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TITLE | Design Performative Cultural Service for Local Museums

Subtitle | performative strategy and social cohesion in cultural service experience

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# Abstract

The local museum in the future will not only be a space to display the local culture and history, but also strive to serve as a shared place that connects diverse communities and their memories, as well as a local media for social dialogue and social negotiation. As a promising channel for enhancing social cohesion, cultural service in the museum could create value by triggering social dialogue and open participation, encouraging visitors' reinterpretation and reproduction, and fostering relationship-building. To create a performative experience where visitors are both audiences and active participants, performance theory was introduced in this research to propose the concept of" Performative Cultural Service." As an interactive and intuitive language, performativity could systematically coordinate all the elements, from the physical environment to the human senses, from the narrative to emotional resonance, to achieve an optimized and impactive experience. This transdisciplinary research investigates the possibility of applying the knowledge in performance studies to service design by exploring performativity as a language of service encounters, whilst addressing the issue of social cohesion in the context of local museums.

After defining the concept " Performative Cultural Service", this article proposes a meta-design framework through analogy and case study, indicating possible design parameters and strategies to facilitate relevant design practices in different stages. Then, all the strategies are redesigned and transformed into a toolkit and tested together with the framework in a co-creation workshop. Finally, based on the investigation of performativity's mechanism in creating social impact, this paper identified three design paradigms for enhancing social cohesion.

Keywords: Cultural service design, Performativity, Performative cultural service, Local museum, Social cohesion

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# Part 0: Introduction: Framing the research

## Chapter 1: Introduction Overview

1.1 The research context, hypothesis and questions

1.2 Research objectives and expected results

1.3 Research Process: research types, phases and applied methods

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Abstract:

The introduction briefly describes the context in which the research is positioned, explaining the main areas of investigation, the hypothesis and the research questions underlining the point of view from which the research is undertaken. It also indicates what kind of design research is aimed to be acquired by explaining in detail the methodology, together with the main research phases, stages, and the methods used in this research. The last section summarizes how this particular dissertation is structured.

## 1.1 The research context, hypothesis and questions

With the acceleration of globalization, technological development and rapid urbanization, we are entering an age of migration. Consequently, the traditional ties that link people, such as shared space, close kinship, and shared religious and moral values, are smashed during a new social order generation. While our identity, self-awareness, and sense of belonging are undermined, with the missing local spirit of the place - genius loci. Nowadays, the museum is shifting from a site of authority to a site of mutuality to respond to challenges posed by postmodernism and post-colonialism, through becoming more democratic and inclusive of contemporary social diversity (Hopper-Greenhill, 2000). The local museum in the future will not only be a space to display the local culture and history, but also strive to serve as a shared place that connects communities and their memories. Museums gradually take into account the public's voice, the topic public concerned, and the public's self-interpretation and re-interpretation, by introducing more inclusive, dialogical and reflective approaches, such as creating a scene for encounter or providing a channel that allows the others to speak out. Compared to exhibitions that focus on representations, cultural services or activities emphasis a process of generating, becoming, co-creating and mutual influencing. According to the definition by UNESCO 2009, cultural services refer to services aimed at satisfying cultural interests or needs, which do not represent cultural material goods in themselves but facilitate their production and distribution. As a promising channel for social cohesion, cultural service in museums creates value through triggering social dialogue, open participation, and fostering relationship-building and leading users' sense-making. While as an interactive and intuitive language, performance could coordinate all the elements systematically, from the physical environment to human senses, from the narrative to emotional resonance, to achieve an optimized and impactive experience. If regard cultural service design as a sense-making activity, performativity is trying to magnify the sensitivity for visitors to understand through interactive narratives, make users witness the process of change, or be one part of the story. To create an immersive experience where visitors are both audience and performer, performance theory was introduced in this research to propose the concept of" performative cultural service".

During these four years of my PhD, I have been researching about a possible shift in the field of cultural services towards creating performative experiences in the context of local museums, thus enabling not only social inclusion but also social

cohesion, with a particular emphasis on creating an open-ended and continuous structure for connecting and co-creation of local spirits enabled by this communication among the public.

## Design Performative Cultural Services for Local Museums
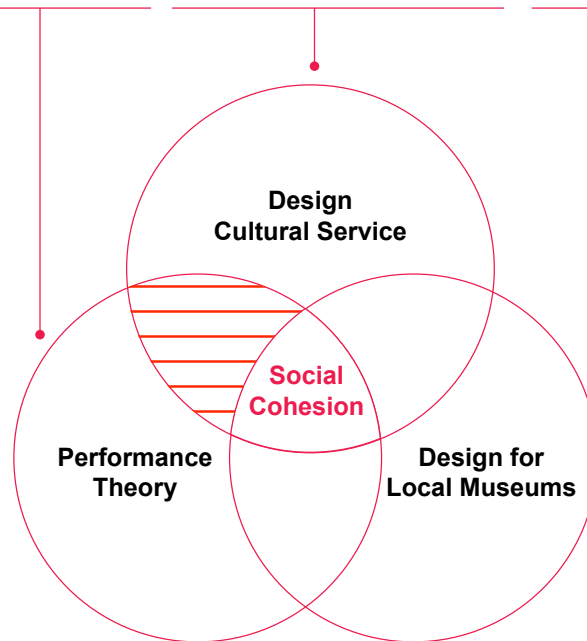


**Figure 1.1.1. Context of domains.**

According to Huizhu(2016), performativity works through cultivating or guide the subject's sensitive richness, which includes not only the five senses like eyes can feel the beauty of the form, but also the so-called spiritual senses, practical senses and the senses of humanity. This transdisciplinary research is based on a hypothesis that the knowledge from performance studies could be applied to service design in museums to enhance visitors' sensitivity and thus could be used in the context of museums.

This research aims to investigate the possibility of applying the knowledge in performance studies to service design by exploring performativity as a language of service encounters and its possibility to be applied in the context of local museums. Meanwhile, the issue of social cohesion in city museums was chosen to be the theme of the co-creation session to assess the research results, based on the shared preference of Wuxi Museum and Jiangnan University. Therefore, the potential of performativity in addressing the issue of social cohesion within the

context of local museums is discussed after the co-creation session. Before clarifying the findings of this research, a general description of research questions is presented below:

**Research Question 1**: Can performance theory be applied to service design, to improve the ability of cultural service design in sense-making? In which way?

The first question is asked to bridge service design discipline and performance studies. And this question is answered in this research by proposing and defining the concept of "Performative Cultural Service" and its meta-design framework.

**Research Question 2**: How does Performative Cultural Service be designed for local museums?

The second question focuses on the design process of the Performative Cultural Service for local museums and will be addressed in action research through analyzing feedback and interview collected during a co-creation session.

**Research Question 3**: How could Performative Cultural Service catalyze social cohesion? In which aspects?

The focus of this question is about the effectiveness of Performative Cultural Service in promoting social cohesion. This question is answered by identifying three design paradigms for social cohesion as well as testing research results in a co-creation session.

Question 1: Key Concept
Can performance theory be applied to service design, to improve the ability of cultural service design in sense-making? In which way?

Question 2: Design Process
How does Performative Cultural Service be designed for local museums?

Question 3: Design Paradigms
How could Performative Cultural Service catalyze social cohesion? In which aspects?
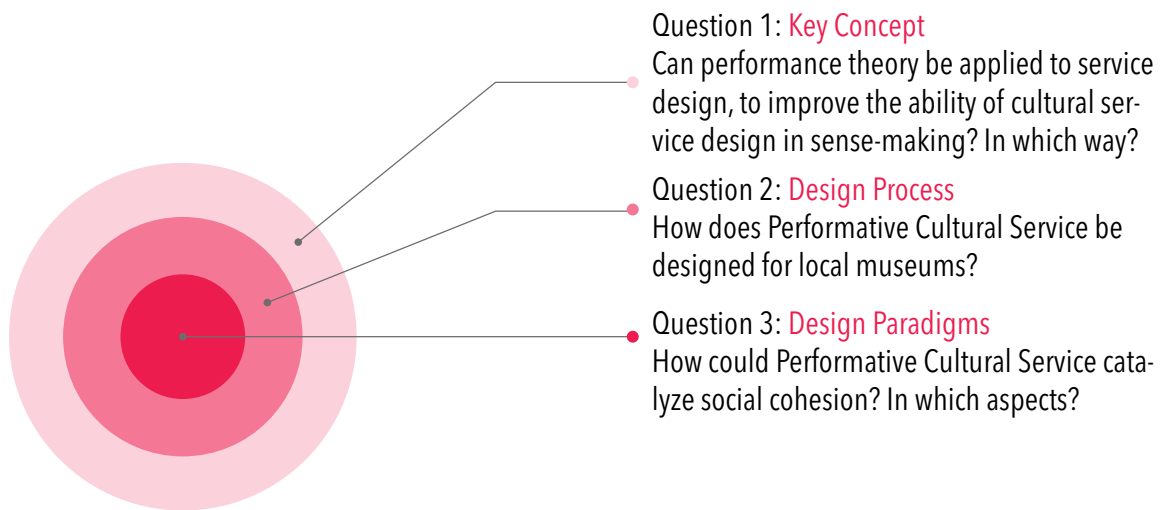
**Figure 1.1.2. Research questions.**

To be more specific, suppose we regard performativity as a language to improve sense-making in cultural service through magnifying visitors' sensitivity. In that case, we may wonder what a word or letter in this language is? And how do these elements consist of a typical sentence? Namely, we want to figure out the basic grammar of the language performativity and how it makes sense. If we can understand the basic grammar of the language performativity, could we mutate it to create inflexion? For example, how can we make declarative sentences, exclamation sentences, interrogative sentences, and rhetorical questions with the language performativity? And how to express the difference between "was/ were", "is/ are", "will be", "could be", "has/ have been," "be doing" and etc. in a performative experience? Could we combine different sentences into a paragraph to create a greater impact? Especially, how can we involve visitors with cultural service experience in local museums to enhance social cohesion?

## 1.2 Research objectives and expected results

To enhance the ability of cultural service in sense-making and impact-creating, in this paper author adopts an interdisciplinary approach to transfer the knowledge from performance studies to service design. Therefore, the main objective of this research is to bridge performance studies with service design discipline and apply the knowledge from performance studies to cultural service design to create an impactive service experience. Other research objectives could be clarified with different dimensions:

**Disciplinary objective**: To propose the concept of " Performative Cultural Service" and contribute relevant new knowledge to the field of service design.

**Theoretical objective**: To develop a meta-design framework of Performative Cultural Service that can be applied to relevant design practices.

**Experimental objective**: To improve the ability of museums and other cultural institutions in present culture more expressively and interactively through Performative Cultural Services.

**Project objective:** To explore how the design discipline may effectively support the development and implementation of social cohesive projects.


To achieve these objectives, this paper conducts a preliminary review to understand local museums as potential media to connect communities and cultural service design as a sense-making activity. This paper, after a comprehensive review of performance studies, summarizes the strategies and mechanism of

performance on sense-making and impact-creating, to explore the possibility of achieving performativity in cultural service design. Through structure analogy and case analysis, an initial meta-design framework is proposed enlightening a set of critical stages and elements of "performative cultural service" design, together with directions to develop relevant design strategies. This research aims to provide a reference for relevant research and support the potential applied projects in the context of the local museums.

**Meta-design framework**

A meta design framework supporting potential design practices relevant to performative cultural service.

**Three design paradigms for social cohesion**

Three design paradigms to facilitate performative cultral service design practices for enhancing social cohesion, with a set of performative strategies.

**Co-creation session**

A co-creation session equiped with meta design framework and toolkit, which can also be used as a subject of usability and effectivity evaluation.

**Design process with toolkit**

After analysising the design process during co-creation session, a design process of performative cultural service for local museum will be proposed.

Figure 1.2.1. Expected results.

Therefore, this research yields four expected results(Figure 1.2.1), including:

**1. Methodology for transdisciplinary research**

The methodology of bridging service design and performance studies could provide a reference for other transdisciplinary research.

**2. Meta-design framework and three design paradigms for social cohesion**

A meta-design framework supporting potential design practices relevant to performative cultural service will be established. Three design paradigms to facilitate performative cultural service design practices for enhancing social cohesion, with a set of performative strategies.

**3. Co-creation session**

A co-creation session will be conducted as research through the design process, with a set of generative tools utilized and users participating proactively. Five cultural service proposals result from the well-established meta-design framework and design strategies, which can also be used as a subject of usability and

effectivity evaluation.

**4. Design process with design strategies and toolkit**

After analyzing the design process during the co-creation session, a design process of performative cultural service for the local museum will be proposed. A set of toolkit and design strategies will be evaluated and refined to support similar design processes.

## 1.3   Research methodology: Research types, phases and applied methods

The dissertation states its focus on connecting service design with performativity to propose a new concept, Performative Cultural Service. In order to address the research questions, a combined methodology of qualitative and applied research was applied with three main strategies that lie in inductive reasoning, case studies, and participatory action research. The combination of these research strategies that generate research results will be present in Chapter 6 and Chapter 7.

The first strategy, inductive reasoning, aims to develop the hypothesis on bridging service design and performance studies. Building upon the definition of cultural performance (Bauman 1984), the author envisioned a paralleled structure of performative service after conducting a comparative analysis between two experience modes- service and performance. Structure analogy was used in this process to frame the structure of a performative service, based on the structure of performance proposed by Sun (2016). After that, a matrix dominated by three layers and three stages is generated and identified as anchors that allow the key points of the data to be gathered and grouped to form the meta-design framework.

The case study strategy is applied in this research to bring relevant inspirations from real-life practical experiments and applications and to translate the questions into a working hypothesis about the particular features that the solution should offer. I divided case studies into three main categories: social inclusive services, cultural services in museums, performative exhibitions or events. I explored case studies in order to collect data about the socially engaged performative experience. The exploration of different cases helps to identify different designable parameters in a performative experience together with directions to develop performative strategies.

