The role of Art as a co-design tool in improving the image of place branding

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Abstract:

Art is considered a means of dialogue and a general result of expression between the society of its various types and attitudes. It is a communicative language that society understands and interacts with, and while it seems that art and design of the place branding belong to two separate worlds, we find that the brand design has been affected by artistic and design trends and the movement of some brands to cooperate with artists and search for what is modern and different to attract the public and shift from the design that focuses on the individual to the co-design in which the individual plays a role that has an impact on the outcome of the brand design process for the place branding, where the brand of the place carries with it the weight of the collective and individual history and the community's cultural heritage and expresses the sense of the place, its personality, and what distinguishes the individuals who live in it. the place and its personality; its history, the surrounding communities, and the individuals who live in it, as the identity of the place can be considered the sum of individuals and places that makes it unique and distinctive, hence the importance of the role of co-design that helps in gaining a deep understanding of the identity of the place; Its history, the societies around it, and the individuals' collective vision of the future. **Research problem:** The research problem is to answer the following question: How can art be used as a tool for community interaction through co-design? **Research Hypothesis**: Using art as a tool for co-design between the people of the place helps build an emotional bond between the people and the brand of the place and supports the place's brand image. **The aim of the research**: creating an emotional bond between people and the brand of the place that supports the place's brand image. For this purpose, the research follows the descriptive approach based on collecting information to build a theoretical framework based on previous and analytical studies **Research limitation** Aswan city, The analytical study will target the city of Toronto from (2018 till now) as a place brand that has adopted a co-design approach through art, the research concludes that Using art as a co-design tool will support the positive transformation of the community, the place's brand image, and enhance the sense of belonging to the place brand.

Keywords:

1-Introduction

It is not possible to separate art from human life, as it has an important role in the formation of human consciousness and its history. The impact of art has extended from literary and visual arts to design and place branding which uses art to add character and identity to its properties. "Art enhances the quality of its buildings, the elegance of its spaces, design, and construction." Hence art has been part of the place planning process and is recognized as an important tool for place beautification for the benefit of residents and tourists alike.
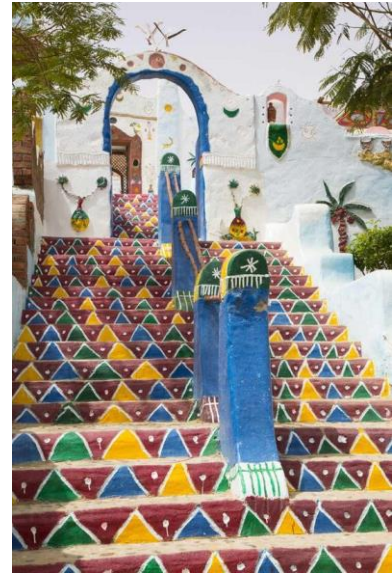
1.1 Art's contribution to place branding

Place branding mainly focuses on location image and the advantages that may attract events and tourism investors, Visitors, Trade, and Class of People Called " Influencers" (1) Such as Nubian art, its colors, and decorations, which differentiates the place, as the art became markable and memorable to the tourists and linked to the Nuba place's identity figure (1).

art contributes greatly to the place branding goal of enhancing its visual appeal. As in figure (2), Nelson City Council is

(fig.1) Nuba place's identity

developing a new art strategy for the area to support the growth of a stronger creative sector. The board has successfully attracted $30,000 in funding to support the strategy from Creative New Zealand. This new strategy will guide innovation and

(fig.2) A new arts strategy for Nelson City

creativity in the city over the next decade, as well as invite the public to participate in the process. This makes it an opportunity to make a real impression and develop a future strategy that attracts investment and support from across the community." Place branding relates to brand association, "anything in memory connected to a brand"(2) which is 'the emotional bond that people build with a particular place, where they feel secure, belonging, and comfortable (3) Hence this study will focus on understanding and Developing

place attachment and the impact of using art as a tool For co-design to consolidate interaction and sense of belonging to the community which is an important result of any branding activity anywhere and thus enhance the brand image of the place.

