

An Examination of Plural City with Layered Singularities and Urban Design: Case of Arugambay City, Sri Lanka

Yogalingam Arthy*

Urban Development Authority, Sri Lanka

Abstract

An increasing urban population, a new-fangled social dynamism, and fast-changing urban settings, composed of a lack of urban planning, lead to intensifying paradoxes that impend to connect urban prosperity, cohesion, and sustainability. All this creates a necessity for rethinking the perspective on the city and its development. By investigating urban design concepts of the plural city in literature, the research article provides new ways of understanding and reading the city. Urban designers describe the plural qualities of an inclusive city from the perspective of urban design: a city as a plurality of unique places and subjectivities in time as the plural city. Considering the case study methodology, this research critically discussed and assessed the case of Arugambay City in the Ampara District, a well-known tourism destination, as a plural city due to its long-lasting diversity and heterogeneity in both social tissue and urban matrix. As a result, able to define the components, dealings, and plurality of interpretations within the plural city on a multiscale. Based on user experience gained through public art and public space interventions, it could be realized that public art strategies can be used as a technique and tool to pledge spatial transformations and provide diverse ways of experiencing public space.

Keywords: Urban design, Urban planning, Public art, Public space, Plural city

1. Introduction

Throughout the last decades, intensifying urban populations and increasing migrations are generating new social dynamics and fast-changing urban contexts (United Nations 2019). As the world's urban population increases, cities become spaces where progressively diverse people negotiate such transformations as language, lifestyles, citizenship, class and wealth, ethnicity and race, etc. (Moroni and Weberman 2016). Raised contradictions, extending inequality and marginalization impend to take advantage of urban prosperity, cohesion and sustainability (The British Academy & The National Institute of Urban Affairs 2019).

* Corresponding Author: Yogalingam Arthy; E-mail- arthy156@gmail.com

Notwithstanding a development context of literature and prevalent use in the study of space, politics, and society, the terms 'plural' and 'plurality' have persisted broad and uncertain. Some researchers question political ideas and rights while reconfiguring the contemporary model of social responsibility (e.g. Purcell 2003). Some other researcher's emphasis on urban discrimination as a complex device that causes inequality in several magnitudes of urban life from deficient urban access, services, or infrastructure to social separation, safety problems and lack of financial prospect (Rawls 1971/1999; Espino 2015; Blanco and Nel-lo 2020). All the researchers widely have some knowledge in social sciences (e.g. urban geography, sociology, etc.), and their preliminary hypothesis relay on the perception of a plural society, which advances value for diversity, whereby diversity itself develops a public will.

We can remark that the political view of multiculturalism and cultural pluralism are bases for both global urban policy and academic research. These researchers investigate perceptions and terminology as open/close society, diversity, inclusion, justice, rights, and plural society to explain the plurality of the city as a space of acceptance. Though, we speculated how urban design investigation, concepts and practices, can provide rise to a public domain and a plural city. Consequently, the determination of this research paper is to deliberate and reframe the perception of the plural city, the plurality of perceives in public space practices and urban design.

The investigation departs from a literature evaluation on place theories in urban design, plural urbanism, the public dimension of space and connecting concepts to plural city. It could be understanding urban design as both the process and product of inextricably entwined and layered subjectivities, which represent the qualitative dimension of public spaces. Without ignoring the high potentials of the concept, could explore the plural city as a dialogue and encounter between own and shared commitments of being/ existing and living in a specific place.

Without lapsing into prescriptive conclusions, the paper aims to reshape existing and offer a new perspective on the plural character of the city as a possible method for reading the city i.e. an inclusive way to respond to the need for developing new ways of understanding, imagining, and governing the city.

The city of Arugambay is an ideal context for exploring the plural city due to its lasting diversity and heterogeneity in both urban matrix and social tissue. For this study used theoretical research to review the issues of plural perspective on the city. Following the case study methodology, critically analyzed the case of Arugambay to (1) define the elements and relations, which constitute the plural city, (2) examine the public art strategies as a method and tool to govern the spatial transformation in a plural city, and (3) to examine how experience and plurality of views interact with space, form the urban quality, and affect the plural city. As a result, identified the potential of the plural city in the process of understanding, imagining, and governing the city. Analyses of the case study base on stakeholders' experience and some previous findings gained through the Public art & Public space (PaPs) master plan implementation in 2020 by Pottuvil PS. PaPs is an international, multidisciplinary, scientific, research, and educational program of artistic design of public spaces. However, in this paper, our focus was not on the outcome of the projects themselves. I selected projects that used public art as a strategy and demonstrated positive urban transformations while examining the diversity of elements and relationships within a plural city.

2. Literature Review

2.1. Urban design and place as a strategy for the plural city

Written in the form of a manifesto, a recent publication by Brent (2017) even proposes the “plural urbanism” as the new discipline, namely “The Largest Art”. He reframed urban design as a discipline of multiplicity (scale, time, property, agency, form) based on three principles of change, incompleteness and flexible fidelity. Bharne (2016) explains that pluralism in urban design comprehends singular acts of various disciplines, which ensure various aspects of the city, as well as differences between and within cities (e.g. mechanisms, cultural differences, etc.). Defining urban design as city-making, the author explains that plural urban design includes agencies, processes, products, and physical things. Although the concept of the plural city could have a lot of potential, this research does not aim to reframe the discipline. Nevertheless, strongly encourage, support and promote multidisciplinary research; the mix of disciplinary backgrounds of authors in this paper include an architect, a landscape architect, an urbanist and a philosopher.