Participatory action research was applied to test the framework and explore the design process with the context of the local museums. The advantages of participatory action research with the active participation of researchers and participants, not only lie in constructing knowledge together but also in planning, implementing and disseminating the research process(McIntyre 2008). My participatory action research is based on experimental empirical work during a co-creation session held at Jiangnan University, Wuxi, in 2021. Such experimentation was set up within the context of the Wuxi Museum with a specific theme of catalyzing social cohesion.

| Research phases | Outcomes |
|---|---|
| **1. EXPLORATORY PHASE: Framing the Research** | |
| 1.1. GENERAL LITERATURE REVIEW | hypothesis, questions, and objectives |
| 1.2. SPECIFIC LITERATURE REVIEW | theoretical context, existed gap |
| 1.3. PRELIMINARY ANALYSIS OF CASES | defination of research scope |
| **2. INTERPRETATION PHASE: Envisioning New Knowledge** | |
| 2.1. ANALOGY OF CONCEPTUAL FRAMEWORK | definitions of key concepts and variables |
| 2.2. ANALYSIS OF SELECTED CASES | cultural performative strategies |
| 2.3. DEFINITION OF DESIGN FRAMEWORK | meta-design framework and toolkit |
| **3. EXPERIMENTATION PHASE：Reserach by Design** | |
| 3.1 ACTION RESEARCH WITH PILOT PROJECT | assesment of the design framework |
| 3.2. ASSESSMENT OF RESULTS | design paradigms for catalyze social cohesion |
| **4. EDITING PHASE： Organizing and Editing** | |
| 4.1 DISSERTATION WRITING | thesis editing |

**Figure 1.3.1. Expected results.**

Once the research questions have been identified, the project moves on four parallel levels of investigation (Figure 1.3.1) that concur to define the necessary outcomes for developing the theoretical model and the methodological process of the work.

## 1. Exploratory Phase

During the exploratory phase, a Literature review on the following topics lays a fundamental theoretical basis for this research.

1) Service design and social cohesion

2) Local museum and cultural service in museums

3) Performance theory and its application, especially on social issues

Different from literature review, case collection around the following topics is to gain insight into the state of the art in terms of design practices.

1) Social inclusive services

2) Cultural services in museums

3) Performative exhibitions, events

This transdisciplinary research intends to bridge performance studies with service design discipline, that the knowledge of performance studies could be integrated into service design to optimize service experience. According to the literature review, this is a research gap that is neither yet investigated in purely academic terms nor the field of application.



**Figure 1.3.2. The relationship between cultural service and performative strategies.**

In the interest of an inquiry of performance studies, performance theory is introduced as an interpretive framework to understand everyday life. And as services have been long metaphorized as performances, we may bridge these two disciplines with structure comparison or analogy. The research then generates from literature review a hypothesis: if cultural performance can be regarded as a framework of communication among specific cultural communities, performance theory could be applied to the communicative part of service design. And if cultural

service design is a sense-making activity, performative strategies are applied to magnify users' sensitivity in cultural service experience (Figure 1.3.2).

## 2. Interpretation phase

With the hypothesis, the second phase envisaged a new concept— Performative Cultural Service. To frame this concept, this research applies the method of comparative analysis and analogy, case studies to propose a meta-design framework and design paradigms.

| Method | Aim | Outcome |
|---|---|---|
| **Literature Review**<br>Question 1 2 3 | - To explore the state of art (research context)<br>- To search for transdisciplinary research approach that relevant to service design or performance studies<br>- To analysis in which way can knowlege from performance studies be applied to service design | - Performance theory as interpretive framework<br>- Cultural service design as a sense-making activity<br>- Local museums addressing social cohesion<br>- The mechanism of performance in impact-creating<br>- Some tools from theatre that used by Playwrights, directors, actors |
| **Comparative Analysis**<br>Question 1 2 | - To propose new design concept "performative cultural service"<br>- To develop meta-design framework | - The structure of performative cultural service<br>- The difference between service and drama in engaging visitors physically and psychologically.<br>- Three design paradigms of performative cultural service to catalyse social cohesion |
| **Case Study**<br>Question 1 2 | - To refine the meta-design framework<br>- To summarize performative strategies<br>- To extend the typology of cultural service in musums<br>- To learn how to engage public in museum experience for social cohesion | - Defining the concept performative cultural service<br>- Meta-design framework indicating various parameters for design intervenion in each stage to increasing performativity.<br>- Various performative strategies |
| **Action Research**<br>Question 2 3 | - To explore the design process of performative cultural service for museums.<br>- To collect data and assess my results.<br>- To generate guideline for design CPS for local museums | - Design toolkit<br>- Co-creation session to assess the effectiveness of the framework and toolkit<br>- Interview with museum administrator and designer to collect feedback for refining the results<br>- Research results refinement |

**Figure 1.3.3. Main methods utilized.**

Comparative analysis is applied to understand the similarities and differences between service experience mode and drama mode(see Section 5.1), so to define the concept of Performative Cultural Service (see Section 5.4). After analyzing the structure of a performance, I conducted an analogy to propose the main structure of Performative Cultural Service for social cohesion, which consist of 3 layers: Theatrical setting, Narrative and Social impact (see Section 6.1). While the timeline of a performative experience could be divided into three stages: Context, Process, and Echo. Therefore, an initial meta-design framework is framed with a matrix

dominated by three layers and three stages(see Section 6.2). Case studies have been conducted for two purposes:

1) to identify various parameters within a meta-design framework (each layer and each stage) for design intervention of increasing performativity (see Section 6.3);

2) to summarize existing performative strategies. Through literature review, the mechanism of performances in impact-creating is identified (see Section 5.2).

Though comparing and analyzing the results of case studies (see Section 6.2), three dimensions of performativity are proposed to design Performative Cultural Service (see Section 7.1).

## 3. Experimentation phase

In the experimentation phase, action research is conducted to understand the design process of Performative Cultural Services for a local museum (Wuxi Museum, Wuxi, China). A set of toolkits is designed through integrating service design tools, tools used in the theatre field by playwrights, directors and actors, as well as performative strategies summarized during case studies. All the research results are assessed with a co-creation session(see Section 8.3) and an interview with the administrator of Wuxi Museum to collect feedback. During the co-creation sessions, I will conduct observation and short interviews to figure out the design process of the Performative Cultural Service for local museums.

Together with the results of assessment (see Section 8.5), three design paradigms of Performative Cultural Service are proposed to catalyze social cohesion (see Section 9.3).

## 4. Editing phase

As a summary of this four years-long research, a well-established meta-design framework is finalized according to the feedback collected during the co-creation session. In this phase, the final activity is the assessment and final editing of this dissertation, through which the process of the research and development of the design will be fully discussed, providing a practical reference for future relevant studies.

## 1.4 Thesis structure

This research focuses on applying the knowledge in performance studies to service design. Meanwhile, it investigates the possibility of a local museum as a space for sharing memories and implementing social dialogue, with the aim of exploring the new potential of performativity for social cohesion within the context of the local museum.

The dissertation is comprised of an introduction followed by three parts, each one rationally subdivided into three chapters:

The Introduction (Chapter 0) explains the outline of the research and its reasons, objectives, and methodology. Part 1 is devoted to the critical observation of the status quo and the literature review. Chapter 2 describes the concepts and practices of service design and its connections with issues of social cohesion. Chapter 3 defines Local museums and cultural services in museums. Chapter 4 is devoted to performance theory and performativity as theoretical frameworks.

Part 2 explores the main goal of the research— applying performance studies to cultural service design—on a theoretical level. Chapter 5 deals with the application of performativity to museums and introduces the core concept of the research: Performative Cultural Service. Chapter 6 defines a design framework for this new concept. Chapter 7 illustrates different dimensions of performativity, strategies and toolkit design.

Part 3 illustrates the practical outcomes of the search. Chapter 8 deals with the role of service design in museums through on-site experience, focusing on Wuxi Museum as a case study and experimentation. Chapter 9 discusses design paradigms of Performative Cultural Service in catalyzing social cohesion. Chapter 10 recaps the job done and offers conclusions and hints for further development.

# Part 1: Background and Literature Review

## Chapter 2: Service design and Social cohesion

2.1 Service design and design for social change
2.2 The dimensions of social cohesion
2.3 Design as strategy to enhance social cohesion
2.4 Service design as sense-making activities
2.5 Case studies: Social inclusive services

Abstract:
This chapter focuses on the role of service design and its link with social cohesion. Based on the literature on the topic, I start from a comprehensive definition of service design and its application on social issues. The second paragraph present theories and approaches on the idea of social cohesion as the aim of socially responsible institutions addressing social and local issues(I start this chapter with a paragraph on the different approaches employed to address diversity, particularly at the local level.)After illustrating design as a strategic approach to enhance social cohesion, this chapter presents cultural service design as a sense-making activity, as well as relevant cases

## 2.1 Service design and design for social change

Services are complex and relational entities (Sangiorgi, 2011) and naturally distributed by time and space(Holmlid 2009, Kimbell 2009) with co-created value. Thus, there are four characteristics of services: intangibility, heterogeneity, inseparability of production and consumption, and perishability (Zeithaml et al. 1985, Edgett& Parkinson 1993), Service are systems that involve many different influential factors and deal with strategies and structures, processes and interactions.(Fassi et al. 2018).

Service design closely relates to the rise of experience economy(Miettinen, 2009), and brings interdisciplinary approaches to experience-centered innovation, such as marketing, design, advertising, social science ect.(Schneider& Stickdorn 2010).

Service experience consists of a series of encounters and interactions with users over time(Hume et al., 2006). The object of service design covers service experiences and interfaces (Clatworthy 2011; Mager 2008; Secomandi& Snelders 2013), service scape(Bitner 1992; Vilnai-Yavetz & Rafaeli, 2006), service contexts and systems (Morelli 2002, 2009), and organizational changes (Pinheiro, Alt, and Mello 2012). Therefore, service design is also influenced by design theories like design thinking(Johansson& Sköldberg et al. 2013), human-centered design (Curedale 2013; Hanington& Martin 2012; Morelli 2006), emotional design (Norman 2005) and contextual design (Visser et al. 2005). Service design a process to achieve preferred results with different innovation activities and purposes(Steen et al. 2011). Schneider and Stickdorn(2010) summarized five principles of service design, including: user-centered, co-creative, sequencing(be visualized as a sequence of interrelated actions), evidencing(be visualized in terms of physical artifacts) and holistic.

As experience are co-constructed with customers in human-to-human interactions(Polaine, 2012) according to their interpretations of encounters (Hume et al., 2006), users' personal contexts are taken as a basis for envisioning superior service experiences and systems(Bate& Robert 2007; Lin et al. 2011)Thus, experience-centric services(Zomerdijk & Voss, 2010, 2011) are designed with human-centered perspective(Mager 2008; Polaine et al. 2013;Wetter-Edman et al. 2014) and creative tools to engage customers in a personal, memorable way (Pine & Gilmore 1999; Pullman & Gross, 2004). It requires systematic management and planning of tangible and intangible elements in the service delivery system (Pullman & Gross, 2004). According to Mager& Sung(2011), service design is the design thinking contribution in the processes, systems and practices of service, to

get an holistic understanding of the system and of the actors and factors within the system (Mager & Sung, 2011).

As an alternative to consumption based on ownership and disposal, the concept of a product service system(PSS) is proposed, combining tangible products, intangible services, support networks and infrastructure into a competitive, user-centric and sustainable design system (Mont , 2002) and meet the needs of end customers (Tukker & Tischner 2006). However, facing the unpredictable future, the 'object' of design itself tends to turn into a 'process', to achieve preferred results, or to get something happen(Meroni & Sangiorgi, 2011). Nowadays, the conceptualization of service design is shifting from" the design of service" to" design for service" (Kimbell, 2011; Wetter-Edman et al., 2014). "The design of service" regards service as a category of market offerings or a special kind of intangible good to be designed (Edvardsson, Gustafsson & Roos, 2005), while "design for service" take service as the fundamental unit of exchange (Meroni & Sangiorgi, 2011), and focuses on creating the conditions for value cocreation (Kimbell, 2011; Meroni & Sangiorgi, 2011). And this service-dominant logic(S-D logic) is closely associated with the concept of service ecosystem that regards service systems as emergent, dynamic networks of actors and their interactions(Vink et al., 2017).

Service ecosystem, according to Vargo & Lusch(2016), is a self-adjusting complex system composed of resource-integrating actors that connected by shared institutional logics and co-creating value through service exchange. Institutions or social norms(Williamson 2000) are emphasized in ecosystem view as the core driver of the actions and interactions for co-creating value and (re)forming the service system(Vargo and Lusch 2011). Through intentionally change the way of resource integration in an institutional logics, actors could not only enable new ways of co-creating value to promote innovation(Koskela-Huotari et al., 2016), but also shape, maintain or disrupt institutions (Vargo et al., 2015). When associated with social design(Koskinen, 2016) or participatory social design processes, Vink et al.(2017) emphasizes that only through involving all the relevant actors, can an ethical, sustainable service ecosystem emerge. As collaborative way of innovation, service design is also associated with participatory design and co-design. Service Design also reflects collaborative ways of innovation, following the principles of participatory design (Holmlid 2009) and codesign (Sanders& Stappers 2008).

Therefore, according to Meroni& Sangiorgi (2011), service design could be regarded as a co-creating process aimed at not only achieving better experience but also mobilizing energies for change through involving different actors and

integrating their expertise, where the user as a resource, and the designer as facilitator or provoker.