2. co-design in place branding

Design practices have a long history of leveraging the ideas and feelings of the people and applying them to create new products and services. Today, collaboration is

(fig.3) R-shaped place branding

used in many ways in design forms. (4) whereas the concept of Co-design is a practice in which people collaborate or connect their knowledge, skills, and resources in order to carry out a design task, as the prefix 'co' denotes the collaborative, group, or associative nature of such participation in design forms such as user participation in the creation of public services And community initiatives that drive the design of places such as community gardens, were created in order to respond to social issues such as social isolation or housing. (5) Today, the gap between user and designer has narrowed, as collaborative practices have found their way into brands and startups because co-design is the creativity of designers and not trained people in design and work together in the design development process (6) when people develop and apply (new) ideas about a matter of interest to them and as they engage in discussions about developing these ideas. Hence co-design has become important in addressing social, environmental, and place branding issues, where different tactics are required to enable people to participate in society and enhance the feeling of belonging (7) for example, the R-shaped logo has been updated as a place brand inspired by its location in the center of London figure (3).

The co-design was promoted in "environmental integrity, empowering the participants through interactivity, engagement, and participation," as the brand consultants hosted workshops for the community and business to contribute to the creation of the brand change. Since it helps place brands, to tell the story of an area, its society, and its culture (8).

2.2. co-design elements in place banding

There are many ways and tools to do Co-design, co-design elements are the following graph (1):

- **Engage:** Building relationships, sharing personal experiences or an 'ice-breaker' activities, using different resources to understand the needs, mindset, and skills.
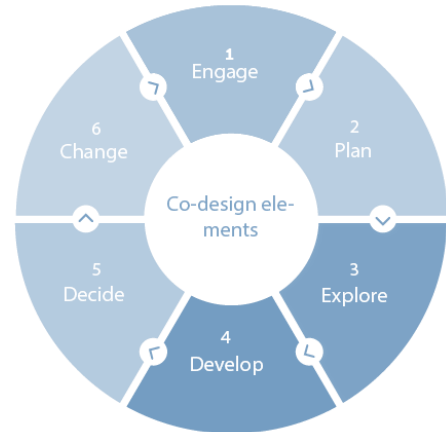
- **Plan:** plan and set a route map showing the steps in co-design from start to finish.

- **Explore:** explore the identity of the place, people's experiences, and needs furthermore the futuristic vision of the place allows people to come up with new suggestions and ideas.

- **Develop:** brainstorming and improving the related ideas.

(graph.1) co-design elements

- **Decide:** comparing ideas and deciding the selected ideas for implementation.

- **Change:** prototype and a mock-version for the selected art solution and refine the idea further. Prototyping can be used to test new processes **(9)**

2.3 co-design principles

Outcomes-focused: People, designers, and artists work together to achieve change and improve results or have a positive impact.

Equal partnership: People, designers, and artists work together from the start with an equal voice and shared ownership and leadership.

Openness: people, designers, and artists work together with Different types of participants with different kinds of knowledge on common objectives, trust the process, and learn together

Respectful: accepting and appreciating opinions, experiences, and diversity of people and artists.

Empathy: working in a team spirit and maintaining an environment that feels safe and trusted for all.

Adaptive: People, designers, and artists work together in full of feedback loops, learning, trial, implementation, and evaluating improvements and activities.(10)