Urban design is a process and a product of designing and shaping the physical features of artificial environment by creating connections between people and places, nature and built fabric, movement and form. As a multidisciplinary activity of shaping and managing artificial environments, it is “interested in both the process of this shaping and the spaces it helps shape” (Madanipour 1996, p. 117). Although historically there are two broad traditions of urban design, namely “visual-artistic” and “social usage” tradition, in recent years they became blended into a third “making places” tradition. With the purpose of making places for people, this urban design approach simultaneously refers to urban space as an aesthetic entity and as a behavioral setting (Carmona 2003). Uniqueness of place; singularity of place is understood as the result of layering of build forms and infrastructure, natural ecosystems, communities and cultures.

Slightly different from making places, placemaking is a complex and multi-faceted approach to planning, design and management of public spaces. Practiced within the PaPs program, placemaking is a process of making public space a living place through artistic place design and recognition of experiences that produce all sorts of consequences on daily life. It is a process of creation of place and philosophy of acting in it the art of living. Placemaking is a tool for authentic space production, with the specific character of the location sense of place (PaPs 2003). Therefore, in the context of applying the plural approach to the city and based on understanding urban design both as a process and a product of placemaking, through this study argue that the plural city is a possible way to respond to the need for developing a new way of understanding, imagining, and governing the city.

2.2. Publicness and plural city

Aiming to describe plural qualities of an inclusive city from the perspective of urban design, I understand the plural approach to the city not as a new theoretical or practical understanding. Indeed, Aristotle said “The city is composed of different kinds of men; similar people cannot bring the city into existence” (Aristotle, cited in Sennett 1970, p. 13). The city by its nature is heterogeneous, and composed of many singularities that each person brings by its being. A city unites a certain people to ultimately improve the quality of life of every person. Diversity aspects of the just city relate to the capacity to welcome and embrace a variety of people with differing cultural and personal views and practices, as well as land uses (Montgomery 1998). In these terms, the city is a socio-cultural system or “projection of the society on the ground” (Lefebvre 1974/1991), and public spaces are the manifestation of the public realm. Various public space qualities closely associate with some aspects of the just city and its public realm: diversity, equity, and democracy (Fainstein 2010; Griffin 2015). Studies on public space and urban lifestyle indicate

the primary area of theorization theorisation and research on the 'public' of public spaces i.e. public domain, the public sphere, and publicness. The public sphere is the space of civil society (Arendt 1985/1991; Habermas 1962/2001). It is 'an atmosphere of democracy' based on the existence of a life in common and it enables the formation of public opinion, which takes place through discussion and deliberation at publicly owned space (Habermas 1962/2001; Young 1990). The urban, for him, is an essential theatre of co-presences where we constantly face the otherness of the other subjectivities. This situation is an irrepressible complexity that makes the city in which we have the right for the difference. And our presence alone gives us that right because we relate to the space, people, and environmental context by our presence. Therefore, the plurality of spaces of places or the places composes the plural city, which is between subjective and collective still subjective, which pleads to be objective. In other words, heterogeneous and unique places and different subjectivities at different levels make the plural city so that it is inclusive by its nature. Otherwise, it would be an oxymoron. A plural city represents the capacity of the community to maintain the continuity of urban values versus the individual capability to change them.

3. Methodology

3.1. Method

To answer the research question, this study examines elements and relationships of a plural city in the specific context of Arugambay city in multiscale. This study, to some extent, continues the previously conducted research within the Arugambay Master Plan for 2020. Searching for the qualities of the urban in Arugambay, the previous research identified some elements and relations of urban density and urban intensity.

In this paper, applied a qualitative case study research strategy to identify elements and relationships between layering singularities of the plural city, interpreting its nature and revealing the factors that vary due to the spatial scale and different cultural viewpoints. For case study review captured also these relational views as manageable through public art due to our experience in implementing master plan's projects over time. Theoretical findings of placemaking and the public dimension of space allowed us to define the plural city as composed of a plurality of places. In other words, the plural city is a socio-spatial dialectic of layered singularities and an encounter between own and shared commitments of being/existing and living in a specific place. Singularities are interpreted as vivid, qualitative category, and directly related to the culture because the quality directly depends on specific value system of the origin culture. In the context of urban design research, singularities represent perceptual dimensions of space. Perceptual dimension implies the process of becoming aware of physical objects, phenomenon or social relations through senses (Carmona 2003). It involves the images, experiences and meanings that people attach to the environment; its key attributes are symbolism and meaning.

Singularities represent at least two fundamental spatial relations: (1) the relation between place and "me", and (2) relation between "we", "me" and "other" in place or urban space. First, our relationship with space is perceptual which means that it subsists on cognitive, affective, interpretative, and evaluative perception. In short, it depends on our knowledge of a place. Second, the relation between "we", "me" and "other" in place or urban space depends on both cultural and social values, and our knowledge of space. Taking all these aspects of plural city into account lead us to the main propositions that set the frame for reading the plural city, which used to discuss and evaluate the case of Arugambay in this research. I interpreted plural city through three main criteria: (1) Private/public interface, (2) public art, and (3) experience.