## 2.2 The dimensions of social cohesion

Social cohesion is an important concept associated with social harmony. Social cohesion refers to the extent of connectedness and solidarity among groups in society (Berkman& Kawachi 2000), where all groups have a sense of belonging, participation, recognition and legitimacy (Durkheim 1897). It includes two main dimensions: 1) the sense of belonging of a community and the presence of strong social bonds; 2) the relationships among members within the community itself and the absence of latent social conflicts.

Social cohesion is a continuous social process. According to Pahl (1991, p. 345), the lack of social cohesion stems from a confused time where traditional morality and grace in the golden age are not precisely suitable for the future consequences for society. The advocacy of social cohesion originates from a democratic effort to establish social balance, economic dynamism, and national identity, with the goals of founding a system of equity, sustaining the impulses of uncontrolled economic growth, and avoiding social fractures(Manca,2014).

However, rapid urbanization seems to be creating a new social order, in which anonymity, individualism and competition are replacing traditional community ties--such as shared space, close kinship links, shared religious and moral values—and producing social fabric in apparent chaos(Forrest& Kearns, 2001). While globalization and an ensuing age of migrations unimaginably decrease the efficacy of religious, familial and dynastic bonds(Said 2000, 179), which mutate the relationships between people and places. Meanwhile, even the exchange of information in our daily lives is greatly facilitated in the information age, digital revolution is also reconstructing our daily lives with a new virtual social structure, where our social contacts are highly fragmented, fluid, and superficial and we are increasingly divided by beliefs, values, and a collective lack of empathy for people in our communities. The world embraces plurality, while people face contradictions and dilemmas when diversified values conflict. Let alone the Internet may further intensify differentiation, isolation, and knowledge gap in dissemination (Friedman& Nissenbaum, 1996; Gaziano, 2017) and information cocoons(Sunstein, 2006) produced by big data and machine learning in the process. In the transition from the old world to the new, a vast sense of tearing and paradox is produced with the tension among different values could be also be take advantaged or be used in

manipulation according to the theory of alienation by Marx (1844) and Autonomous Technology by Winner (1977). It further erodes our traditional bonds of spatial proximity and kinship, and the previous rules of social interaction and social integration no longer apply(Forrest& Kearns, 2001).

The change of social interaction may also reflect a very particularized experience of social change. Social cohesion in a dynamic balance among various tensions is required to realize a resilient society by allowing different values and practices to coexist, debate, negotiate and precipitate from macro to micro-level (Turner, 1954; Mann, 1970; Friedkin, 2004). Therefore, it is urgent to achieve a new balance of social cohesion that meet people's needs for both personal development and a sense of belonging. Forrest& Kearns(2001) summarized five dimensions of social cohesion, including:

1. Common values and a civic culture, such as common aims and moral principles, participation in politics.
2. Social order and social control, such as absence of incivility, general conflict and threats for existing social order, tolerance and respect for difference, intergroup co-operation.
3. Social solidarity and reductions in wealth disparities, such as Harmonious economic and social development, redistribution of public finances and of opportunities, equal access to welfare benefits and public services, willingness to acknowledge social obligations and assist others.
4. Social networks and social capital, such as civic engagement and associational activity, high degree of social interaction within communities and families, easy resolution of collective action problems.
5. Place attachment and identity, such asintertwining of personal and place identity, sense of belonging and attachment to place.

To enhance social cohesion, according to Pahl (1991), we may underestimate the significance of everyday life, as social cohesion is about getting by and getting on at the more mundane level of everyday life in a fairly narrow segment of society (Forrest& Kearns, 2001). Even facing social change with macro processes of disorder, dislocation and social and economic transformation, the lived experience of the dull routine of everyday life will undertake "ongoing 'repair' work to normalize social relations" (Turner, 1991; Mann,1970). And social cohesion could be associated with terms like" neighbourhood" and "community". In the information age, according to McClellan(2000), neighborhood will revival as teleworkers seek diversions from their monitors in the local arena (Wiliam Mitchell, quoted in McClellan, 2000). Therefore, local museum may serve as a media to enhance social cohesion in a local scale.

## 2.3 Design as strategy to enhance social cohesion

Social crisis can easily induce a mass identity crisis, as the sociologist Gerald Platt explains that, the loss of familiar social orders and one's place in them is potentially chaotic. People who can't sustain a biographically achieved sense of personal identity, continuity, feelings of worthiness, self-esteem, membership in a community and so on, are easily overwhelmed by affective experience. When these conditions are widespread the society is undergoing a sense-making crisis.

Social cohesion is a continuous social process that follows the changes of social reality. And we may ask what may constitute a cohesive society or generate and sustain the cohesive process? According to Manzini (2015), place-making and community-building are crucial for a resilient society.

In the aspect of place-making, Kearns& Forrest (2000) stated that the issue of social cohesion could be addressed at different spatial scales and the relative strength of the countervailing forces operating at each scale. The city scale includes three dimensions:

1 The maintenance social order in cities
The existed social order in cities are adversely affected by socioeconomic and spatial exclusion, as city centers and public spaces appear as the locus of social control(Body-Gendrot, 2000; Zukin,1995), where a hegemony of middle-class civic culture makes minor players and alternative cultures sidelined from support and excluded from central-city spaces. Instead, to link the social order and social network with democracy and multiculturalism, an endogenous growth policy would have to be based upon local social capital formation(Body-Gendrot, 2000; Kearns& Forrest, 2000).

2 Socio-spatial Polarisation
As an unavoidable consequence of capitalist urban development(Pacione, 1997), socio-spatial exclusion and inequalities has been less successfully addressed or even paid less attention(Schridde,1999). Cultural facilities and other services that predominantly benefited the elite fail to produce trickle-down benefits to residents in disadvantaged areas(Paddison, 1997). However, all residents shared the same urban space will benefit from eradicating the problem caused by social exclusion, such as like crime and anomie(Kearns& Forrest, 2000) Policymaker should identify of the disadvantaged and excluded areas and target them flexibility irrespective of their location.

3 Civic Culture and Place Attachment/Identity

Civic culture and place attachment are complementary and mutually reinforcing, and serve as indicators of social cohesion. Place attachment could lead to the commitment to a city and caring about what happens in a city, reduce out-migration and population loss and increase public's willing to participate local politics. Place attachment could cultivate the civic culture, while the civic culture could equally contribute place attachment. For example, facilities and activities with high level of social involvement could boost place attachment and foster a vibrant, high-quality-of-life and confident city. And cultural activities that draw on a city's unique history in the nature of the event could facilitate people to identify with a place and celebrate its strengths and articulate concerns about its problems(Landry, 1996)

## 2.4 Service design as sense-making activities

In Design, when everybody designs, Manzini (2015) divided design activity into two dimensions: problem-solving and sense-making (Figure 2.4.1). Besides innovative solutions that improve efficiency, the value of design is also strongly associated with meaning and meaningfulness (Almquist & Lupton, 2010; Krippendorff, 1989; Ylirisku & Arvola, 2016). Sense-making and impact-creating are also required when addressing social issues to lead to a larger scale of reflection, innovation and social change. The production of meaning involves the complex interweaving among the subject, language and the world(Kehuan,2018). Sense making is "an action-oriented process that people automatically go through in order to integrate experiences into their understanding of the world around them", while designers could be producers of sense, or sense makers that synthesize an abductive sense making process through their design practices (Manzini, 2015). While critically viewed through the lens of design, sense making is a motivated, continuous effort to understand connections among people, places, and events, in order to anticipate users' trajectories and act effectively. (Klein et al., 2006, Kolko 2010).
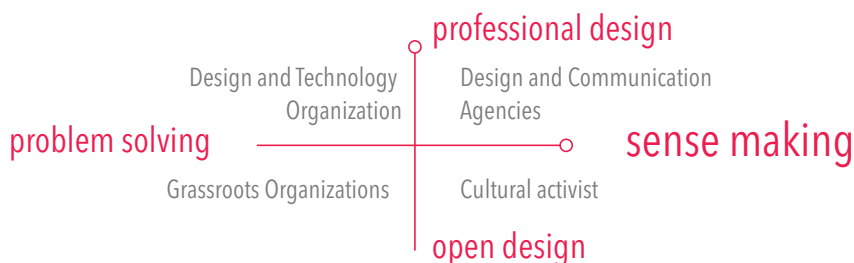


**Figure 2.4.1. Two dimensions of design activity**

Service design could be regarded as a sense-making activity from two aspects. The first relies on its function of systematic coordination to achieve common shared recognition and co-created value, while the second refers to services aiming to create meaningful experience, like relational services and cultural services.

Firstly, sense-making in service design is based on an organizational level with systematic coordination, so that common shared recognitions and co-created value could be achieved inside an organization or among different stakeholders for coherent cooperation. Value creation appears idiosyncratic(Wetter-Edman et al., 2014) as different stakeholders forms different understandings of value through value creation process(Arvola & Holmlid, 2016; Moeller et.al, 2013). Thus, service design could be regarded as a process of negotiation, a co-creation process aimed at achieving better experience or mobilizing energies for change through involving different actors and integrating their expertise(Meroni& Sangiorgi, 2016).Sense-making in service design is mainly addressed in shared meaning and value individually and collaboratively through coordinating the expressiveness and temporal aspects. Service design coordinates processes, systems, and practices through a holistic understanding of the system and different actors and influential factors within the system (Mager& Sung, 2011).Many researches are focused on this dimension. For example, Čaić et al. (2019) proposes pluralistic actors networks that resonate with different values and mental models through visual phenomenology. To facilitate the process of service innovation for value cocreation, Eun& Sangiorgi (2018) propose a multidimensional model indicating the enabling activities in different design stages for organizational practices. Though CPA(capability-practice-ability) framework, Karpen et al. (2017) proposed six directions for optimizing service performance from both the individual and organizational levels.

Secondly, as a sense-making activity, service design creates pervasive meaningful experiences(Blomberg& Darrah, 2014), such as brand experience(Dennington, 2017), relational services (Cipolla & Manzini, 2009), services supported by collaborative communities (Jegou & Manzini, 2009; Agid& Chin, 2019), and cultural services in museums. Meaning could be a driver for design innovation, through adding cultural, symbolic and emotional value(Verganti& Öberg,2013) in service experience, a "meaningful form" where the meaning is embedded in the form while the form and technique itself carries ideas and meanings(Kehuan, 2018). Dennington (2017) states that service design, as a cultural intermediary, could translate socio-cultural phenomena into a meaningful experience through "Triple Semantic Transformation", that is the translations from

the identified socio-cultural trend into meaning, from the meaning into service concept, and finally from the meaning-driven concept into details of the service, such as touch-points and experiential evidencing.. While the "peak experience" in a service is mostly associated with small and simple things that evoke emotional resonance(Levick-Parkin, 2013), such as a small welcome present from the landlord. However, mundane moments of hospitality in daily life(Bell, 2007) may be difficult to create in business sphere, even the aim of branding strategy is to achieve an authenticity of voice so that to genuinely convince and engage consumers. Even customer service training with honed communication skills could ensure frontline staff communicate with desired tone of voice and values to create moments of hospitality, the basic and keen human skill of evaluating authenticity and integrity in human interaction will undermine these endeavors (Levick-Parkin, 2013).

Maines stated that sense making in service is a social construction of meaning, that developed during social interactions, especially the face-to-face service encounters (Maines, 2000).According to Manzini(2015), sociality is conducive to the creation of consensus, reciprocity and trust. Although social behavior cannot be designed, design could be used to create conditions for building and generating social relationships. According to Blomberg & Darrah(2015), service could be viewed from a broader perspective that connected with anthropology. They believe service has always been a characteristic of society and people live in service word, as a basic way human adapt to living condition involves mutual provision of services, such as service like boat making, decorative painting, or flint knapping provided by artisans(Blomberg & Darrah, 2015). Services in this perspective are embedded in social institutions and the wider practices of society. Thus, it is difficult to demarcate the clear boundary within daily life, but only to perceive them through daily practices peoples performed within various social contexts, and to understand the interactions, transformations, and meanings that characterize services(Blomberg & Darrah, 2015). While designers, as Kimbell (2011) stated, should regard service elements as part of material, social and relational service systems and create new meaningful value relations for users. With this orientation, service design emphasis intangible resources, interpersonal relationships and value co-creation(Vargo & Lusch, 2004).

Prior research about collaborative and relational services reflect the recognition that participants and innovators collaborate in interpersonal collectives to achieve commonly shared and recognized results. Manzini(2005) stated that the socialization of people will become the engine of future collaboration. Collaborative service with creative communities implies collaborative creativity in fostering the

transition towards sustainability, in generating and diffusing new ways for active social change through joint participation(Manzini, 2005). The socialization among members gradually occurs with the advancement of specific social context. Cipolla(2009) proposes the concept of relational services to reinforce the interpersonal relational qualities in services through design practices. Compare to the standard service model(I-It) that highly corresponds to an intersectional interaction model (client + agent) that emphasizes the productivity of people involved, relational service model(I-Thou) is based on an approach where benefits are reciprocally produced and shared by the participants, who collaborate in a way that favor the perception of each other as presences in their interpersonal encounters(Cipolla, 2009).

Today, in almost all developed high-tech societies, the art-based 'experience industry' is undergoing significant development dedicated to creating and reproducing certain special psychological experiences (Toffler 1970). Rifkin (2001) further argues that culture itself is being pulled into the commercial sphere in this experience economy. And as a sense-making activity, cultural service in museums could be promising in fostering open participation, dialogue triggering, and relationship rebuilding. Cultural services in museums act within the interaction among museums' intepretation, individual background and joint or participatory sense making.

