation (Professional, <u>M</u> = .36) (Other, <u>M</u> = .33) | | | | | |
| Overall 4, 171 | 3.48 | .87 | 3.81 | .0054 * | General Positive |
| Occupation (Student/Artist, <u>M</u> = .79) (Management, <u>M</u> = .68) | | | | | |
| Overall 4, 171 | 2.06 | .51 | 2.99 | .0203 * | Physical Positive |
| Occupation (Service, <u>M</u> = .37) | | | | | |
| Overall 4, 178 | 10.09 | 2.52 | 4.17 | .0030 ** | The Work Adds in the Setting |
| Occupation (Student/Artist, <u>M</u> = 2.82) (Management, <u>M</u> = 2.69) | | | | | |

| | df | SS | MS | F | p | |
|---------|--------|------|-----|------|----------|-------------------|
| Overall | 3, 173 | 1.69 | .56 | 3.54 | .0160 ** | Physical Negative |

Frequency of Visits
(First Time,
M= .41)

| | df | SS | MS | F | p | |
|---------|-------|------|-----|------|---------|-----------------|
| Overall | 3, 85 | 1.66 | .55 | 3.27 | .0251 * | Negative Affect |

Duration of Visits
(15 - 30 minutes,
M= .54)

| | df | N | Phi | χ^2 | p | |
|---------|----|----|-----|----------|---------|-----------------|
| Overall | 4 | 84 | .45 | 17.28 | .002 ** | Negative Affect |

Reason for Visiting Site
(To Meet,
cell χ^2 =5.33)

| | | | | | | |
|---------|---|----|-----|-------|---------|----------------------|
| Overall | 4 | 84 | .41 | 14.14 | .007 ** | Negative Association |
|---------|---|----|-----|-------|---------|----------------------|

Reason for Visiting Site
(For Work,
cell χ^2 =3.96)

| | | | | | | |
|---------|---|-----|-----|------|--------|-------------------|
| Overall | 4 | 155 | .24 | 9.18 | .057 * | Physical Positive |
|---------|---|-----|-----|------|--------|-------------------|

Reason for Visiting Site
(On Way to,
cell χ^2 =3.86)

Works are listed in order of magnitude of means; differences between them are not significant. Range of means either 0 - 1, or 1 - 3.

* = p < .05 ; ** = p < .01 ; *** = p < .001

Appendix E-6

Table 8.9
Significant Findings

| Source of Variance | | | | | Evaluation |
|--|------|-----|------|----------|-------------------------------------|
| df | SS | MS | F | P | |
| Art Type 2, 159 (Representational, M=2.79) | 3.39 | | 3.63 | .0289 * | The Work Should be Left in Place |
| Age 4, 157 (41 - 55, M=3.00) | 5.72 | | 3.06 | .0187 * | |
| Overall 14, 139 | 3.51 | .25 | 2.00 | .0220 * | Physical Negative |
| Art Type x Occupation 8, 145 | 2.03 | | 2.02 | .0482 * | |
| Occupation 4, 149 (Service, M= .44) | 2.12 | | 2.83 | .0272 * | Physical Positive |
| Overall 13, 70 | 5.33 | .41 | 1.84 | .0541 * | Positive Affect |
| Art Type 2, 81 (Representational, M= .64) (Mural, M= .61) | 2.08 | | 4.65 | .0127 ** | |

| | df | SS | MS | F | p | |
|---|---------|------|-----|------|-----------|-------------------------------------|
| Overall | 10, 144 | 4.37 | .44 | 2.64 | .0055 ** | General Negative |
| Art Type | 2, 152 | 2.59 | | 7.83 | .0006 *** | |
| (Abstract, M= .36) | | | | | | |
| Frequency of Visits | 3, 151 | 1.40 | | 2.83 | .0406 * | |
| (Everyday, M= .32) | | | | | | |
| Overall | 10, 144 | 3.04 | .30 | 2.44 | .0102 ** | Physical Negative |
| Frequency of Visits | 3, 151 | 2.62 | | 7.00 | .0002 *** | |
| (First Time, M= .38) (Seldom, M= .29) | | | | | | |
| Overall | 10, 151 | 9.59 | .96 | 2.06 | .0303 * | The Work Should be Left in Place |
| Art Type | 2, 159 | 3.39 | | 3.65 | .0283 * | |
| (Representational, M= 2.79) | | | | | | |
| Frequency of Visits | 3, 158 | 4.92 | | 3.53 | .0165 * | |
| (2 - 3 Weekly, M=2.79) (Seldom, M=2.60) (Everyday, M=2.57) | | | | | | |

| | df | SS | MS | F | p | |
|------------------------------|-------|------|-----|------|---------|-----------------|
| Overall | 7, 67 | 2.02 | .29 | 2.40 | .0299 * | Negative Affect |
| Duration of Visits | 3, 71 | .98 | | 2.72 | .0511 * | |
| (15 - 30 minutes, M= .44) | | | | | | |

Works are listed in order of magnitude of means; differences between them are not significant. Range of means either 0 - 1, or 1 - 3.