Private/public interface

The spaces of place or places are perceived spatial categories between the qualitative and quantitative dimensions of the urban in which qualitative prevails. Simultaneously representing physical and psychological relations, places demonstrate how people relate in and with space the relations between place and “me”, and between “we”, “me”, and the “other”. I examined these relations in public urban space, and I interpret them as the private/public interface in which singularities interrelate while forming layered singularities.

Public art

Layered singularities are space-related; therefore, alongside describing the current condition, they give us an insight into the possibility of change i.e. the context of imagination and management. I interpreted those possibilities through public art interventions and strategies. In our work, public art becomes a method for examining the becoming of space or placemaking i.e. possibilities of urban seen as art of living.

Experience

Singularities depend on experience and, therefore, they are interpreted as a plurality of personal views. This specifically applies on smaller scales, and it is expressed through the dialogs of inhabitants and one of the visitors to Arugambay. The dialog includes drawing expressions of writer, architect, writer, students, people and the visitor who came to Arugambay for the very first time.

3.2. Evaluation

The perspective of relational space recognizes space as the product of interrelations, constituted through interactions. Space is perceived as the sphere of possibility of the existence of multiplicity; space is always in process, never a closed system (Massey 2005). Therefore, to discuss and evaluate elements and relations of the plural city I interpret layered singularities of Arugambay in multiscale of multiplicity as follows (1) urban whole—XL level; (2) Urban area—L level; (3) Urban ambience—M level; (4) Urban relations—S level; (5) Urban Sparks—XS level.

Scaling down from the level of the urban whole, I selected the Municipality of Pottuvil PS in Arugambay and one of its areas of Ampara. Strategic positions and the historical and cultural importance of these spatial units allow the direct connection of the city center with rivers. Aiming to strengthen this connection, celebrate rivers as public spaces, and improve the general quality of urban spaces, I have implemented a few projects using public art as our strategy years ago. I included, in this research, three of these projects as relevant for the plural city conception, making these two spatial units an integral part of this research. Alongside lasting diversity and heterogeneity in both urban matrix and social tissue, the selection criteria for the cases were the scale and period of implementation that makes it possible to discuss the effects at a distance. The description of urban context is relative to the period of projects realization—the beginning of the 2020s. Projects Step towards Sea (2003) and Arugambay Boat Carnival (2004) are consecutive projects presented as cases for XL and M levels. The Study of development of public spaces in the municipality of Stari Grad (2008) was used in the description of L, S and XS levels.

4. Analysis and Findings

4.1. Case Study : Arugambay City

Arugam Bay Tourism Planning Area is 1098 km² in extent and it includes natural areas such as large forest reserves, lagoon areas and built-up areas such as town centers, residential clusters/ villages and as well as special tourism clusters. Arugambay is an area which consists of different subcultures. Subcultures of this area can be highlighted from three main aspects, such as Ethnicity/ Religion, Dress/ Attire and Food. Considering the ethnicity and religion Sinhala, Muslim & Tamil are the main three ethnicities which can be identified in the Arugambay area. These three groups are clustered in specific locations, and they have their own and unique subcultures inside those clusters. Trip Advisor is the world's largest and most widely used travel platform which shows hotel and restaurant reviews, accommodation, bookings and other travel-related content. As recorded in the site there are 412 reviews of Arugam bay visitors where 48% marked Arugam bay as an excellent location as a surfing destination. Those who marked Arugam Bay as an excellent destination had highly appreciated the beach experience and surfing. Other than that sea food is also an enjoyable flavor in this surfer's paradise. Motor bikes and Tuk Tuk Rides are the most popular transport modes to travel across this dry land in 20- 30 minutes. Furthermore, as mentioned by the travelers, the most eye-catching moments and chilling activities are fishing boats which return in the morning, safari, beach parties with cocktails & drinks, Bird watching, Yoga and Ayurvedic Spa. I choose the case of Arugambay city for this research due to its lasting diversity and heterogeneity in both urban matrix and social tissue, which can be red in a unique city structure (Fig. 1).