## 2.5 Case studies: Social inclusive services

In this section, five social inclusive services are analyzed to better understand the potential of service design in creating a more inclusive society as well as the relevant strategies to connect different communities. The author collected cases through multiple ways, including desk research and interview the sponsor of service in difference conferences related to social innovation. Cases presented in this section includes Conflict Kitchen, Far-Near, Pragulic, Biblioteca Vivente, Lodge a Student at Home. These cases are analyzed with through a matrix proposed in Section 6.2, dominating by three layers and three stages, to collect relevant design strategies and propose a meta-design framework.

# CS01_ Conflict Kitchen



Pittsburgh

Since 2010

https://www.conflictkitchen.org/

**Type of Case**

Social inclusive services

**Source of case**

Interview with the organizer

## Description

Believing that the quickest way to a person's heart is through their stomach, Conflict Kitchen seeks to build cross-cultural understanding and promote peace by introducing people to the food and culture of places with which their government is in conflict, such as Iran, Afghanistan, Cuba, North Korea, Venezuela, and Palestine. Based in Pittsburgh, Pennsylvania, and the brainchild of artist/activists Jon Rubin and Dawn Weleski, Conflict Kitchen has, since 2010, used a simple takeout window framed by a colorful facade to serve up the cuisine, and celebrate the culture.

The takeout window functions as a platform for public dialogue, and encourage hungry Pittsburgers to engage with people and places the media consistently distorts and misrepresents. The takeout counter is staffed by chefs and public artists who are trained to facilitate conversations about the featured country. Each food wrapper is printed with personal profiles of people who live in the country being celebrated, as well as articles on the country's food, art, religion, culture and government. Every six months, the restaurant switches countries and cuisines, educating customers with every bite of delectable food, which is wrapped in infographic-rich food wrappers. Conflict Kitchen takes every opportunity to tell a meaningful story. Store signage adds more narrative, as does their dedicated staff. Besides providing take outs, it also organizes public events that center around food to encourage cross-cultural dialogue. Pittsburgh locals and Iranians in Tehran shared a meal via webcam in a virtual, city-to-city dinner party where both groups made the same Persian recipes, then sat down to eat together. Other events have included informal lunch hour discussions on food and politics, dinners with invited speakers, and live cooking lessons through Skype. The organizers make it a priority for locals and people overseas to express their points of view, to hear other points of view, and to be part of the imperative conversation. Conflict Kitchen thus challenges biased representation by facilitating an experience that allows each group to speak for themselves.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | A kitchen decorated with cultural symbols and provide local food and local objects like newspaper from another nation(for example, Iran) | kitchen become the interface for people to communicate and build relationship | Share real personal experience, discuss, organize and participate interactive activities like talk shows and parties; create virtual encounter through Skype |
| **Narrative** | Visitors are consumers that exposed to the culture and people from a conflict nation within a kitchen which attempts to rebuild the relationships | Food as a tie for the encounter with another culture, people and relevant   events. Many cultural props like newspaper could serve as touchpoint and provide issues to trigger dialogues | Build new friendships, co-create meaningful memories, break together stereotype |
| **(Desired) Impact** | Conflicts between nations do not necessary affect friendships between cultures and individuals who believe in personal experience rather than stirring up by the media | Open atmosphere and opportunities for visitors to communicate freely and organise together many kinds of activities | Understand issues between conflicting countries from multiple perspectives, without being completely influenced by mainstream media. Reflection |

## Strategies

Expressing facts instead of judgments; reflecting on the collective Impression through the individual narratives(alternative perspective); Many touchpoints of entry

## Relevance

Conflict Kitchen infuses its community with better-informed, well-fed and inspired consumers, by offering the public many points of entry, from tasting a new dish, to interacting with employees or fellow customers, to reading interviews printed on the food wrappers and sharing intimate meals with people far away. Cultural exchange is central to the project.

Image CS01 A: Takeout windows with narrative signage
Image source: Taken from Pablo's personal website, pablogarcia.org

Image CS01 B: Conflict Kitchen workers unionize
Image source: https://www.pghcitypaper.com/Blogh/archives/2015/08/31/conflict-kitchen-workers-unionize

Image CS01 C: food wrapper
Image source: https://www.pret-a-voyager.com/2013/09/conflict-kitchen-pittsburgh/

# CS02_ Far-Near



China

Since 2014

https://farnearchina.wordpress.com/

**Type of Case**

Social inclusive services

**Source of case**

Interview with the organizer

**Description**

With the rapid disappearance of Chinese minorities' traditional culture and handicrafts, Far-Near is a social enterprise connecting designers with traditional handicraftsmen. Far-Near bring new life to traditional handicraft with the method of design thinking, user experience-centered design, cultural awareness and community building. Traditional culture can be preserved in this process, both at the level of culture and economical sustainability. In Far-Near, remote craftsmanship, natives and strangers become close in the rural talks, left you an unique experience, original handicraft and warm memories.

Far-Near spreads local heritage in three ways:

1. Travel tour to collect folk art: Far-Near cooperated with different ethnic minorities in different regions, and carried out in-depth research on local handicrafts and customs. They discussed with local communities in the village about the course content, teaching methods, details and so on, and ultimately establish travel tour service for those who is interested in folk art.

2. Build up handicraft communities and research organization that support various services, including anthropological investigation summer camp, participatory design project of local cultural conversation, designing local cultural exhibition with local people, handcraft experience course design and toolkit design, online and offline salon about handicraft and folk arts, relevant researches and projects collaborated with rural communities, designers and universities.

3.Original handicrafts products: Customizing tourism products for local craftsman (Fair trade of craftsmen); Finding the suitable craftsman for the designer's work; Providing consumers with original handicrafts products

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Real scene and heritage in Yunnan ethnic minorities, that could be regarded as living fossils, encyclopedia with unique living environment and lifestyle richness. Immersive scene | Guidance from local craftsmen; workshops for investigation; travel itinerary; various cultural services | The lifestyle in ethnic minority itself is a cross-cultural performance for outsiders; different services provides a window for mutual understanding and mutual learning |
| **Narrative** | Visitors could take different roles like tourists, crafts learners, designers, volunteers, protectors | Collaborate process to empower visitors in understanding local intangible heritage, and its cultural connotation | A journey with authenticity and curiosity |
| **(Desired) Impact** | Experience intangible heritage and explore the richness of local lifestyle<br><br>Promote local cultural confidence | Build relationships with local people during the process, understand the diversity of different lifestyles; mutual learning process(visitors could contribute their design skills and improve the service by providing feedbacks) | Cultural confidence; intercultural cohesion; preserve and enhance local heritage; local development |

### Strategies

Diversity of services Advantages of cross-cultural perspective;Expand the impact of handicraft in online forums and offline sharing sessions; Organize participatory anthropological research and develop tourism activities that immerse ourselves in local life; Folk art and handicraft course; Related products and story-telling

### Relevance

Far-Near committed to conserve traditional culture through experiential economic models. It provided local solutions for rural reconstruction, provided cultural lovers and urban families with the experience of traditional culture and folk crafts, and provided consumers with modern design products with the soul of folk art. The integration of traditional craftsmanship and modern design can enhance the economic vitality of craftsmen and their communities.

Image CS02 A: Traditional weaving handicraft
Image source: https://farnearchina.wordpress.com/

Image CS02 B: Traditional handicraft
Image source: https://www.sohu.com/a/167433570_282581

Image CS02 C: Traditional handicrafts

Image source: http://www.dreamore.com/projects/17780.html

# CS03_ Pragulic



Prague

Since 2012

https://pragulic.cz/

**Type of Case**

Social inclusive services

**Source of case**

Desk research

**Description**

Pragulic is a cultural tour service aims to change the public opinion of the homeless and make it easier for people without homes to return to ordinary social life. Locals and visitors pay 250 Czech Republic koruna (£7) each and guides receive a flat fee of 353czk (£10) per tour plus tips, while the rest is used to cover running costs as well as provide a range of support services including free haircuts, help finding employment and access to a psychologist. During the 3-week training, Pragulic not only taught background knowledge of tourist attractions, but also listened to the life stories of homeless people and encouraged them to design personalized guided tours based on their own experiences. The homeless escort curious tourists and locals on a route of his own devising that takes in major landmarks and less salubrious side streets – which blends historical facts, tall tales and matter-of-fact explanations of the realities of homelessness.

The homeless lead visitors to places they are most familiar with, including places where they live and work. They tell visitors how they live in the streets and describe their daily lives. Pragulic also offers programs such as "24-hour homeless experience" and "homeless challenges" to give participants a truly homeless feel. These activities allow ordinary people to really look at the problem from the the homeless' perspective, echoing the homeless encounter, a deeper understanding of this group.

|  | **Context** | **Process** | **Echo** |
| --- | --- | --- | --- |
| **Theatrical Setting** | Many real corners in the city interwoven with memories and unique story | A special guide tour route provide by a homeless people with different landmarks | Performing is expressing themselves for the homeless, while visitors encounter with the past of the homeless in the same place. |
| **Narrative** | Visitor as audience to explore city with the perspective of homeless people and their story | Visitors are attracted by special travel experience, curiosity and purpose of charity. The homeless are trained by professional actor to improve their storytelling. Every homeless people have their unique story. | Unique experience and cognition shared by participants and the homeless; an fresh impression about the city |
| **(Desired) Impact** | Concern for the homeless population | Interaction with homeless, questioning and discussion in the process | Empathy, Healing, economic sustainability, relationship building |

## Strategies

Anthropological perspective: from individual narratives to reflect the lifestyle of marginalized groups; The unique advantages of homeless people: the long-term wandering life allows them to travel through the unknown streets and lanes of the city; Skills training; Break down prejudices.

## Relevance

The homeless take the initiative to share life stories with tourists, talk about their experiences and feelings, and relieve their inner depression. At the same time, they have gained people's attention, respected and regained their dignity at work. This is also an intangible spiritual healing.

Image CS03 A: Free haircuts for the homeless
Image source: https://pragulic.cz/

Image CS03 B: Guide tour by the homeless
Image source: https://pragulic.cz/en/tour/karim/

# CS04_ Biblioteca Vivente



Italy

Since 2011

https://bibliotecavivente.org/

**Type of Case**

Social inclusive services

**Source of case**

Desk research

## Description

Living Library aims to reduce prejudices, break stereotypes and promote understanding between people of different ages, sexes, lifestyles and cultural backgrounds through an innovative method to promote dialogue. Since 2011, ABCittà has organized several editions of Living Library has integrated the format with its particular expertise in community planning and has enhanced the intercultural dimension. ABCittà has developed a process model, never spontaneous, but coordinated and facilitated at all stages of its development. At the end this process produces the event which favors the dialogue between human books and readers.

The reading of a living book usually lasts about half an hour. And books are people in flesh and blood, who aware of belonging to minorities subject to stereotypes and prejudices, such as "lesbian girl", "Islamic woman with a veil", "Albanian emigrant". The living library offers readers the opportunity to get in touch with people with whom they would hardly have the opportunity to confront. The encounter makes the person in front of you concrete and unique, who therefore ceases to be perceived as a representative of a category on the basis of a generalization, but is recognized in his uniqueness, a person who does not represent anyone but his own experience and history.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Library, park and everywhere | An event with specific ritual(framework): listen to a personal story and give a hug | Speak/listen/try to understand and accept them, break stereotypes |
| **Narrative** | Metaphor: A person could be a unique book | Embrace them and listen to their story with curiosity | Follow the living book's story and ask questions, and rebuild the relationships |
| **(Desired) Impact** | Facilitate tolerance, social diversity and break down prejudice | A frame is a metaphor (everyone is a book). And there is still a lot of room for different expression that a person who does not represent anyone but his own experience and history | Reduce prejudice, understand the complexity of each story, promote communication, social cohesion |

## Strategies

Individualized perspective to break down stereotypes; Real encounter VS tag; Metaphor

## Relevance

Different cultures, detention and imprisonment, addictions, disability, mental illness, sexual orientation, professions, religions, Roma culture, values and local stories, neighborhoods and suburbs, veganism are the issues the Living Libraries of ABCittà has addressed so far. For each of these issues, Living Library helps to break down prejudice, facilitating dialogue and understanding of the complexity of people and their stories.

Image CS04 A: Biblioteca Vivente
Image source: https://gas.social/2020/08/che-cose-una-biblioteca-vivente/

Image CS04 B: Biblioteca Vivente
Image source: https://www.comune.rivadelgarda.tn.it/Notizie-ed-eventi/Archivio-delle-notizie/Biblioteca-Vivente-partecipa-al-sondaggio

# CS05_ Lodge a Student at Home



Milan

Since 2004

https://www.conflictkitchen.org/

**Type of Case**

Social inclusive services

**Source of case**

Interview with the organizer

**Description**

"Lodge a Student at Home" is a collaborative living project that provides a service to improve the quality of life of elderly people in search of company and security, and students looking for low-cost accommodation. The aim of the cohabitation is to share company, accommodation. and new experiences in the city. Students have not to pay rent but can support their hosts with economic help and new motivations, while lonely independent pensioners find a little help and companionship in everyday life and a contribution to housing expenses.