2.3 co-design process in place branding

The co-design process uses art as a practical tool that can be used to enable people to participate, collaborate, and think. This process goes through several stages (graph.2) as it starts with sharing ideas, identifying the problem and goals, and understanding the sense of the place then building a diverse team of people, artists, and designers, collecting ideas, and adding their experience, understanding, and setting priorities and opportunities, select and prototype successful ideas to implement what reflect the identity and sense of place.
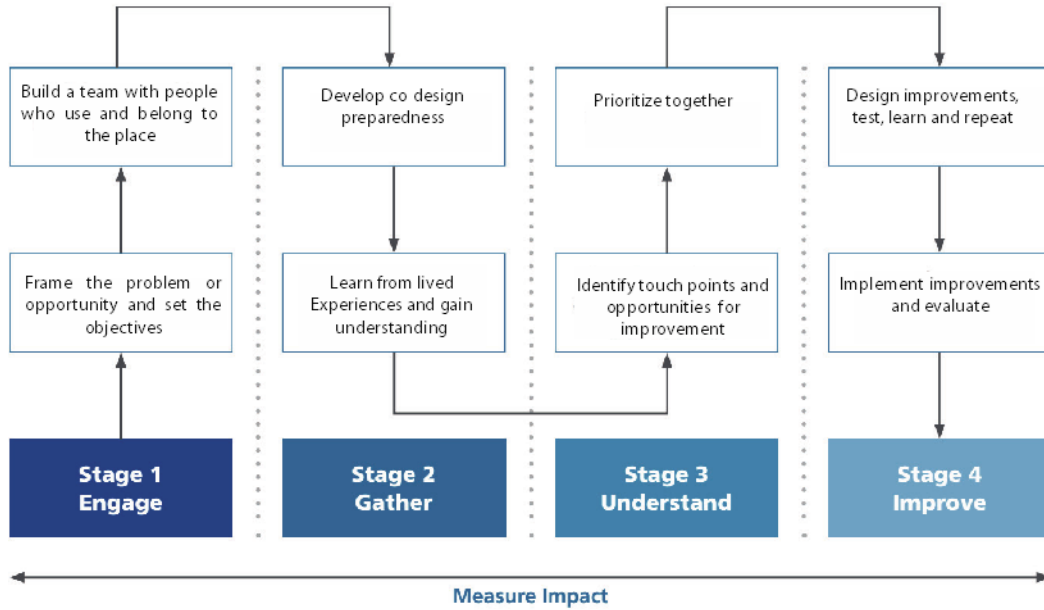
(graph.2) co-design process

2.4. co-design can enable the place branding process to:

- finding a link between groups that would normally not collaborate;
- raise the feeling of belonging and awareness towards place brand with certain groups/individuals
- create a deep and common understanding and empower people's visions
- create a space for sharing ideas (11)

3. The role of the people in the co-design process

In co-design, there are usually two main roles. First, the participants are invited to be a part of the co-design process. They could be architects, managers, researchers, designers, users, residents, or anyone relevant to the place and the process. The second is the organizer. Who should be a designer or researcher that leads the group through the collaboration process also, he can be the responsible person for planning.

3.1.The participant role

The co-design process should contain live knowledge, achieved by inviting participants to be co-designers, this process can involve diverse categories of participants depending on the art context and the sense of the place.(12)

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3.2.The facilitator role

A design facilitator is a person who "designs with people to transfer art and design knowledge, guides the participants through the process to release people for developing their lives and the place appearance, hence the facilitator needs to understand how to implied knowledge without being stated from the participants into obvious (13).

3.2.1. The facilitator's skills as Formulating, Representing, Moving, Evaluating, and Managing.

●**Formulating**

identifying and problem framing in the co-design process, organizing and restructuring complicated problems, and knowing how to present and address problems and opportunities.

●**Representing**

expressing and visualizing ideas and design solutions. The facilitator needs to know how to communicate through art and various visual media.