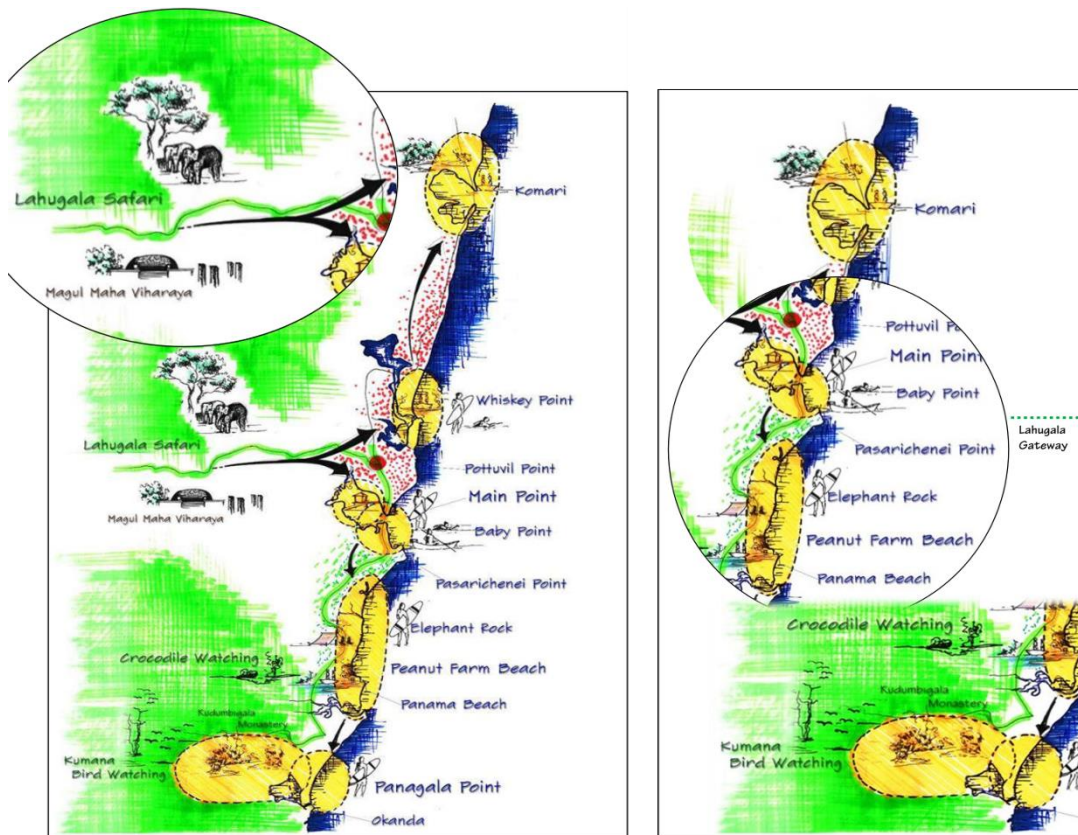


Fig. 1: The unique structure of the city of Arugambay
Source: author

Located on a fluvial border between East and West, many often describe Arugambay city as the “gateway to the Surfing paradise and door to International tourists” because of the unique position where cultures and civilizations meet, struggle, interact, interfere relate in space and over time. Observing from the “eye-level”, Arugambay could seem fragmented by wounds of recent wars and multicultural character. This fragmentation, however, is indivisible because every element that might cause division simultaneously integrates the city into a single whole. On the other hand, Arugambay is very personal due to an infinite number of urban details. By waking the street, one can perceive numerous details such are daily life routines, people, textures, materials, forms, colors, smells, sounds, lights, movements, and nature. All these details are relational in space through interaction; they overlap, superpose, and merge with plural views and over time, representing layered singularities (Fig. 2). These relations are not solely visible at the spatial level but especially at the cultural and semiotic levels, making Arugambay an exceptional case study for the plural city.



Fig. 2: Illustrations of layered singularities on the example of Arugambay city
Source: author

4.2. Projects step towards Arugambay City (2020)

As per the context, Arugam Bay; the Surfers’ Hidden Paradise is accessible via two Green Gateways such as Lahugala from West and Komari from North. For those who enter Arugam Bay from west through the Colombo – Batticaloa Highway via Moneragala, Lahugala will be the main Gateway. Lahugala Gateway is a green gateway which is also the entry point to Lahugala National Park. Thus, it will also be an elephant viewpoint. Lahugala will be a welcoming tourist service point where the long-travelled tourists can pause for a while to first feel the aroma of this mysterious tourist destination. For those who enter from the northern side from Batticaloa via Colombo – Batticaloa Highway, Komari will be the main gateway which will also serve as a service point just as Lahugala Gateway (see Fig.1).

Since establishing the Master Plan, I have worked to make beaches more visible and officially recognized as public spaces. In particular, the projects step towards beach and Arugambay Surfing Carnival demonstrate these intentions in areas of the Arugambay and its Beachfront Municipality of Ampara. Arugambay is the central, oldest and most significant municipality of Pottuvil Pradeshiya Sabha. It gathers principal natural and cultural values. It has strong symbolic meaning, and various cultural influences, which shape the urban tissue. At the same time, Arugambay is a place of high contrasts and hidden potentials. It is rich in public spaces of different types, including tourist destination spots, squares, streets, pedestrian zones, beachfronts, etc. Unfortunately, a few public spaces are managed well, while others are misused.

The contact with beaches is visual, and the waterfront is (was) physically inaccessible. Waterfront and its background area towards the historic center are composed of marginal public spaces that hide a potential beauty. These spaces include residential areas and tourism zone, which are vacant and degraded. These areas became physical and mental barriers instead of enjoyable connections between two main city magnets: the pedestrian zone and the Arugambay. The project Steps toward beach strip focuses on the connection between downtown Okanda and the area around the Whiskey Point, which remained a tourism famous area for decades. Arugam Bay Main Point will be the main surfing point in future as well and it will be the place to host large scale surfing competitions, festivals and will be the most vibrant place of Arugam Bay, the Surfers' Hidden Paradise. As a part of the most attractive and the most memorable city view, it became a symbol of Arugambay's big vision to finally descend to its beaches, creating new attractions that will lure people into taking these shortcuts between the existing public spaces and public streets. The aim was not to speed up the walk but to make it more enjoyable. The success of this project led to the implementation of the Arugambay Surfing Carnival a year after. The beachfront of the Arugambay was chosen as a public space to celebrate, offering a memorable experience with the beach.