* = p < .05 ; ** = p < .01 ; *** = p < .001

Appendix E-7

Table 8.10
Significant Findings

| Source of Variance | | (By Density) | | | Evaluation |
|--|------|--------------|------|-----------|-------------------------------------|
| df | SS | MS | F | p | |
| Age 4, 157 (41 - 55, M=3.00) | 5.72 | | 2.97 | .0215 * | The Work Should be Left in Place |
| ----- | | | | | |
| Overall 7, 147 | 3.29 | .47 | 2.77 | .0097 ** | General Negative |
| Density 1, 153 (High Density, M= .33) (with frequency) | 1.11 | | 6.58 | .0113 ** | |
| Frequency of Visits 3, 151 (Everyday, M= .32) | 1.40 | | 2.76 | .0441 * | |
| Overall 7, 147 | 2.69 | .39 | 3.10 | .0045 ** | Physical Negative |
| Frequency of Visits 3, 151 (First Time, M= .38) (Seldom, M= .29) | 2.62 | | 7.02 | .0002 *** | |
| Overall 7, 154 | 6.93 | .99 | 2.51 | .0180 * | The Work Adds to the Setting |
| Density x Frequency of Visits 3, 159 (2 - 3 Weekly, M=2.88) | 4.20 | | 3.55 | .0160 * | |
| Frequency of Visits 3, 159 (2 - 3 Weekly, M=2.79) (Seldom, M=2.60) (Everyday, M=2.57) | 4.92 | | 3.41 | .0192 * | The Work Should be Left in Place |
| ----- | | | | | |

| Source of Variance | | (By Seating) | | | Evaluation |
|--|------|--------------|------|----------|-------------------|
| df | SS | MS | F | p | |
| Seating 1, 59 (Seats, M= .26) (with age) | .69 | | 4.79 | .0332 * | Negative Affect |
| df | SS | MS | F | p | |
| Seating 1, 113 (No Seats, M= .23) (with education) | .58 | | 4.00 | .0480 * | Physical Negative |
| Overall 6, 108 | 2.73 | .46 | 2.59 | .0222 * | Physical Positive |
| Education 3, 111 (Less than High School, M=1.00) | 1.39 | | 2.63 | .0536 * | |
| Seating 1, 59 (Seats, M= .26) | .69 | | 4.78 | .0331 * | Negative Affect |
| df | SS | MS | F | p | |
| Overall 9, 104 | 2.82 | .31 | 2.28 | .0225 * | Physical Negative |
| Seating 1, 112 (No Seats, M= .28) (with occupation) | .57 | | 4.12 | .0448 * | |
| Overall 9, 104 | 4.47 | .50 | 3.01 | .0031 ** | Physical Positive |
| Occupation 4, 109 (Service, M= .41) | 1.82 | | 2.76 | .0314 * | |
| Seating 1, 59 (Seats, M= .26) | .69 | | 4.78 | .0334 * | Negative Affect |
| df | SS | MS | F | p | |
| Overall 7, 107 | 2.65 | .38 | 2.13 | .0468 * | General Negative |
| Seating 1, 113 (Seats, M= .32) | .91 | | 5.10 | .0260 * | |
| Overall 7, 107 | 2.96 | .42 | 3.19 | .0042 ** | Physical Negative |
| Seating 1, 113 (No Seats, M= .25) | .58 | | 4.40 | .0384 * | |

Frequency of Visits
 3, 111 2.69 6.76 .0003 ***
 (First Time,
 $\bar{M} = .38$)
 (Seldom,
 $\bar{M} = .33$)

| | df | SS | MS | F | P | |
|---|----|------|-----|------|----------|-------------------|
| Seating 1, 96 (No Seats, $\bar{M} = .26$) (with duration) | | .50 | | 3.99 | .0487 * | Physical Negative |
| Seating 1, 96 (No Seats, $\bar{M} = .42$) | | .94 | | 4.85 | .0301 * | Physical Positive |
| Overall 5, 46 | | 1.62 | .32 | 2.56 | .0399 * | Negative Affect |
| Seating 1, 50 (Seats, $\bar{M} = .27$) | | .90 | | 7.09 | .0107 ** | |

Works are listed in order of magnitude of means; differences between them are not significant. Range of means either 0 - 1, or 1 - 3.