●**Moving**

This skill relates to the actual design that the facilitator does. This step is a set of design activities in which the facilitator needs to be able to move forward on the project despite unclear and incomplete data.
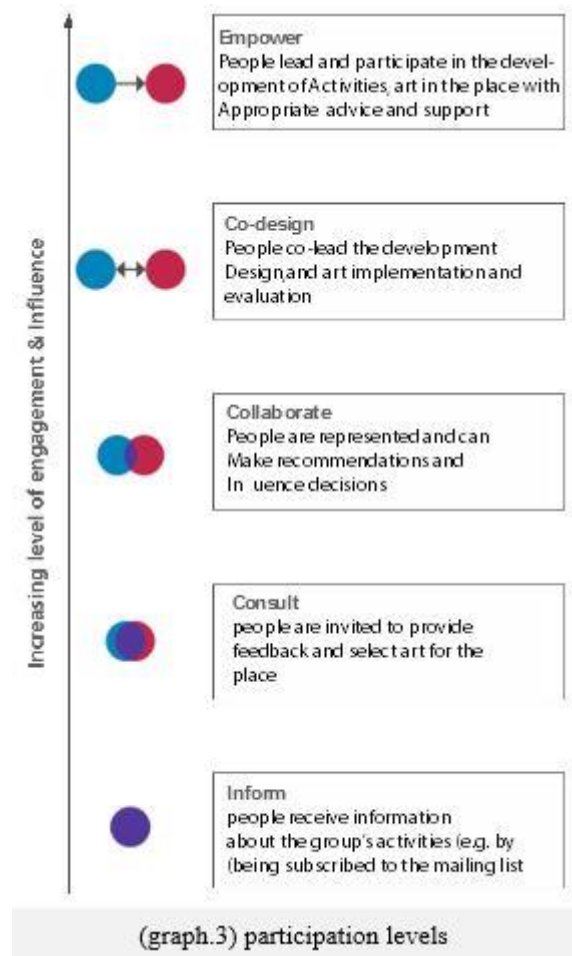
●**Evaluating**

This skill relates to the facilitator's awareness of the decisions taken in the co-design process of the place's brand. The facilitator must have the ability to create the selection criteria and handle the decision process. Both objective and subjective judgments must be able to be made by the facilitator, but they must also know when to suspend judgment.

●**Managing**

This skill relates to the idea of action-reflection. which is described as a mixture of formulation skills, movement, and evaluation. The facilitator always needs to reflect upon the contemporary problem space and the validity of proposed solutions to effectively use this skill. (14)

3.2.2. The levels of participation in co-design

Co-design includes different levels of engagement and participation as in graph 3 shows the variety of engagement and participation levels, such as sharing information, consultation, collaboration, co-design, and empowerment. The gradation of higher levels, co-Design, and Empowerment are when the co-

Increasing level of engagement & Influence

Empower
People lead and participate in the development of Activities, art in the place with Appropriate advice and support

Co-design
People co-lead the development Design, and art implementation and evaluation

Collaborate
People are represented and can Make recommendations and Influence decisions

Consult
people are invited to provide feedback and select art for the place

Inform
people receive information about the group's activities (e.g. by (being subscribed to the mailing list

(graph.3) participation levels

design process creates an environment that encourages equal corporation and people leadership and values their knowledge and experience. The goal of co-design in place of the branding process should be to provide people with the best possible and appropriate level of participation that leads to a feeling of belonging. (15)

4. case study
4.1. Toronto city
4.1.1. Introduction
Toronto is the capital city of Canada; the city has adopted a strategy outlining a vision to foster community and creativity everywhere. This is a vision of a city dedicated to public art that is open to all, enhances place identity, values excellence in design, and helps local artists further their careers. The strategy outlines a 10-year plan with 21 actions to improve public art across the city in order to strengthen the place's brand, engagement, and commitment to art through a campaign entitled "Great City Campaigns.

4.1.2. Objectives:
The main objectives of this plan are the following:
-Develop new corporations, ideas, and resources to create remarkable and attractive places that enhance   the   image   of   the   place   brand.
-Engage a wide range of Torontonians to reflect a variety of viewpoints. through the co-design process that "encourages the contribution of art in all important private sectors across the city.
-Raise awareness and education about co-design and art in Toronto.

4.1.3. The strategy process
The vision and actions of the strategy were produced through an in-depth study of industry best practices, along with an inclusive and inclusive engagement process for the community and stakeholders involved in the concept after more than 400 Torontonians participated, discussing a variety of amazing personal experiences sparked by public art.