4.3. The study of development of public spaces in the Arugambay

Arugambay city is a tourist destination town of the Municipality of Pottuvil Pradeshiya Sabha and it is the oldest urban part of Ampara District. Arugam Bay which spans northwards from Pottuvil Town will carry an entirely different character with compared to the Mystical Corridor. Towards the north, the extravagance character of the corridor will increase making Komari one of the exclusive and high-end accommodation destination of Arugam Bay. When pass through towards north from Pottuvil Town will be attractions such as Kottukal Lagoon, Whiskey Point and Sangaman Kanda which provide comparatively high-end accommodation facilities. While the extravagance character increases towards Komari from Pottuvil Town, the vibrancy of the corridor increases from Komari to Pottuvil Town. The road running from Pottuvil via Arugam Bay to the south ends at the small, yet legendary village named Panama. Panama has its own secrets inherited by its long history and deep-rooted culture. Panama will be one of the three tourist destinations within Arugam Bay where tourists are given the choices of accommodation such as camping amidst the jungle or homestay in the village. Tourists who choose their accommodation at the south edge of Mystical Corridor of Arugam Bay will be able to experience and explore quite a lot of mysteries carried by villagers in the form of cultural and religious events such as 'An Keliya', 'Paththini Pooja' and Okanda Dewalaya Perahara. In addition, the tourists will also be able to explore several heritage sites hidden amidst the dark jungles of Kumana, Kudumbigala and Yala Forests such as Kudumbigala Monastery, Okanda Dewalaya, Nagapabbatha Monastery in Bambaragasthalawa and Bowattegala Monastery.

4.4. Discussion and evaluation

4.4.1. XL level—Urban whole: City Heart, fluvial Boulevards and panoramic view of Arugambay

- **Private/public interface**

This space is more symbolic than real because natural structures and elements such as beaches, lagoons and relief defined city structure. Geographical arrangement and fluvial border presented cultural borders and separate histories of the three main parts of the assembled city. Despite various densities and forms of built structures at the beachfront, lagoons, and nature trail are daily-lived public spaces (Fig. 3).

- **Public art**

Public art strategy at this level is to step up, densify and expand the meaning and insight of the main structural components of the city: rivers becoming blue boulevards of public life.

- **Experience**

Inhabitant feels symbolical Arugambay, representing its green heart and panoramic view. Visitor recognizes geographical referent points of Arugambay due to its presentation in media (Fig. 4).



Fig. 3: City structures, beachfront, lagoons, nature trail are daily-lived public spaces of Arugambay city
Source: author

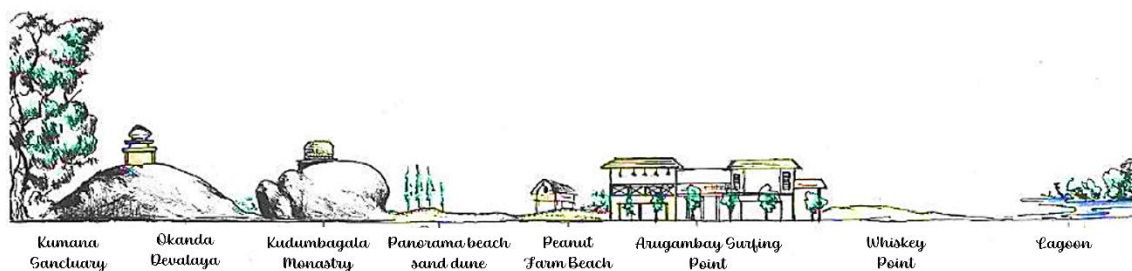


Fig. 4: Panoramic view and geographical referent points of Arugambay city
Source: author

4.4.2. L level—Urban area: municipality of Pottuvil Pradeshiya Sabha in Arugambay city—networks of representative and marginal spaces

- **Private/public interface**

The network of public spaces represents spaces as a flow of hubs and connections perceived by people and intensively lived daily.

- **Public art**

Public art strategy starts with the hypothesis that representative and marginal spaces together make the network of public spaces. In the *Municipality of Pottuvil Pradeshiya Sabha*, there is a need to strengthen connections and relations between elements of the network of public spaces. The “Study of tourism master plan in the municipality of Pottuvil Pradeshiya Sabha” by Master Plan (2020) focused on marginal public spaces, identification and linkage of their singularities. Some of the components include urban symbols, landmarks, exclusive places, variance and provisional spaces, etc. Interacting of public spaces goes well beyond substantial linking and ease of access. Places with different kinds and levels of meaning were merged in various degrees, producing mutual or shared values and renewed meanings placemaking by using public art (2020). In this

way, the presence of insignificant spaces in the network of public spaces by using public art and creating a new perception of people has enabled an increased intensity of urban experience (Fig. 5).



Fig. 4: Public art strategy for networking representative and marginal spaces. Case of Arugambay
Source: author

- **Experience**

Inhabitants recognize paths as everyday experience, enjoying intensity of change while going through known places. Visitor "reads" and experience system as it confronts new spaces, gaining meaning through recurrence (Fig. 6).



Fig. 5: Experience of the public space network
Source: author

4.4.3. M level—Urban ambience: Arugambay—between the city center and the beach

- **Private/public interface**

People's connections in space validate different meanings, forces, and feelings of environment and sequences of places. It includes several levels and types of separation and connections physical, functional, visual, psychological, emotional, social, and cultural. The feeling of an ambient differs on several factors, such as relations between built and built structures, built and open spaces, built and green or green and green areas, directs of use and activity, the concentration of memories, etc. In an urban ambience, "me" and "we" directly relate with the "other". For this reason, the plural city requires full public participation in the decision-making process to make the ambient truthfully inclusive.