* = $p < .05$; ** = $p < .01$; *** = $p < .001$

Appendix F

Appendix F

Significant Findings(a) for Selected Evaluations(b)
of the Entire Sample(c) as a Function of
Area Utilization: Residential or Commercial

| Area Utilization | General | | Physical | | Affect | | Association | |
|------------------------|----------------|----------|-----------------|----------|-----------------|----------|-----------------|----------|
| | Negative | Positive | Negative | Positive | Negative | Positive | Negative | Positive |
| Residential (n= 23) | (2) :n=23 | 8.70 | (0) :n=23 | 0 | (0) :n=13 | 0 | (0) :n=13 | 0 |
| Commercial (n= 17) | (6) :n=17 | 35.29 | (4) *:n=17 | 23.53 | (3) *:n=10 | 30.00 | (3) *:n=10 | 30.00 |
| | :n=40 | | : 40 | | : 23 | | : 23 | |

- (a) Based on one-way analysis of variance. Categories not reported had no significant effects.
 (b) Evaluations selected on the basis of frequency of responses great enough to allow analyses.
 (c) Total N = 40. Not all interviewees gave evaluations to all questions; significance is based only on those who responded.

* = p< .05 ; ** = p< .01 ; *** = p< .001

Appendix G

Appendix G

Correlations Between Evaluations of Artworks
and Evaluations of Places(a)

| Evaluation Categories | LOW DENSITY Places | | |
|--------------------------------|--------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | .02 | -.04 | -.17 |
| General Positive | -.07 | .04 | .24 |
| Physical Negative | .20 | .02 | -.23 |
| Physical Positive | -.10 | -.04 | .27 |
| Affect Negative | .11 | -.05 | -.02 |
| Affect Positive | .14 | .11 | .03 |
| The Art Adds to the Setting | .01 | .04 | .10 |
| The Art Should Remain in Place | -.04 | .07 | .28 |

N = 85

| Evaluation Categories | HIGH DENSITY Places | | |
|--------------------------------|---------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | -.15 | .12 | -.19 |
| General Positive | -.07 | .00 | .26 |
| Physical Negative | -.20 | -.22 | .00 |
| Physical Positive | .37 | -.21 | .09 |
| Affect Negative | -.23 | .14 | -.33 |
| Affect Positive | .00 | .00 | .36 |
| The Art Adds to the Setting | .17 | -.06 | -.04 |
| The Art Should Remain in Place | .00 | -.01 | .25 |

N = 65

| Evaluation Categories | NO SEATS Places | | |
|--------------------------------|------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | .00 | .50 | -.35 |
| General Positive | .00 | -.50 | .19 |
| Physical Negative | .00 | .32 | -.35 |
| Physical Positive | .00 | -.63 | .16 |
| Affect Negative | .00 | .00 | .00 |
| Affect Positive | .00 | 1.00 | .26 |
| The Art Adds to the Setting | .00 | -.34 | .41 |
| The Art Should Remain in Place | .00 | -.32 | .18 |

N = 18

| Evaluation Categories | SEATS Places | | |
|--------------------------------|------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | -.07 | -.11 | -.09 |
| General Positive | -.15 | .25 | .14 |
| Physical Negative | -.18 | -.07 | .24 |
| Physical Positive | .01 | -.09 | .03 |
| Affect Negative | -.26 | .01 | -.10 |
| Affect Positive | .33 | -.20 | .17 |
| The Art Adds to the Setting | .09 | .14 | -.06 |
| The Art Should Remain in Place | .04 | .15 | .33 |

N = 57

| Evaluation Categories: | ABSTRACT Places | | |
|--------------------------------|------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | -.02 | -.05 | -.10 |
| General Positive | -.16 | .14 | .12 |
| Physical Negative | -.17 | -.02 | .00 |
| Physical Positive | .01 | -.02 | .00 |
| Affect Negative | -.21 | .09 | -.08 |
| Affect Positive | .30 | -.02 | .18 |
| The Art Adds to the Setting | .05 | .09 | -.03 |
| The Art Should Remain in Place | .03 | .08 | .28 |

N = 75

| Evaluation Categories: | REPRESENTATIONAL Places | | |
|--------------------------------|-------------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | .23 | -.18 | -.23 |
| General Positive | -.07 | -.07 | .27 |
| Physical Negative | -.01 | .16 | -.42 |
| Physical Positive | .00 | -.16 | .29 |
| Affect Negative | .27 | -.19 | -.35 |
| Affect Positive | -.14 | .36 | -.08 |
| The Art Adds to the Setting | .26 | -.33 | .12 |
| The Art Should Remain in Place | -.29 | .16 | .18 |