As part of the project's first discovery phase, the staff assessed the strengths, opportunities, and issues facing public art in Toronto and reviewed the most effective public art initiatives in both Canada and other countries. The city engaged an outside mediator to design and lead a consultative process that puts artists and communities at the center of discussion in order to listen to a wide range of artistic and societal perspectives.
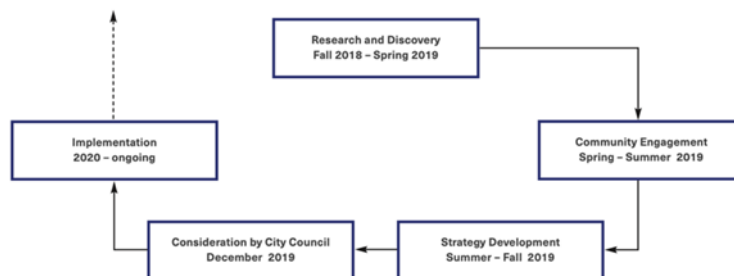
(graph.4) overview of the strategy development process

4.1.4. The co-design process

Six artists who are actively involved in their communities were selected in this Process to lead discussions regarding public art in local communities throughout the city. The six artists collectively engaged 250 people through a range of artistic activities. And how it might revive memories of their native country through public art. The flexibility and excitement of connection with a piece of art in an unexpected location thrilled participants, people, artists, and designers. The breadth and significance of public art's influence on Toronto's multicultural populations highlight how art contributes to each individual Torontonian in finding their place in the city and strengthening their bond with it and their sense of belonging.

4.1.5. engagement strategy:

Eight focus groups of stakeholders participated in in-depth policy discussions with 56 subject matter experts, all of whom had prior knowledge of public art policies and practices. Focus groups included gatherings with

1 professional artist who were working within the legal parameters of significant capital projects

2-street and graffiti artists,

3-visual arts producers, curators, and institutions.

4-callers, and critics.

5- Developers of real estate.

6- Architects, landscape architects, and urban designers

7- general art consultants.

8- the group of indigenous artists.

In a community discussion on public art strategy held in St. Paul's-on-Bloor in July 2019, over 125 individuals participated. In order to reflect on how public art would change the public realm along Bloor Street, participants first took part in a public art walk. Following the presentation by City staff, visitors learned more about public art strategy and heard from a group of artists and art consultants about their experiences creating public art in Toronto. Finally, at the supported

(fig.4) engagement activities

activity stations, participants shared their comments on the plan and their views on public art in Toronto. The city released a report on the consultations in August 2019 Gathering feedback collected by PROCESS Throughout the consultation process Members of the public were invited to provide written comments on the PROCESS report and/or respond to a short online survey with the public encouraged to participate City staff took into account the results of the process As part of developing the strategy's vision and actions.

(graph.5) overview of the strategy development process

4.1.6. Art contribution to the co-design process

There are many forms of art. It includes a wide range of creative activities rooted in the history of the visual arts, such as sculpture, murals, street art and graffiti, video, and electronic media. Aspects of performance, theatre, music, and ceremonies of deep cultural significance or other fleeting artistic experiences may also be included. In this strategy, the City is developing worthwhile opportunities for people and both up-and-coming professionals and those seasoned in the arts. Through its public art initiatives, and as a result, designers and artists have to take a leading role in the creative process whether working alone or as a team with members of Society, or others, the artistic community will be determined by the objectives, nature, and objectives of a particular program or committee.

Public art is created for spaces that the general public can access and is meant to engage the community. Public art is made for and placed in open-to-the-public, barrier-free locations like parks, community centers, bridges, underpasses, laneways, or privately-owned public spaces. It is different from art that is displayed in public spaces or one-time performances because it is meant to be site-specific, integrated into its environment, and enhanced by its surroundings. art contributes to creates and shapes a sense of place**.**

Art contribution to the co-design process will turn this vision into action by delivering on a sequence of tactical actions related to each of the vision's three pillars

1-Creativity:

Public art changes the urban fabric of a city by telling stories about the people and places that live in. It encourages artists to engage with new ideas to create attractive public art projects and engages locals and visitors in artistic and cultural exploration. This plan anticipates potential places for public art in Toronto and aims to foster imagination and seize artistic opportunities and experiences through some actions taken:

-Submitting open requests for project ideas to artists and curators through open calls for project proposals that encourage artists to use the city places as their canvas and develop a concept for a cutting-edge public piece of art on any scale, scale, or medium. As it gives artists the freedom to explore different ideas and media while considering all possible possibilities for making a creative venue. One or more winning concepts from the open call projects are chosen for commission, and all shortlisted artists are paid for the concepts they developed as part of the competition process.