- **Public art**

Aiming to integrate Arugambay city with the Sea and city center, public art strategy is twofold and developed through two annual projects realized by Pothuvil local authority. The project Step towards Sea aimed to intensify urban singularities by densifying public art interventions in the selected area of Arugambay that connects the city center with the Arugambay. It used the plan of small steps towards a big vision. This strategy used predictable and mostly inexperienced pedestrian pathways, converting them into a series of short outlying and visual or sensorial imaginative values. A wide range of public art installations and performances included: turf (grass) labyrinth set up on the streets leading to the beach, choir concerts, theatre plays, workshops for children, redesign and reuse of local trams, video art, fashion and music shows on roads, waterfront party and boat tours (Master Plan, 2020). As a consequence, an optimal increase in the density of public art intensified people to use directed shortcuts and marginal spaces. By navigating people's movements, ordinary places become more visited and enjoyed. Besides helping to re-discover and experience marginal spaces, they gained the opportunity to become unique places (Fig. 6).

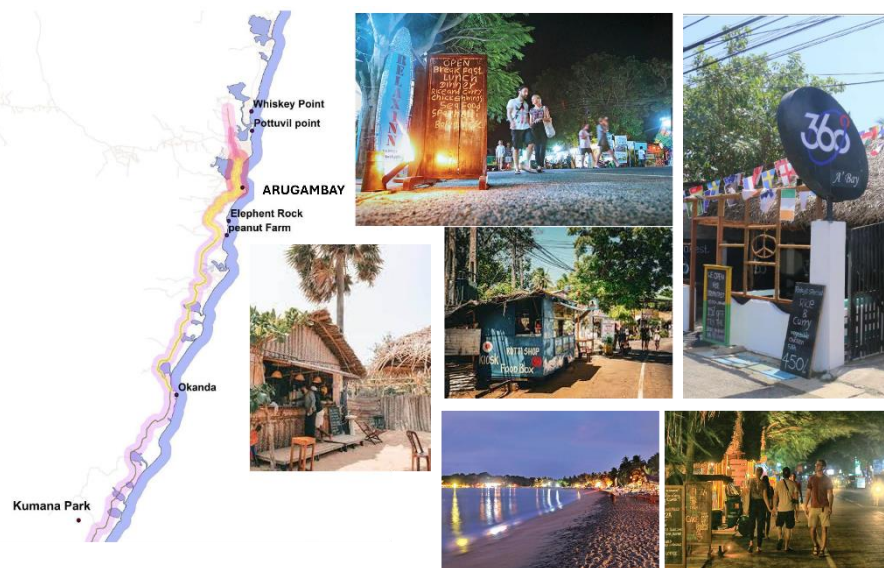


Fig. 6: A step towards beach by Arugambay Master Plan, 2020
Source: author

The project Arugambay Boat Carnival (2004) used an inverted strategy. Instead of revealing marginal spaces it took place at the strategically most representative public space—the Sava River. Leading strategic guideline was to increase the intensity of place, at least temporary, concentrating people and activities on the river, and putting attention on its qualities. Thus, we realized a daily event, a new tradition of carnival for the Arugambay context, a memorable event that celebrated the place itself. This project was realized in full participation of all relevant stakeholders and has changed the meaning of place, at least temporarily. Approximately 100,000 people attended this one-day event, and it was followed by more than a hundred journalists. It was one of the most attended events in Arugambay that year. The event intensely increased density and diversity of use in the area and showed potentials for its further development intensified urban experience and integration of spaces, including, in the first place, the beachfront and inner city. All this led to varied long-term spatial and social effects, and revolution continues, as the event became an official annual event of Arugambay city, held until today (Fig. 7).



Fig. 7: Dramatically diverse events
Source: author



Fig. 8: Boat carnival of Arugambay
Source: author



Fig. 9: Experience of daily routine
Source: author



Fig. 10: Foreigners experiencing the local culture
Source: author

- **Experience**

Inhabitant relates to past, present, and future qualities of ambience, while the visitor relates to the present (Fig. 11).