N = 36

| Evaluation Categories: | MURAL Places | | |
|--------------------------------|------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | .09 | .00 | -.29 |
| General Positive | -.09 | .00 | .40 |
| Physical Negative | .30 | -.65 | -.28 |
| Physical Positive | .09 | .00 | .46 |
| Affect Negative | -.11 | .17 | -.23 |
| Affect Positive | -.67 | .37 | .20 |
| The Art Adds to the Setting | -.44 | .34 | .17 |
| The Art Should Remain in Place | .03 | -.10 | .33 |

N = 39

| Evaluation Categories: | TOTAL(a) Places | | |
|--------------------------------|------------------|------------------|--------------------|
| | General Negative | General Positive | Compare Positively |
| Artworks | | | |
| General Negative | -.08 | .06 | -.14 |
| General Positive | -.05 | .01 | .22 |
| Physical Negative | .02 | -.09 | -.12 |
| Physical Positive | .09 | -.12 | .19 |
| Affect Negative | -.10 | .08 | -.15 |
| Affect Positive | .09 | .04 | .14 |
| The Art Adds to the Setting | .10 | -.02 | .03 |
| The Art Should Remain in Place | .00 | .02 | .26 |

N = 150

(a) Excluding Work #5.

Appendix H

Statement: CSA-Serra Hearings, New York
Roberta P. Degnore, M.A., March 7, 1985

My name is Roberta Degnore; I am a writer, filmmaker, and am currently completing a doctoral degree in Environmental Psychology on the experience of public art in urban settings. Over the past year I have been observing, interviewing people, and studying sites of selected art works.

Since my research and that of others shows that objects in the urban setting cannot be evaluated independently from their total context, I have come today neither to praise the piece nor to bury it.

Rather I hope to present an orientation which will broaden the selection process for public art to take into account not only the "aesthetics" of the piece but the existing demands of the setting and the needs of the people in that setting as well. This is the "public" in public art.

We cannot simply evaluate a piece on an aesthetic principle alone without also asking how the pieces works in a particular environment. What effects does it have? What goes on in the setting? How does the addition of the piece-- entering a pre-existing spatial and social history-- change behavior or uses? How does it make people feel? Where does it "take" them?

These questions have not been addressed in any non-emotional way either by the art community or other interested parties. I understand the reluctance. The fear, especially of the art community, is real. We worry about the setting of a precedent, we worry about the political ramifications of this.

If this piece can be removed, what next? Fewer funds, the level of art sunk to mediocrity, artists reluctant to take risks with their work.

Terrible consequences, we imagine. And all from the insistence of "untrained", "unappreciative" people... the "public" in public art.

But the fear of setting a harmful precedent will be real only if we accept the falsehood that we can generalize from this situation-- this setting, this piece, this public with specific needs-- from this to all situations. We can not.

And what of the prior precedent that placed a piece with such a special, limited aesthetic in a public space? If there is argument-- and there is-- over this aesthetic from one side of West Broadway to the other, imagine the confusion on Foley Square.

And the feared consequences could be real only if we ignore what we can learn, in a positive way, from this particular situation.

The "public" is not the enemy. To believe that most people can not and should not understand, nor appreciate, nor make decisions about art works in their space is a view that is narrow and elitist and patently untrue.

The "people" can and do appreciate works of art placed by public agencies. I have found it is not the case that people don't understand nor care for modern or minimalist art. I've observed people, fascinated by and drawn toward abstract sculptures. I have been told that although they were not certain of what the artist wanted to communicate, and perhaps the works were not their favorites, they-- in the majority-- were pleased and intrigued that the pieces were there.

So why do some pieces work with the environment and their public and others not?

This forum may be a place to begin to broaden what kinds of questions we're able to ask.

There would be no shame in learning something here. And no shame in listening to the primary users of the space, the people who work here everyday. For it would be arrogant of us to ignore their needs, their wishes, and their valid opinions.

In no other setting I have studied have people been so intense and clear about their feelings. And it is not the piece alone, but the interconnections, the way the piece acts in the environment. Imagine the worker up in an office cubicle coming out for lunch and for a view so precious in this city, for a break from walls, only to be confronted by another one. A "barrier", a "break", "destructive of the space"-- is how the work is described and that is how it is experienced by them.

Indeed people here have testified that sometimes great art is not appreciated in its time. And given the tenor of these times, our times, perhaps the last thing people need is to feel, to experience, yet another barrier to openness, in concept and in fact.

No matter how great a work it may be, for these people, in this space, at this time, the piece simply does not seem to work.

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