Large Europeans cities like Milan are featured by a huge demand for student accommodation and an increasing number of elderly people living alone in town and needing a little help in everyday activities. In addition, the price of rooms in Milan is one of the most expensive in Italy, forcing students to live in nearby cities and to commute every day. MeglioMilano is an association that realized that independent elderly people could provide young students with accommodation in exchange for a little help. With the help of a psychologist they carry out the selection process and interviews, visit the houses and match the human profiles in order to couple a pensioner with a student. MeglioMilano provides the users with free legal assistance and free psychologist support; they also ask for feedback from the users and organize regular meetings with all users.

|  | **Context** | **Process** | **Echo** |
|---|---|---|---|
| **Theatrical Setting** | After first telephone questionnaire, MeglioMilano visited the houses of independent elderly people and have a live interview | recreating a family environment | Spaces for a small, tender family rather than roommates |
| **Narrative** | Match the human profiles with the help of a psychologist and a variety of tools to find a suitable guest compatible with the host from the point of view of their character, their needs and aspirations | An encounter between different and very distant generations; The association promotes interviews with the participants to check the progress of the experience | Reassurance, company and help; Learn from each other; Shared experience and memory |
| **(Desired) Impact** | Create a virtuous meeting between different generations, in order to satisfy multiple needs | Share company, accommodation. and new experiences in the city | Intergenerational exchange, friendship and collaborative living |

## Strategies

Intergenerational exchange and encounter; psychologist and toolkit to Match the human profiles; security guaranteed by signing contract

## Relevance

A virtuous circle is activated when two generations meet in a fruitful way and forge strong bonds. This service reflects on the themes of intergenerational exchange, the attractiveness of the city and its welcoming capacities.

Image CS05 A: Prendi in casa uno studente
Image source:
https://milano.repubblica.it/cronaca/2021/05/18/news/prendete_in_casa_un_giovane_l_affitto_collaborativo_per_famiglie-301609150/

# Chapter 3: Local Museums and Cultural Services

3.1 The definition of Local Museums

3.2 Local Museums in transition: mission, challenges and trends

3.3 Cultural services and service design for museums

3.4 Participatory sense-making in museum services

3.5 Case studies: Cultural services in museums

Abstract:

This chapter focuses on the role of local museums and cultural services. In the first and second paragraph, I present the many definitions of the local museum and outline its mission and trends as the phenomenological context of the research(as well as of cultural services). After illustrating the typology of cultural service in the museum, this chapter highlights the way of participatory sense-making in museums through bibliographical references and case studies in order to reflect upon the new potential role of cultural service in the museum.

## 3.1 The definition of Local Museums

According to Montanari (2013), even the term local origins from the Latin noun for place, locus, the term local museum may refer to different kind of institution with different criteria, such as thematic scope, the ownership and operation, target users, spatial and material considerations. Hugues de Varine (de Varine 2009) illustrated the typological diversity of local museums by underlining the differences among these categories:

1.  Small isolated museum focused on the valorisation of artisanal, industrial or rural heritage. They are usually generated by the initiative of single persons or groups.
2.  Territory museums with the aim to enhance the heritage of a particular area. They are usually polynuclear institutions that promoted by a local collectivity. As the expression of a place, they focus on representing and promoting local features and evolution.
3.  Community museums focused on the engagement of public in an active management of heritage.
4.  Site museums centered on touristic tasks with various forms, such as interpretation centers, heritage sites, etc.

Regardless of its various categories, the definition of local museums refers to the institutions developing strong links to the conservation and celebration of the distinctiveness of a place (Davis 2008, 411).

The history of museum development can be traced back to the end of the 19th century with the evolution of the concept of cultural heritage, which was expand by progressively liberating from aesthetic qualities and integrating social values (UNESCO 1972; Choay 1992). The transformation began with the inclusion of "popular" objects in museums present the cultural memory of a territory and reinforce patriotic spirit and local identities (Montanari, 2013). The pioneer institutions were open-air museums, which aims to preserve the variety of the rural society menaced by industrialization, such as Skansen in Sweden. Later, the open-air museum model has expanded into more diversified patterns and urban and industrial culture is also included by local museums playing role of guardians of history. In 1972, UNESCO-ICOM formally recognized the emerging concept of "comprehensive museum"--- institution focused on the tasks of commemorating, understanding, and co-managing and developing region through the cooperation with residents and experts.

New museology movement shift the focus of local museums from the collections to the community with an interdisciplinary view of community life (Montanari,2013). Meanwhile, local museums initiate to encourage public participation practices at different levels of their work and creating a more democratic climate(Ross, 2004: 84), through rethinking the public's role from as consumer to as actor, and even author of the museum(Rivière et al. 1989, 164–165). Local museums have shaped, and have been shaped by reshaping the social use of the heritage, altering their relationship with community and their the evolving values, and critically reforming and revitalizing the technology of conservation, fruition, exhibition and communication, as well as developing differentiated tools and strategies to enhance their role in contemporary society(Montanari, 2013).

Given the topic of this research, I am especially interested in investigating city museum, a type of local museums refers to urban places, as well as its role as a media or cultural negotiator for social cohesion. According to Thielemans(2006), a city museum is a museum about and in the city, and connect with both the strategy of the city and with it citizens (Kistemaker 2006, 5). According to Houlihan(2006), the city museum in the 21 century is being defined by a struggle over ownership of purpose and governance, ownership of the collections and their interpretation, and ownership of the use of the social space. Terms like "customers" or "audience" are no longer appropriate as they imply that the ownership and authority belongs to managers or curators. Instead, as community property and a site for contemporary cultural development, dialogue and representation, the redefinition of the museum by their users could be recognized. Just As Duncan (2005) points out, "to control a museum is to control the representation of a community and its highest values and truths".

The development of a city museum result from a strong individuality and unity(Gorbacheva, 2006), which valued in reflecting a city's image, expressing its essence and helping its inhabitants in their self-determination (Gorbacheva, 2006). On the one hand, city museums could be perceived by communities as appropriate places of commemoration in the weave of remembrance. On the other hand, city museum also associated with an imagined community that connects to the future of the city. Facing the overcoming crises of development in urban society, Gorbacheva(2006) stated that city museum should take missions with humanitarian values, including: the preservation of the living environment, the negation of violence and extremism, assistance in adapting to urban life, and the defence of cultural diversity.

For the purpose of this research, my interest focuses on local museums that connected with cities, regardless of their ownership, funding source and

management. I choose city museum as one of context domains, so as to discuss about design practices in a local museum that promote an inclusive and cohesive society in a city scale. However, it doesn't mean that the meta-design framework or other research results can't be applied in other types of local museum.

## 3.2 Local Museums in transition: mission, challenges and trends

Local museums assume the responsibility of systematically preserving, organizing, collecting, researching and interpreting social memory carriers in the region and disseminating them to the public. While the mission of local museums has been gradually evolving with their gradual upgrading scope, from rural culture to urban and industrial culture, from past history of a territory that with steady boundaries to a more open-minded view of time, from exhibitions to various forms for presenting and representing local culture, to respond to the changes in social reality as well as the understanding on the concept Cultural Heritage. Generally, the mission of the local museum lies in the preservation, production and presentation of individual and collective memory(Newman & McLean 2006). Local museums neutrally tell the local residents the story of the land on which they live, to enhance people's knowledge, understanding and love of this land, to stimulate people's cultural identity and cultural confidence, and to serve as a window for outsiders to understand the local culture.

There are also four challenges that deserve our concerns:

1. Evolving communities in the age of migrations: The 21st century could be regarded as an age of migrations(Peressut& Pozzi,2012), where local museums could show their value through opposing resistance to this loss by transmitting and perpetuating sites, objects and manifestations(Young 1998). However, local museums are also facing the challenges in engaging the reconfiguring communities with multicultural and pluralistic transition, as well as being inclusive in re-defining the shared cultural identities.

2. The weakened distinctiveness and blurred self-awareness caused by golobalization: The homogeneous material culture produced by accelerating industrial production and disseminated by globalization has largely dilated and diluted the distinctiveness of local culture, which consequently triggered the dispersion of collective memory.

3. Marginalized narrative and cultural democracy: The dominant narratives and hegemonic interpretation in cultural heritage has been challenged by the concerns for minorities and cultural particularities in postmodernism and post-colonialism. According to Montanari (2013), heritage are now associated with negotiation and multivocality, to respond the need of expressing the diversity, ambivalence and fragmentation of identities which are present in the contemporary world.

4. Rethinking the value of local museum in the information age: Digital transformation has changed people's habits and behavior in learning, interacting and contributing contents, which post challenges on local museums not only in engaging visitors differently but also in selecting, verifying and transferring thousands of micro-histories into a broad and coherent vision.

Compared with the traditional cultural relics collection in the past, the current collections of local museums pay more attention to presenting more diverse cultural features from local life and cultural heritage. Through literature research, the author concludes four major trends that local museums are facing.

**1. From elitism to ordinary life**
Classical art museums emphasized the preservation and appreciation of collections with beauty, expensive and sparse as their core value orientation, which is still the mainstream orientation for collection today. While the memorial significance of individual lives has been weakened and downplayed. However, except for some exquisite cultural relics, people visited these museums, may have no idea about the land, such as its development trace, important and meaningful events that this land has experienced, and how local people create these distinctive regional culture on this land.

The main reason is that there has been an "elite consciousness" in the museum for a long time, where the public is restricted to watch passively with restricted vision and behavior like bystanders and outsiders. Therefore, local museums should shift their focus from an elite representation to revealing the connotation of ordinary life through displaying "silent ordinary objects" of daily life, that emphasis the memory contained in the object that connected with  this piece of land and proved the authenticity of a certain phenomenon, a certain event, and a certain person's activity.

In the traditional regional society, the relevant fixed and permanent relationship between the land and the people gave residents a sense of belonging and a sense of identity. People visit the local museum to trace the roots and understand their

own history and traditions, and for their interest of the items produced and used by the ancestors. The object could be beautiful and precious with superb craftsmanship and aesthetics in this area, either be ordinary and daily that reflecting the cultural characteristics of people's production and daily life.

Through emphasizing local characteristics and highlighting its own uniqueness and being close to the life of the public, local museums could attach importance to their social and communication functions, and attract the public and receive their support and love.

## 2.Towards new materiality: tangible heritage, intangible cultural heritage and their embedded context.

As material and immaterial elements construct the special genius loci (Tuan 1977; Norberg-Schulz 1980), local museums serve as living archives of tangible and intangible heritage. However, many museums are mainly aimed at the collection, preservation, research and display of tangible heritage, which enhanced the growing attitude towards the materialization of memory(Nora 1989). Therefore, local museum should shift from the "object view" to "cultural heritage view" that include both tangible cultural heritage and intangible cultural heritage. Intangible cultural heritage, as a local cultural bond, connects the past and the present, and could easily arouses public resonance with more vivid and lively form. For local museums, In addition to movable cultural heritage, immovable cultural heritage(historical sites), intangible cultural heritage, and credible historical documents and archives are all carriers of social memory and have historical narrative capabilities. On some occasions, immovable cultural heritage and intangible heritage, because of the social and collective nature of its construction in the long historical evolution, could reflect people's wishes, desires and wisdom more typically, reflect the deepest spiritual world, and be the best narrators of land stories.

Besides, the most essential attribute of cultural heritage is not their material component (fabric), but the meaning contained in the material (cultural significance), that is, the information and memory accumulated in it by history.

In the era when these cultural heritages are used, the know-how and their cultural context are all presented in a clear and straightforward way, so the problem of understanding didn't exist. However, with the passage of time and historical changes, the original lifestyle and cultural context have disappeared. Therefore, these meanings hidden deep in the material through literature or display can't be appreciated well and exacerbated the strangeness of the audience, which could be also be called as context collapse(Davis& Jurgenson,2014).

Therefore, one of the trends is the new materiality that includes not only tangible heritage, but also intangible cultural heritage and their embedded context. This new materiality, far from dematerializes, is increasingly occupying the real scene, through meaningful interactions and cultural values that go beyond the object dimension. This new materiality is in-formed by narrative, sensorial, dialogic, responsive, relational, social, active and behavioral qualities. According to Kester (2014), the performative approach is more a context provider rather than a content provider.

**3. Cultural empowerment with readability and multi-vocal narration**
The current gap between the museum and the public is that some contents in the museum are obscure for the public to understand and interested in. Bella Dicks(2012) proposed that the "readability" and "visibility" of museum make it no longer a place to be viewed from a distance , but more accessible and related to visitors' own daily lives through create a "talking environment". Instead of viewing various artifacts displayed in the showcase, the public may expect to take part in living scenes that tells a true, vivid and fascinating story about the land and the people. The hidden information in the artifacts could be presented in a visual way, and if possible, could be placed in the reconstructed and reproduced original life environment with artificially visual materials that reflect are true and credible, and consistent with historical truth. So visitors could revive forgotten procedures, know-how and costumes through using objects and experiment with artisanal practices(Montanari, 2013). Through utilizing new media, local museums could encourage the public to use visual, tactile, taste and even other sensory experiences to inspire their elaboration of personal experience, which could be called by Hewison(1987)" critical culture which engages in a dialogue between past and present".

Kidd(2007) advocated that we may reflect the people's process in decoding and negotiating meaning and its relationship with the individual's own history, education and ideology. According to Yuteng(2011), one of the trends of contemporary museums is to includes interpretation from the perspective of local collective memory through encouraging individuals' narration, rather than rely only on the mainstream discourse of experts. As visitors are no longer satisfied with passive viewing and one-time visit, but participate in museum activities continuously and appreciate the local culture with in-depth understanding. The narration of heritage is also validated by individual's sense of place and identity through integrating individual experiences, stories and their interpretation(Montanari, 2013). Local museums could encourage a holistic interpretation through the engagement and empowerment of the community who

share their personal memories to implement the cultural archive bearing witness to the place identity (Montanari, 2013). One the one hand, local museums could renovate their approach to the narration of the local identity through fostering the public's subjectivity in the construction of local prestige and distinctiveness. On the other hand, bottom-up cultural empowerment could be achieved through strengthen shared discourse power, which could let the museum know what the public wants the museum to do. Encouraging public participation and experience can greatly reduce the gap between the public and the museum, thereby establishing a more delicate and stable emotional connection between the two, which can be transformed into a supportive force.