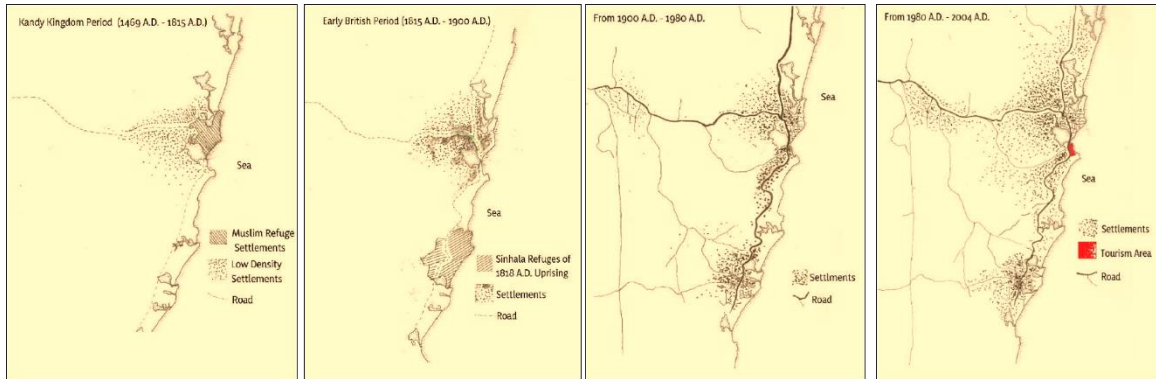


Fig. 11: Experience of ambiances of Arugambay
 Source: author

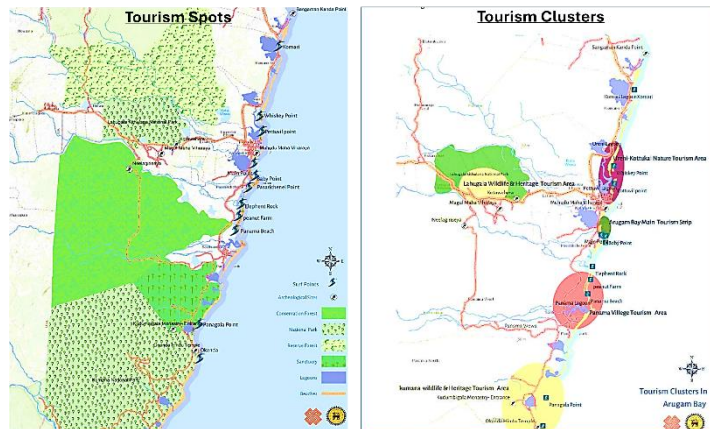


Fig. 11: Tourism clusters in Arugambay
 Source: Sri Lanka Tourism Development Authority

4.4.4. S—urban relations: Arugambay city

- **Private/public interface**

Urban elements of the Arugambay are countless: foliage, buildings (happening and missing), public stairs, milestones, barriers, gaps, etc. Their variety allows several relations to generate e.g. expressions of division and relationship, domination, profession, or assumption of space, etc. All these relations compose urban components apprehensible also through colors, textures, and symbols. Thus, each lawful part of urban components features the identifiable characteristic of the urban scene, creating a new meaning and uses due to our daily view layering singularity in time.

- **Public art**

Public art interventions change the urban scene by improving new components to the existing ambience or moving their roles and ways of visual perception (Fig. 12).



Fig. 12: Public art interventions at Arugambay
 Source: author

• **Experience**

Inhabitant relates to the position of the element in its everyday scenery and reacts to the change. Visitor observes and experiences elements as they are (Fig. 13).



Fig. 13: Experiences of urban relations in Arugambay
 Source: author

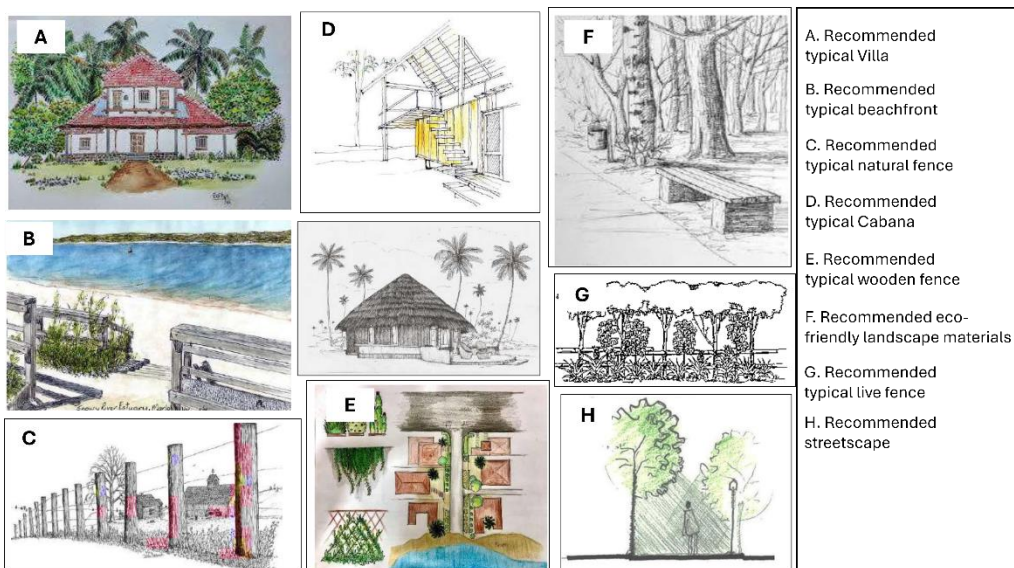


Fig. 14: Proposed public art interventions for public spaces in Arugambay
 Source: findings from stakeholders

4.4.5. XS—urban sparks: Arugambay city

- **Private/public interface**

In contact with urban details, their variability, and intertwined meanings, I intimately relate to the space. This relation can be founded on concentration of particulars in space, diversity of details, complexity of observed progression, or concentration of a unique detail. This space is a phase for the conversation with our past, present and future spirits, thoughts, and dealings. Urban sparks correspond to the most individual space in the city in which we form our sense of belonging based on responsive and independent values rather than rational and empirical.

- **Public art**

Public art actions at this level aim to intensify and express relations, contrasts, or similarities between various details to reveal history, nature, or meanings to connect the seemingly unconnected (Fig. 15).



Fig. 15: Study of urban details in Arugambay city
Source: author

- **Experience**

The consequence of spatial components become unrelated for both visitor and inhabitant. Space of intimacy, personal values and meanings prevail over physical forms and functions, while inhabitant and visitor project their inner space outwards (Fig. 16).