-finding opportunities for public art and involving artists as early as possible in all projects. through asking participants about successful public art projects during our consultations. Almost all participants agreed that identifying public art opportunities and engaging artists early in the development of capital projects were key indicators of success.

-**platforms that champion career-launching for the upcoming generation of public artists.**
-Create new opportunities for Indigenous artists, curators, and art consultants to grow their leadership and skill sets in the field of public art.
-Provide a variety of competition opportunities to promote originality and innovation.
-Encouraging innovative technologies for the various media of public art in which the community participates. Public art projects with community participation often act as catalysts for neighborhood improvement and revitalization. These projects are created through collaborative processes involving neighborhood partners and residents. Community-engaged artists invest a lot of time working with the community to develop the concept of their project and, as a result, produce works that are highly relevant and relevant to the audience in their immediate surroundings.

2-Community:

The actions in the co-design process reaffirm the importance of the public's interaction with public art by investigating fresh ways to involve locals and visitors through cutting-edge digital tools, imaginative educational programming, and The City's continued commitment to ensuring that Toronto's public art programs promote equity and inclusion, among both artists and the general public and that focuses on the community, and active consultation. This increased focus on participation and exploration

-Using innovative online tools, make it possible for the public to learn about and engage with public art. It will be easier for residents, visitors, and researchers to access the city's more than 1,000 public art pieces by creating and maintaining a creative set of online resources, such as searchable maps, image databases, mobile apps, and more.

Strengthening educational and interpretive programs that focus on the community will help revitalize public art.

-**Giving artists from egalitarian societies more opportunities to participate in public art.**
-Engaging Aboriginal communities to identify key locations for Aboriginal public art projects throughout Toronto
-Ensuring that the juries and advisory committees represent the diversity of the arts sector and the people of the City of Toronto.
-Involving communities and artists across the city in making public artistic decisions through important consultation procedures
-Creating an artist residency program for city

(fig.5) Community participation

departments
-Looking for new opportunities for outstanding public art.
3-Everywhere:
public art can give locals the chance to interact with the diversity and creativity of the city on a daily basis. The strategy lays out a plan to improve the geographic distribution of public art throughout the city in recognition of the need to expand access to it throughout the entire city. The City can do more to make sure that the advantages of public art are felt throughout the entire city, especially in areas outside of the downtown and important development hubs.
- Establish citywide guidelines for the "Percent for Public Art" policy to be applied consistently to municipal capital projects
- Create citywide master plans for public art to provide strategic guidance on upcoming project plans.
-Combine public art funds to create fresh pieces in underserved city neighborhoods.
-Promote Indigenous placemaking throughout the city by using public art
- Incorporate public art in various media into more public realm enhancements.
-Prevent damage to citywide public art installations with proactive maintenance and conservation

4.1.7. Result
As a result of this strategy, the urban fabric of the city underwent a radical change, a large-scale accumulation of public art, and the creation of the Toronto Public Art and Antiquities Collection of nearly 300 works managed and managed by the Department of Economic Development and Culture grows primarily through commissions and donations. Toronto is animated by more than 1,500 public artworks that engage residents and visitors in the history, diversity, creativity, and aspirations of our city after decades of continued commitment and leadership by the city, artists, private developers, art institutions, and community partners

-Creating close relationships between the venue, artists, arts organizations, and community members and providing an opportunity for people
-Additional Connection and Participation The process of co-design through art to engage with the arts in the context of their daily lives as well as to encourage civic discussion about public art and provide expression for a variety of cultural voices
-Foster a community's sense of ownership, value, and belonging by commissioning site-specific work, encouraging awareness of the collective heritage, and affirming the identity of the place.
-Utilizing public art as a tool for community development, community engagement, and co-design while creating endless opportunities for artists to advance their professional practice through high-level public commissions.
-Enabling creativity and society everywhere so that its image becomes in the mind of the recipient as a unique place committed to public art, and excellence in design is based on participation between the community within the reach of everyone, which enhances the personality and image of the place.