**4.Take today as one part of history.**
As history is a never-ending process and today will be one part of tomorrow's history, the museums' collection is a long-term, even eternal work. In this sense, local museums should not only collect past artifacts for today, but also collect today's memory for the future. Local museums can be instruments for bridging the past and the future and supporting the stability of evolving identities(Montanari, 2013). The museum is the self-expression of the society in which it exists. Local museums should not only serve as a shared space for recalling common memory and rebuilding local communities, but also try to revitalize the museum as a part of local social life   through integrating with local social development. While the past and the local history could be taken as reassuring propositions, which could beoptimistically applied to society's wounds, especially in times of crisis. As a tool for constructing a sense of local identity, museums could summon local communities and empower them in interpreting their lifestyles and history.

Local museums are closely related to local development. The museum itself is not only a "public" space, but also participates in shaping a larger public space. By transforming its relationship with the public, the public gains a more autonomous and active voice. The local museum is no longer just a place to show cultural identity, but also a forum for participation. Local residents can look for historical origins and identity in the museum, and enhance their sense of belonging. At this time, the museum becomes an emotional bond and a temple of memory; for foreign tourists, local museums with local characteristics can invisibly be used in contemporary tourism culture. The construction of local museums can help localities develop their own characteristics, create influential cultural brands, and further consolidate local cultural positioning.

As a cultural carrying place, local museums should accept the public to participate in their operations and planning, just like the concept of a dual input system proposed by Kenneth Hudson, that is the museum is jointly operated by the

professionals in museums and the local residents with same motivation. Public participation could eliminate the authority of the museum, thereby helping the museum to fully and cordially present the local culture through illustrating the role played by "people" in the formation of local culture.

## 3.3 Cultural services and service design for museums

With the popularity of the experience economy (Miettinen, 2009), market has shift its focus to value obtained through creating and reproducting of certain special psychological experiences (Toffler 1970, Pine& Gillmore 1999). Customers could involve in these desired service experience in different levels, from enjoy beauty to escape reality, or gain entertainment and even obtain education(Pine & Gilmore, 1998; Metters et al., 2006), through physical, emotional, intellectual and even spiritual engagement(Klapztein& Cipolla, 2016). Rifkin(2001) further stated that culture itself is being pulled into the commercial sphere. Accordingly, cultural creative industries has been one of the fastest growing sectors that contribute to global economy(Cunningham, 2004). The innovation of cultural services has also attracted more and more attention.

Cultural service is a concept highly associated with cultural ecosystem service, which defined by The Millennium Ecosystem Assessment (Sarukhán& Whyte 2005) as cultural ecosystem services as "the non-material benefits people obtain from ecosystems through spiritual enrichment, cognitive development, reflection, recreation, and aesthetic experiences. These non-material benefits (Figure3.3.1) are relevant to public health, human well-being and psychological experiences, including cultural diversity, spiritual and religious values, knowledge systems, educational values, inspiration, aesthetic values, social relations, sense of place, cultural heritage values, recreation and ecotourism(Sarukhán& Whyte 2005). Besides cultural service(Constanza 1997, Norton et al.,2012), cultural ecosystem services also refer to amenities and fulfillment (Boyd& Banzhaf 2007), life-fulfilling functions (Daily 1999), cultural and amenity services (de Groot et al. 2010, Kumar 2010), information functions (de Groot et al. 2002) or socio- cultural fulfillment (Wallace 2007).

**Figure 3.3.1. non-material benefits of cultural ecosystem service.**

If take this generalized definition of cultural service, museum itself could also be regarded as cultural service provided by government or other cultural institutions. Public services in museums consist of a wide range of hospitality services and cultural assistance, and play a key role in enhancing heritage and promoting cultural knowledge, including:
- public information and reception services;
- ticketing services, also online;
- guide services, teaching assistance, meeting centers;
- organization of exhibitions, cultural events and promotional initiatives;
- publishing service, museum shops, e-commerce sales;
- cafeteria and restaurant services.

Cultural services in museum, according to the definition by UNESCO 2009[1] , refers to services aimed at satisfying cultural interests or needs, which do not represent cultural material goods in themselves but facilitate their production and distribution. For example, cultural services include licensing activities and other copyright-related services, audio-visual distribution activities, promotion of performing arts and cultural events, as well as cultural information services and the preservation of books, recordings and artefacts (in libraries, documentation centres, museums). Figure 3.2.2 listed some common cultural services that have

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[1] http://uis.unesco.org/node/334977

already existed in museums. Besides that, various commercial activities and educational services has been developed in different museums to meet visitors' needs and add museums' income for. In Italy, cultural service is regarded as strategic approach to strengthen the cultural heritage enhancement actions. In 2009, Ministry, issued guidelines on the activation and assignment of services to the public in Italian cultural institutes "( circular + annex of the General Secretariat No. 49 of March 23, 2009)2. The art. 115 of the Code indicates the possibility for third parties to contribute on cultural service for museums after a tender procedure, which could bring more inclusion and diversity for museum. For example, 24 ORE CULTURA is one of the cultural institutions that contributes cultural services for museum MUDEC.

## Cultural service for public

Info ( guide map/ education programme)
Group Visit and Guided tour service
APP for visitors
Exhibition catalogue
Book shop
Publications
Children area
Workshop/seminars
Activities and Events

## Cultural service for insititutions

library/Archival access
Lending services
Use of education rooms
Exhibition catalogue and research project publications

**Figure 3.3.2. Cultural services existed in museums.**

As a sense-making activity, cultural service design shows its potential in promoting open participation, dialogue triggering, and relationship rebuilding. Cultural services could be a strategic approach in leading and fostering intercultural communication, as well as the exploration of new possibilities from paradoxes in social reality.

In view of the role of museums in conservation, education and depiction of past stories, knowledge generation, entertainment and inspiration(Alcaraz et.al, 2009), the existence of museums are not only depends on their possession of tangible collections or the curatorship of display(McLean, 1994), but on their relationship with visitors and the dissemination through visitor orientated interaction. To expand the marketing orientation of museums, Gilmore& Rentschler(2002) adopted a product centric view to improve the museum management with relationship-

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marketing strategies and suggested to shift the paradigm of museum into a services domain. From the perspective of services, many criticisms of museums(Pierroux, 1998; Yeh& Lin, 2005) lies in that they should reposition their role as service providers of intangible experiences, not just as custodians of tangible objects. McLean(1994)argued that the artifacts museums displayed are tangible, while the emotions they evoked are intangible. Therefore, museums should adopt visitor-centric approach and focus on the intangible benefits derived from their visit. While a service centric paradigm is promising for managing and coordinating these tangible objects and intangibilities and evoked emotions.

Public services like museums are complexes of services, while service design is applied to enhance holistic user experience of museum visit, from pre-visit, during-visit to post-visit. Most of the relevant practices and researches focus on customer behavior, motivations and need during encounter in museums with infrastructure, existing products and services to increase visitation and customer satisfaction as well as highlight new opportunities for improvement. For example, museums could improving user experience through offering maps, online-booking, activity sheets for children, multiple digital channels, mobile museums and numerous other museum services. Service paradigm makes a museum from a site with collections to a tangiblized intangibles(Alcaraz et.al, 2009), where facilitate consumers in creating and customizing their own experience in service encounter(Caldwell, 2005). According to Lovelock(1983),making intangible elements more tangible in the provision and communication of the service could render a more memorable and influential experience and increased service consumption (Lovelock, 1983).

Even service could improve holistic experience and efficiency for museum visit through providing multiple ways of interacting with museum, many design practices still could lead homogenization, just like homogeneous airport services around the world. Instead, local museum services should be heterogeneous with local distinctiveness, engage local people in increasing its authenticity and richness, and serve the purpose of cultural transmission and preventing cultural gaps. Otherwise, if local communities are not involved and empowered to value and sustain their identities, the threat of intergenerational loss of heritage and culture will be irretrievable and ultimately arrive(Levick-Parkin, 2013).

Facing the competition and the uncertainty of external factors(Goulding,2000), the quest for contemporary and relevant sustainability deserve museum's concern. While service design could facilitate this process through engage visitors in defining values and co-creating sustainable identities(Levick-Parkin, 2013). To maintain the sustainability of cultural distinctiveness, the authenticity of culture have to preserved and shared in local communities. Based on the common

concern in mutual empowerment, self-determination, solidarity and emancipation, museums should be with communities rather than just for them(Hales et al.,2013). While design could facilitate in visualizing the inclusive frameworks that allow for co-creation as part of the everyday activities of the community, as well as constructing and staging identity and values based on the ownership of experience and the cultivation of a sense of belonging (Wee, 2013).

Meanwhile, as the role of visitors as passive recipient is outdated in this emerging maker society, service design thinking could also enhance local culture through user-centric approach and co-creative process. Based on the established sustainable identity with local communities, Yang et al.(2013) suggested that we may turn visitors into allies to its host communities economic, social, cultural sustainability, where visitors are also treated as actual individuals rather than homogeneous tourists. And cultural assets could be drawn to design accessible, qualitative experiences with a sense of authenticity in service encounter(Bakas et al., 2013).

## 3.4 Participatory sense-making in museum services

Interpretation can be regard as a process of constructing meaning (Hooper-Greenhill 1994). According to Tilden (2009), interpreting our heritage is an educational activity aimed at revealing meaning and relationships with original objects through first-hand experience and illustrated media, rather than simply conveying factual information. While interpretation in museum with displays and associated information, as Martin stated, is a process of conveying messages relates to objects and the meaning which museums attach to them, and of selecting appropriate media and technologies to effectively communicate with target audiences (Martin 1987). However, Bloom(1997) stated that "there are no interpretations but only misinterpretations", which implies multi-interpretation is natural and should be allowed. The meaning may shift with time and context, as visitors constructed different understanding and experience based around many contexts that changed due to cultural and social location, as well as the personal, temporal and physical contexts(Falk and Dierking 1992, Hooper- Greenhill 2000). Instead of museum interpreting objects to visitors, Roberts(1997) argued that visitors explain their experience in the museum based on their assumptions or personal interests and goals. It is an active concept because meaning arises from social interaction and generative experience that are important to the subject (Jaegher & Paolo, 2007)

Different from the traditional museum, where is never the direct expression of life or reality itself and where the visitor is never in a relationship of direct and unmediated contact with the selected material artifacts(Ocampo& Lersch, 2013), the new museology movement advocates visitors to bring their own living reality (Burton& Scott, 2003) to museums, rather than be part of a homogenous group. As Freire(1982) states that man is a subject because he is a being of relations, capable of reflection, of critical thought, of historical awareness; a being who can choose, create and transform reality; a being cannot renounce without becoming a mere spectator of event, a passive receptor, an object, the growing participatory democracies begin to be emphasized in contemporary museums with recurring terms like inclusion, diversity, and participation (Soares et al., 2018). With the overall social change and the imperative trends in museums to enhance community engagement (Wood, 2010), museums' social responsibilities are underlined (Sandell, 2002). According to Ocampo& Lersch (2013), local museums, especially community museum, implies creativity, where visitors may not accept given solutions but rather seeks to invent new ways of addressing challenges. Thus, local museum could serve as a tool for constructing collective subjects, for generating collective awareness, and building collective interpretations of their history and reality. Museum phenomenon must also be understood as a process, phenomenon, flow, or event (Scheiner, 2017), so that we call it a " museum".

According to Jaegher & Paolo (2007), meaning is generated through social interaction and enactive experiences that matter to the subject. They defined participatory sense-making as "the coordination of intentional activity in interaction, whereby individual sense-making processes are affected, and new domains of social sense-making can be generated that were not available to each individual on her own". The definition indicates that it is not the lack of expressiveness that undermines sense-making, but the ongoing engagement that has unhinged the process. So they introduced the concept "coordination" - patterned behavior such as synchronization, mirroring, anticipation and imitation, to connect temporal aspects of interaction and their consequences for joint and individual sense-making. Therefore, sense-making in service design is mainly addressed in shared meaning and value individually and collaboratively through coordinating the expressiveness and temporal aspects.

Cultural services could be promising channels for multi-interpretation and create value through better engaging visitors' active participation and their own sense-making. Not satisfied with the reflection provoked by exhibitions, cultural services in museum could be design in a systematic way, and go one step further and serve

as a format to keep engaging visitors in following actions, like participating in dialogue and social interaction (Figure3.4.1).
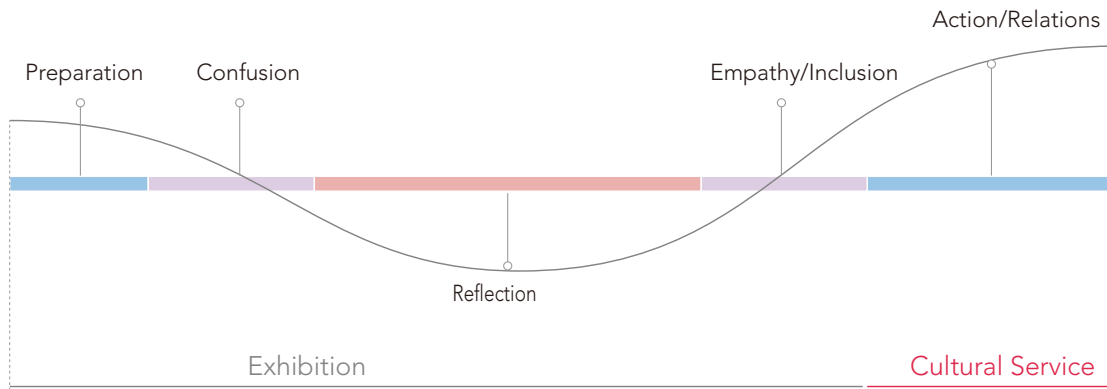


**Figure 3.4.1. Active participation in cultural services**

Undertaking this mission, many museums have been looking to embrace diversity and be more inclusive through inviting visitors' participation and interpretation, as well as applying ICT (Information Communications Technology) in exhibitions, installations and cultural services. The application of digital technology enables museum in presenting visitors experiences that they can't have, but can be simulated (Dixon 1999). Thanks to digital technology like AR(Augmented Reality) and VR(Virtual Reality), museums' interpretation can be customized in cultural services and enhanced by digital performativity, so as to provide immersive experience for the visitors, as well as to allow open participation, re-interpretation and reproduction. Meanwhile, compared to material culture which could pass through conservation and interpretation, as implicit knowledge, the inheritance of intangible culture rely more on interaction and experience. And digital technology could enhance intangible presentation not through mechanically replicating it, but engaging visitors in an interactive way.