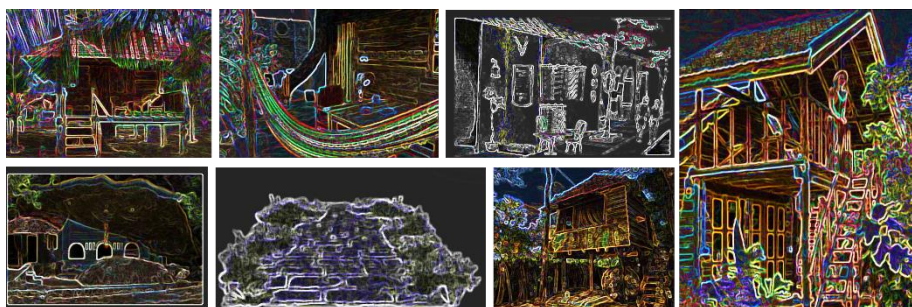


Fig. 16: Experience of urban sparks
Source: author

5. Conclusion

From Arugambay's experiences, we learn, first, that inclusive city must reassess what constitutes a city, acknowledging the inherent humanness, publicness, plurality of singularities, and dynamism of the urban environment in a particular context. Subsequently, management of cities evolution does not change on physical spatial development alone, but urban design requires an interpretation, expressing and implementation the civic concepts and urban realities of the city's multiple publics. Second, to articulate that plurality of visions, one must take stock of the city's multiple singularities and its individual inhabitants' varied ways of experiencing the urban landscape. Third, plural city is about interactive space and strengthening of public life, and it can be managed by using public art approaches. Approaches and actions in the field of public art are altered and depend on spatial scale. Hence, public art can be treated as a reasoning or tool for leading the relations between people and space the relationships between place and "me", and between "we", "me", and the "other". Fourth, distinguished through personal experience and drawing dialog, plurality of views instructed the direct relations between insight of space and our knowledge about it. Although the differences in personal views and knowledge, some connections between observers become apparent due to the spatial scale. Investigation of the opposite spatial levels i.e. XL and XS showed the most similar notes due to the highest symbolism of space.

All these conclusions about plural city initiated up a prospect for new research trials. First, examined multilayered singularities in spatial terms from the aspect of spatial scales, but their evolution over time requires deepened research. Second, our multiscale analysis comprehends levels from urban whole to the urban detail. The scale can look like a delusion because we are always projecting for a real, everyday life, and feeling in a scale 1:1. Conversely, based on that very discrete and subjective view, the urban quality models at the spot where the variations between us become apparent. Proving how physical space describes a sense of place regardless of the scale, the plural city is about background and relational urban design. Thus, it would be stimulating to examine the concept of plural city at territorial level due to the advanced conception of territory as a complex system of cultural and social interspatial networks. Therefore, concentrated on understanding the plural city more than governing it. Although our experience in using public art showed that plural city is inclusive when the participation is full, plan to conduct more research on this aspect to operationalize it. Finally, "Cities have the ability of providing something for everybody, only because, and only when, they are established by everybody," (Jacobs 1961, p. 138).

References:

- Alcubilla Troughton I (2003) *Plurality in place: activating public spheres and public spaces in seattle*. *Invisible Culture: An electronic Journal for Visual Culture*. Issue 6: Visual Publics, Visible Publics.
- Arendt H (1985/1991) *A human condition*, 2nd edn. The University of Chicago Press, Chicago
- Bharne V (2016) *Highlights: urban design—the pluralism of practice*.
<https://www.youtube.com/watch?v=wSkOV3adZWs&t=1s>
- Brent DR (2017) *Plural urbanism*. The MIT Press, Cambridge
- Carmona M, Heath T, Oc T, Tiesdell S (2003) *Public places urban spaces: the dimensions of urban design*. Architectural Press, Oxford
- Castells M (2000) *The rise of the network society. The information age: economy, society and culture*, vol 1, 2nd edn. Blackwell, Oxford

Espino NA (2015) *Building the inclusive city: theory and practice for confronting urban segregation*. routledge research in planning and urban design, London, New York.

Fainstein SS (2010) *The just city*. Cornell University Press, New York

Griffin TL (2015) *Defining the just city beyond black and white*. In: Griffin TL, Cohen A, Maddox D, eds. *The just city essays*, vol. 1. The J. Max Bond Center on Design for the Just City, New York

Habermas J (1962/2001) *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. MIT Press, Cambridge.

Lefebvre H (1974/1991) *The production of space* (trans. Donald NicholsonSmith). Blackwell Publishing, Malden (US), Oxford (UK), Carlton, Victoria (Australia). The original published 1974 and 1984.

Madanipour A (1996) *Design of urban space: an inquiry into a socio-spatial process*. Wiley, New York

Montgomery J (1998) *Making a city: urbanity, vitality and urban design*. *J Urb Design* 3(1):93–116

Purcell M (2003) *Citizenship and the right to the global city: reimagining the capitalist world order*. *Int J Urban Regional* 27:3. <https://doi.org/10.1111/1468-2427.00467>

Radović D (2014) *Subjectivities in Investigation of the Urban. The scream, the shadow, and the mirror flick studio/Shinya Takagi, Tokyo*.

Rawls J (1971/1999) *A theory of justice*. Revised edition. The Belknap Press of Harvard University Press Cambridge, Massachusetts.

Sennett R (1970) *The uses of disorder*. Knopf, New York

The British Academy & The National Institute of Urban Affairs (2019) *Governing the Plural City*. The British Academy, London

Young I (1990) *Justice and the politics of difference*. Princeton University Press, Princeton