-Promote a sense of place and a sense of belonging, and inspire dialogue about the future direction shared with people

(fig.6) overview of the strategy development process

4.2. Aswan city

As part of an artistic endeavor to revive the Nubian legacy in the village of "Gharb Suhail," a hotel in Aswan staged its inaugural arts festival, which features painting, music, and traditional industries.

4.2.1. Objectives:

Making the festival the following year into an international festival with the participation of artists from all over the world to transform Aswan into an annual artistic forum and West Sohail into an eco-tourist village in Egypt, like Santorini or Chefchaouen

4.2.3. The strategy processes.

There is no official strategy supported by government organizations, but rather participatory initiatives by the community.
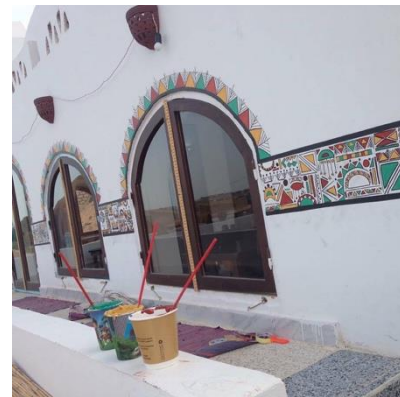
4.1.4. The co-design process

The participatory design was based on the contribution of the artists Ayman Farghali and Mohamed Wahba with 30 artists from various Egyptian governorates who took part in the festival and created artwork based on the culture and history of Nubia. Knowing that all of the participating artists or event organizers are in their twenties.

4.1.5. engagement strategy:

The participation strategy included a workshop to teach the manufacture of lanterns using local materials, under the supervision of Dr. Mohamed Al-Najjar, assistant professor at the College of Art Education, to resettle the lantern industry again in southern Egypt, along with artworks expressing the philosophy and identity of the place.

4.1.6. Art contribution to the co-design process

The artworks depended on confirming the identity of the place by focusing on the distinctive Nubian part of the place to be used in marketing to attract tourism, also added the contribution of art to achieving sustainable demand for the city of Aswan, and the formation of an integrated aesthetic palette in which the architectural design is mixed with colors, trees, and graphics, with service and quality that is not without authentic Nubian hospitality. Which expresses the spirit of the place and establishes the residents' sense of belonging to it, as the festival is the first cultural event.

(fig.7) Aswan Artworks

4.1.7. Result

A collection of works expressing the identity of the place in addition to Organizing some institutions for events interested in Nubian art, such as the Coloring Festival organized by the National Council for Women in Aswan Governorate under the title "Aswan in Color" in cooperation with the Treasures Association. Mawala aims to revive the Nubian heritage and hold workshops with the people of Aswan to raise awareness of the importance of girls' education, noting that the start of the Benban village, where it is scheduled to paint the village's houses through 100 volunteers and volunteers from inside and outside Aswan.

(fig.8) Aswan artworks

5. Results and Recommendations

Art and creativity in co-design can help and differentiate the brand of a place, it creates a certain cultural leadership, which means you connect the place brand, the world of art collectors, art lovers, and the world of cultural entrepreneurship. The combination of co-design and art creates sustainable added value and a competitive advantage for a place's brand if the collaboration is long-term, brand-appropriate, reliable, and authentic. It also provides the place with a way to tell stories that remind people of their identities and emphasizes the sense of the place, making the place timeless and memorable which enhances the feeling of belonging and the positive place image as in graph 6. Since only authentic art can survive in the long run, and also depending on the collaboration or the type of art, it can really take the branding of the place to a new level, but on the contrary, if the art does not work, it can damage the image of the mark commercial location. Therefore, the place brand must select a coherent set of art references to enhance the brand's position, in addition, the city must select public art and artists through a formal process that provides opportunities for artists to collaborate with architects, participants, and landscape architects in creating high-quality public spaces for the brand. Otherwise, the place's brand may lose credibility.

(Graph.6) The effect of the co-design process in place brand image

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