According to Allen& Lupo(2013), ICT usually function as guidance, interpretative tools, and encourage users participation and contribution, while for visitors, it enables better observation and understanding, supports actions and simulates emotion and relations. Capurro et al.(2014) proposed six dynamics of interaction in museum, including:

1. Contemplative: digital technologies could be applied to increase visitors observation, to amplify temporal and spatial horizons of vision, and show inconspicuous links among the works not so obvious
2. Interpretive: digital technologies acts as a facilitator through presenting different interpretations of the subject and stimulating visitors' critical reflection.

3. Contributive: digital technologies allows visitors to contribute directly their personal interpretation of the work, so that a visiting experience is enriched by previous knowledge, cultural references or relevant quotations.

4. Explorative: digital technologies serve as cultural mediators that encourage visitors to explore intersecting paths beyond the museum, such as from a visit in situ and external references.

5. Performative: digital technologies involve performative action of visitors to visit through the memory of the body from ritual or other cultural experience.

6. Connective : digital technologies connect people to cultural heritage and act as a facilitator in building social relations through promote dialogue.

## 3.5 Case studies: Cultural services in museums

In this section, cultural services in museums are analyzed to better understand the potential of cultural service design in triggering social dialogue, open participation, and fostering relationship-building and leading visitors' sense-making in the context of museums. The author collected cases through multiple ways, including field research and desk research. Cases presented in this section includes Wali Local Museum, Essere Storie, Tra cento anni al museo, Chinatown History Museum, Tenement Museum. These cases are analyzed with through a matrix proposed in Section 6.2, dominating by three layers and three stages, to collect relevant design strategies and propose a meta-design framework.

# CS06_ Wali Local Museum



Beijing

Since 2002

https://s.visitbeijing.com.cn/
index.php/attraction/120340

**Type of Case**

Cultural services in museums

**Source of case**

Field research

**Description**

The Wali Museum was established in 2002, after the Wali village was demolished for the construction of an Olympic venue. The founders of the museum wanted to preserve the memory of their hometown with the objects collected by the locals and the lifestyle they preserved in the museum. In the village, there are special agricultural food, agricultural tools exhibition, Wari Museum, rural playground, children's playground, small zoo, picking, fishing and conference accommodation. The museum employs the old people of Wali Village as guides and living fossils of local culture, telling visitors about the history of Wali, answering their questions and giving in-depth explanations. Through the visiting experience, we can find the prototype of the eco-village from their culture, everything is recyclable and multi-functional.

The Wali Museum is a living museum that the food in its restaurant comes entirely from inside the museum. Various cultural services provide visitors opportunities to experience traditional ways of life, such as picking vegetables, digging potatoes, irrigating with waterwheels, and grinding soy milk with a stone mill. Meanwhile, traditional handicrafts will be taught by local craftsmen, such as hand-tying traditional kites, woodblock New Year pictures, folk tie-dyeing, traditional woodworking, as well as traditional snacks like candied haws. In these services, visitors can watch what others are doing as a spectator, or participate as a performer.

|  | **Context** | **Process** | **Echo** |
|---|---|---|---|
| **Theatrical Setting** | A rebuild homeland with collected old objects( the original one was destroyed for Olympic Games) | A whole tour route with multiple cultural services | Fully experience the rural way of life. encounter and interact with different old facilities |
| **Narrative** | Visitors as performers that could experience their lifestyle, while local elders become living fossils of their culture. | The whole history of Wali Village and a vivid presentation of the traditional lifestyle | Continuation of memories and emotions and the preservation of history.A recognition of traditional circular economy |
| **(Desired) Impact** | Reappearing the lost homeland and its lifestyle in a miniature | Visitors can participate in various interactive services | Retain memory and lifestyle, and create economic value, preserve local spirit |

## Strategies

Touchable facilities; Collective exhibitions and Collaborative services; Employing local elders as guide.

## Relevance

Wali Museum demonstrates not only the traditional skills and lifestyle, but also keep them alive through practical use and involve visitors and local community in the process, so as to preserve the local memory.

Image CS06 A: Traditional farming tools in Wali local museum
Image source: http://www.mafengwo.cn/g/i/7024154.html

Image CS06 B: Various service in Wali museum

# CS07_ Essere Storie



Italy

2017

http://www.mustlecce.it/it/news-ed-eventi/item/699-essere-storie

**Type of Case**

Cultural services in museums

**Source of case**

Desk research

## Description

"Being stories: A theatre route to tell the museum " is a workshop aimed at adults over 50 who feel within themselves the ferment of wanting to start a new path of personal growth among works of art. This educational course is designed by Melania Longo, a researcher in the field of pedagogy of art and education in cultural heritage and Francesca Russo, actress and theatre educator, and it has been taught within museums like the Brera Art Gallery, the Museum of Peoples and Cultures in Milan, the GAMeC of Bergamo and the Historical Museum of Lecce.

"Being stories" imagines a museum that is not a didactic succession of exhibition rooms but an uninterrupted flow of voices and emotions. The participants in the workshop will follow a path focused on theatrical expressiveness and storytelling techniques, then approach the proposed works of art, and will be guided to choose the one to "interrogate" according to what resounds in them more. The stories will be born, written by the participants, which will be the root to compose the emotional guides of the museum to which, at the end of the training course, in May, they will present with voice and body in special visits open to the public. With their reading keys and their narratives, they will enrich the museum with new stories able to fascinate the public, favouring interaction and participation.
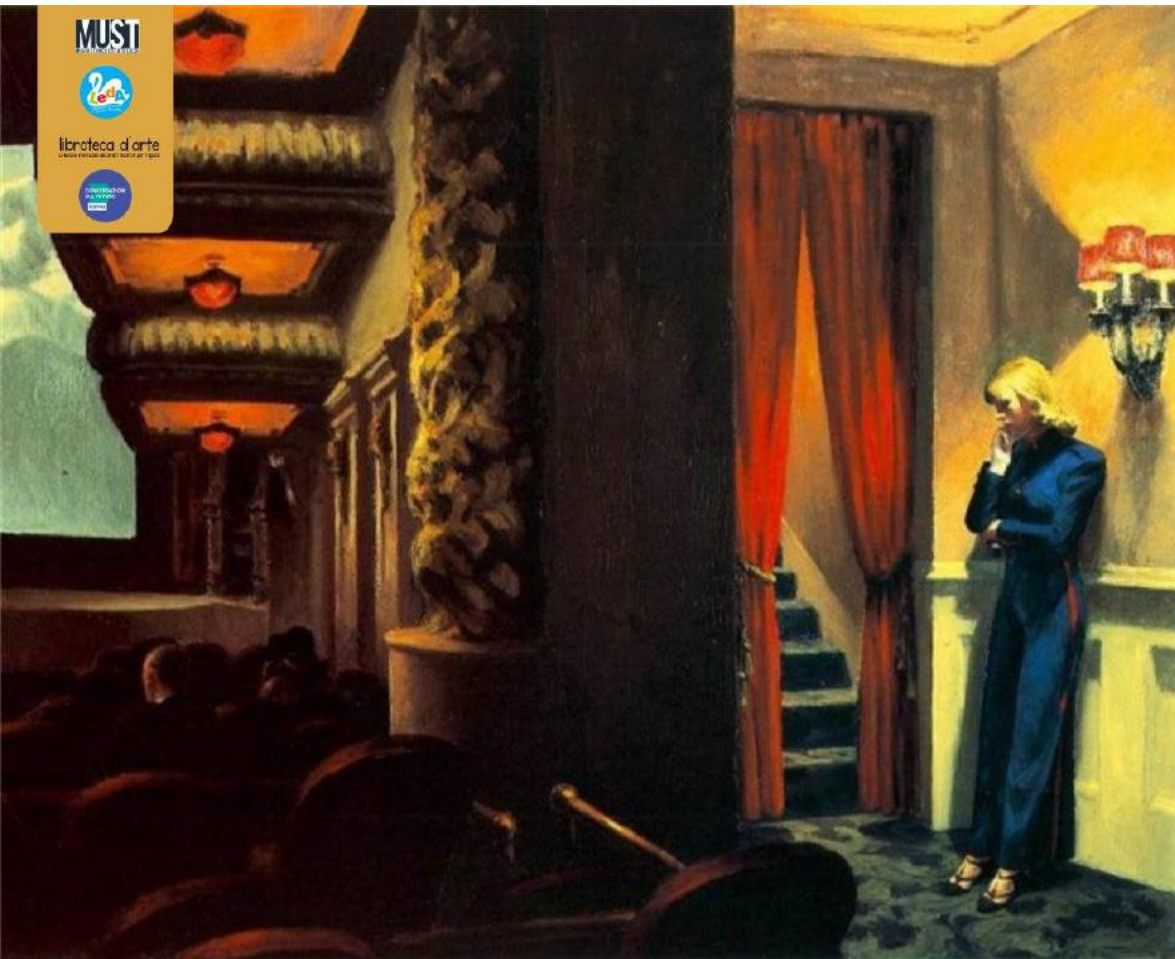
|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Exhibition rooms in museum with artwork | Workshop to support the elderly that curious about drama and self-awareness | Perform their own life stories with voice and body in special visits open to the public, and interact with the public |
| **Narrative** | Participants as performer bring their own stories and personal experience | Support with theatrical expressiveness and storytelling techniques | Expression of emotions, catharsis; integrate self-identity and awareness during this process |
| **(Desired) Impact** | The mediation of cultural heritage; active citizenship; motivate old adults and encourage public interaction and participation | Resonates with personal perception of life stories from the artwork of the museum | Critical literacy in the age of adulthood and the creation of new memberships |

## Strategies

The autobiographical narration with assistance from professional actors to explore own life story and express it through theatrical storytelling techniques

## Relevance

The theatrical practice will be intertwined with participants' uninterrupted flow of voices and emotions and historical-critical knowledge of the works of art. The autobiographical narration is not only a particularly flexible and congenial tool for the mediation of cultural heritage but a real resource for active citizenship, critical literacy in the age of adulthood and the creation of new memberships.

Image CS07 A: Essere Storie
Image source: https://www.facebook.com/hashtag/esserestorie

Image CS07 B: Essere Storie
Image source: https://www.facebook.com/hashtag/esserestorie

# CS08_ Tra cento anni al museo



Florence

2014

villacaruso.it

**Type of Case**

Cultural services in museums

**Source of case**

Desk research

## Description

Back to the museum in 100 years is an experimental exhibition at the Museo Enrico Caruso, near Florence. Starting from the question proposed to the audience: which contemporary objects will be considered representative of our epoch, so to become part of a museum collection? The exhibition was curated entirely by the public, advocating visitors lent the object deemed worthy of being exhibited. The initiative was promoted on the occasion of international museum day with the theme Collections Create Connections.

In this case, the collaboration is in the choice of the object to exhibit, not in the museography display. Therefore, Museo Enrico Caruso didn't make any selections and fully respected the public, as they could collect answers on how people think of the more distant future in this way. The collection could be considered representative of our life today, which will be surely surpassed after a hundred years.

This process makes the museum live and makes visitors fully involved in its development. With the exhibition "Between a hundred years at the museum" you can compose a picture of our current living conditions and offer a taste of habits or predilections that personalize in some way the history of everything. Useful objects can be brought to the museum, but we think they can disappear from the horizon of everyday life.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Provide a platform or opportunity to exhibit objects public deemed worthy of being exhibited | Provide participation methods and procedures for collecting, exhibiting and giving back objects | The encounter with self, and the community in the same historical context//The cognition and reflection of oneself |
| **Narrative** | Visitors are co-curators | We are one part of history who leave his/ her trace, and our story is respected and recorded. One person could be the interpreter of a century. | We are living history, living specimen// The sense of present// The reflection and cathexis of one's memory |
| **(Desired) Impact** | Collections Create Connections | The openness for participation/ The flexible format and framework for participation invite more possibilities. | The identity of individuals// The perspective switch from an individual's life to a moment of history |

**Strategies**

The consciousness of our Dramatic life that knowing that you are part of history; collective exhibition

**Relevance**

Visitors lent the object they considered to be a museum object for the exhibition, which makes the museum live and makes visitors fully involved in its development. The threads left by the public will take place in Museo Enrico Caruso, highlighting the stories and significant contributions brought by visitors in these two and a half years of the museum's life.
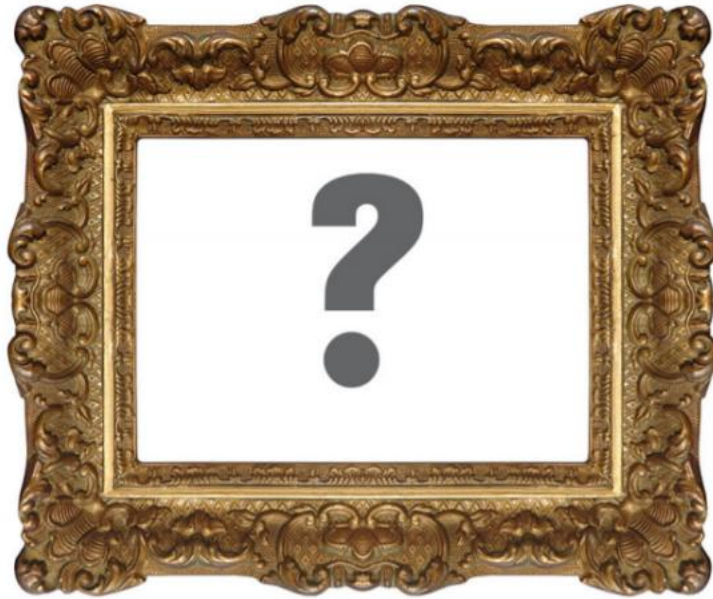
# Tra 100 anni al Museo

Quali oggetti potranno entrare tra cento anni nel museo come rappresentativi della nostra epoca?

Il Museo Enrico Caruso ti invita a costruire la mostra collettiva che sarà inaugurata il 17 maggio 2014 alla vigilia della giornata internazionale del museo.

*Le collezioni del museo creano connessioni/Museum collections make connections.*

Avremo così un quadro di come immaginiamo il nostro futuro.

Come partecipare?

Scegli uno o più oggetti della tua vita quotidiana e portali in prestito al Museo Enrico Caruso a Villa Bellosguardo, a Lastra a Signa, o chiama la segreteria allo 055 8721783, fino al 30 aprile 2014. A febbraio il museo è aperto: il sabato e la domenica dalle 9 alle 13 e dalle 14 alle 17. A marzo e aprile il mercoledì, il giovedì e il venerdì dalle 9 alle 13; il sabato e la domenica dalle 9 alle 13 e dalle 15 alle 18.

Se vuoi puoi aggiungere un breve commento (max 200 battute).

Image CS08 A: Essere Storie
Image source: http://www.mustlecce.it

# CS09_ Chinatown History Museum



New York

Since 1980

https://en.wikipedia.org/wiki/
Museum_of_Chinese_in_America

**Type of Case**

Cultural services in museums

**Source of case**

Desk research

## Description

The well-known experience of the Chinatown History Museum, in the 90s, was illustrative of a form of a socially engaged museum, which aims to explore and study the role that the Chinese in New York, both residents and non-residents, have played in the creation of Chinatown. As a dialogic museum, It provides a space using new truths about the past as the starting point for discussing unresolved legacies and what we should do about them, which can follow an answer only under the condition of permanent dialogue. The museum can provide one-time, hour-long, facilitated, face-to-face dialogues for walk-in visitors. And going deeper, it can also offer a six-month or ongoing series of dialogues for community leaders or people sitting on different sides of a significant divide, to explore their histories and the issues before them and actually forge ways to work together.

Museum developed its interpretive plans around questions-questions rooted in the history being interpreted, but equally urgent today. Here, "dialogue" is more literal, direct face-to-face discussion among visitors-tourists and those with direct experience alike on questions of shared concern, such as Who is American? and What responsibilities do we have to each other? Different past experiences bring very different perspectives. Here, sharing authority is about serving as a forum for open discussion of the implications of the past for the present, as opposed to imposing a single conclusion or moral. Here the goal is to get people to recognize and talk about something that's critical for their understanding of their society and their place in it, to make this truth part of an accepted portrait of who we are. Exhibitions can invite visitors to respond to questions in written posts, talk-back booths, or voting mechanisms. Educators can pose questions during tours. Short exercises can be conducted during school programs.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | A space could facilitate the exploration of memory and common sense of the past in Chinatown. | Museum activities about immigrants and second generation immigrants | Get people to recognize and talk about something that's critical for their understanding of their society and their place in it, to make this truth part of an accepted portrait of who we are. |
| **Narrative** | Organize interviews with real victims; Visitors participated as the story-teller in the dialogue and pay attention to the discovery of memories and common past emotions | Dialogue Museum invite users to participate and discuss through shared concerned question, learn from different perspectives through different experiences" | Face-to-face discussions among people with shared experience can also help to unearth new memories, or develop new collective understandings. |
| **(Desired) Impact** | Use new truths about the past as the starting point for discussing unresolved legacies and what we should do about them | Sharing authority is about serving as a forum for open discussion of the implications of the past for the present, as opposed to imposing a single conclusion or moral | Re-establishing one's own identity. An impact reflect from the past to the present. The establishment of a common identity and reflection. The process of reconciliation and healing with the past will give inspiration to reality. |

## Strategies

Dialogue is between academic historians and people with lived experience; the established exclusionary narrative and the individual story that challenges it; and between the different perspectives of each individual story. Face-to-face discussions among people with shared experiences can also help to unearth new memories or develop new collective understandings.

## Relevance

The members of the various components of the community have been called to exchange ideas, give and receive directions, hoping in this way to set up an educational space with the characteristics of creativity, friendliness and enthusiasm, by creating a space in which a design advanced culture could facilitate the exploration of memory and common sense of the past in Chinatown.

Image CS09 A: Memories of NY Chinatown
Image source: http://tomiearai.com/printed-matter

Image CS09 B: Portraits of New York Chinatown 2015
Image source: https://abladeofgrass.org/fellows/chinatown-art-brigade/

# CS10_ Tenement Museum



New York

Since 1988

www.tenement.org

**Type of Case**

Cultural services in museums

**Source of case**

Desk research

**Description**

The Tenement Museum is an interactive experience about immigrant history in New York. They share stories of the immigrant and migrant experience through immersive guided tours of two tenement buildings on Orchard Street and the surrounding neighbourhood on the Lower East Side of Manhattan. The building at 97 Orchard Street contained 22 apartments and a basement level saloon when first constructed in 1863, while four stoop-level and two basement apartments were later converted into commercial retail space. Other modifications over the years, including the installation of indoor plumbing for cold running water and two toilets per floor, an air shaft, electricity and gas, made this building stand as a kind of time capsule, reflecting 19th and early 20th-century living conditions and the changing notions of what constitutes acceptable housing. In 1935, the landlord evicted the residents, leaving only the stoop-level and basement storefronts open for business, until the Lower East Side Tenement Museum became involved with the building in 1988.

Combining a building tour with a walking tour for a comprehensive museum experience, there are four ways to visit the Tenement Museum -
1. Tour the buildings and visit the restored apartments and businesses of past residents and merchants from different time periods
2. Meet the residents (or played by costumed interpreters) who lived at 97 Orchard Street
3. Walk the neighbourhood and discover the Lower East Side and the way immigrants helped shaped the area and its culture.
4. Other virtual experiences, such as virtual events, digital stories, virtual field trips.

Shared Journeys is a series of six educational workshops for Adult ESOL (English for Speakers of Other Languages) classes. Each workshop includes a tour of a restored apartment in the tenement at 97 Orchard Street and a discussion about the connections between immigrant

experiences past and present. The program provides a unique context for English language learning, helps students place their own immigration experience within a broader historical and political framework, and promotes critical engagement with civic issues.

| | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Tenement buildings on Orchard Street and the surrounding neighbourhood on the Lower East Side of Manhattan | Understanding the history from the perspective of individualization, which the motivation of visitors to participate: travel, learning English | Immigrants tell their own stories in the building they lived in, visitor could have different perspective to see another kind of life in the same city. |
| **Narrative** | immigrants as performers to tell us their real story, or played by costumed interpreters | The guide tour as a framework to create an encounter | Encounter; Empathy, perhaps also sympathy |
| **(Desired) Impact** | Architecture as historical carrier to tell the real history of immigrants | Immigrants tell their own stories, while visitors could ask questions and discuss within a broader historical and political framework; promote critical engagement with civic issues | Inclusive society |

## Strategies

Personalized perspective; Building as time capsule to reflect changes in history

## Relevance

The guided tours place the immigrants' lives in the broader context of American history, with costumed interpreters for portraying the building's former residents, tastings of their communities' typical foods, and neighbourhood walks.

Image CS10 A: A group takes a tour of the Tenement Museum
Image source: https://www.timesofisrael.com/new-yorks-tenement-museum-lays-off-76-employees-amid-indefinite-closure/

Image CS10 A: A well-preserved tenement  from the turn of the century

Image source: https://www.mentalfloss.com/article/73185/how-new-york-citys-tenement-museum-recreates-american-immigrant-experience

# Chapter 4: Theoretical Framework: Performance Theory

4.1 Performance studies, cultural performance and performativity
4.2 The social function of cultural performance
4.3 The structure and elements of a performance
4.4 The characteristics and aesthetic value of performances
4.5 The intervention of performance in social issues
4.6 Case study: Performative exhibitions, events

Abstract:
In Chapter 4, Performance Theory is introduced as an interpretative framework that connects performance with daily-life behavior. After the discussion about the social function of cultural performance, this interpretative framework opens up a perspective to rethinking and re-codifying social interaction. Then the structure, elements and characteristics of a performance will be illustrated through a literature review, together with its potential in dealing with social issues and its mechanism in sense-making and impact creating. Finally, it analyzes the participatory performance, which enlighten the possibility to engage public in a larger scale through designing performativity.

## 4.1   Performance studies, cultural performance and performativity

According to Schechner (2020), any action that is framed, presented, highlighted, or displayed could be called a performance. However, Schechner(2020) states that the heart of performance studies is not about objects or things, but the quality of liveness in practices, events, behaviors, and even when dealing with media or archival materials. Performance studies studies performance and utilizes performances as a lens to investigate the world. Therefore, it is an interdisciplinary field with multiple origin narratives that highly connected with theories from anthropology, sociology, speech communication, cultural studies, literary theory, and other disciplines(Schechner, 2002).

Goffman contributed to Performance Studies from the perspective of Social Psychology and Symbolic Interactionism. In The presentation of self in everyday life, Goffman(1978) introduced an interpretive framework to understand social interaction in everyday life. As people always follow culturally specified social scripts that influence each other, Goffman(1978) metaphorized everyday life behaviour into the performance that people present themselves to leave a desired impression on others. It coincides with Park's argument and implies performance's function in marking or changing identity:

"In a sense , and in so far as this mask represents the conception we have formed of ourselves --- the role we are striving to live up to----this mask is our truer self, the self we would like to be. In the end our conception of our role becomes second nature and an integral part of our personality. We come into a world as individuals, achieve character, and become persons.( Park,1950, P249)"

If Goffman used performance studies in interpreting self-presenting, director Richard Schechner and anthropologist Victor Turner proposed performing anthropology(Turner& Schechner 1988) for better understanding other's culture. They underlined a definition of performance as being "between theatre and anthropology", connected with the concept of representation where rituals in tribal societies can be a actualized and restored from the past to the present(Schechner, 2003). They took intercultural performances as alternative options for both traditional proscenium theatre and traditional anthropological fieldwork. According to Schechner, in a rite-event, the performers and their identity is in a process of continuous re-interpretation. Austin(1975), in his book How to do things with word, connect performance theory with speech art, that we could do something or influence others by saying something. For him, performativity could be regarded as the capacity of speech and communication to act or to consummate an action. While Bacon (1980) explain performance theory in the interaction between readers and texts, that the narrative itself requires not only the effort of writer, but also the performative participation from readers. Bauman(1984) connected performance theory with folklore and verbal art. For Bauman, performance is a mode of communication among specific communities. In this case, performance theory could be regarded as an interpretative framework to understand the folk art. While Conquergood(1992) proposed the concept performance ethnography that centered the political nature of the practice and advocated for methodological dialogism from the point of encounter to the practices of research reporting.

According to Schechner (2020), performances could be divided into two categories: Artistic Performance and Cultural Performances. Artistic performance is a form of art that includes plays, performance art, solo performance, theatrical storytelling, performance poetry and ect., while Cultural performance incorporates events that

happen in everyday life that a culture esteems are shown for their propagation: customs like processions, strict functions, local area celebrations, dubious narrating, and exhibitions of social and expert jobs, and individual exhibitions of race, sex, gender and class.

Performance is foundational to the study of human communication. According to Bauman, each cultural community can form a set of special, structured communication methods from their cultural conventions and cultural specificities, which serves as performance framework. And all the communication occured in this framework can be understood as a performance in this community. The term cultural performance refers to discrete events, including festival, ritual, ceremony and spectacle, ect.(Singer 1972). The concept "Cultural performance" was first proposed by Milton Singer in the mid-1950s.In these performance, civilisation is in a state of being "encapsulated", staged, and displayed both for itself and for outsiders. In anthropological terminology, events that are timed, limited, scheduled, and participatory, such as rituals, festivals, spectacles, plays, and concerts, are often referred to as "cultural performances." In these events, the symbolic signs and values of a society are presented and displayed to the audience. Performative events are not templates of pre-determined performances, but rather are the result of contextualized social interactions in which structures and conventions. Moreover, because cultural performances contain highly formalized and artistically crafted forms of performance, as well as the best performers in the community, these events are usually heightened occasions, through the performance display The inner quality of live enjoyment can be sublimated by experience.

This approach to cultural performances would later influence anthropological and theatrical theory in the 1970s and give rise to the study of folklore from the perspective of culture and performance.

Performativity is a language that functions as a form of social action and has the effect of change(Cavanaugh 2015). The concept was first defined by philosopher of language John L. Austin as the capacity of speech and communication to act or to consummate an action (Austin 1975). Bauman(1984) regards performativity as a display of language skills and efficacy, which is subject to evaluation by the audience. According to Huizhu(2016), performativity works through cultivating or guide the subject's sensitive richness, which includes not only the five senses like eyes can feel the beauty of the form, but also the so-called spiritual senses, practical senses and the senses of humanity. As stated by Jackson, the concept of performative is highly associated with a "reality-making capacity".

## 4.2 The social function of cultural performance

In The presentation of self in everyday life, Goffman(1978) metaphorized everyday life behaviour into performance, and stated that people present themselves and their actions in such a manner as to leave a desired impressions to others. And Each cultural community has a set of special, structured communication methods, or somehow stereotyped patterns of learned behavior, that are handed down to the next generation through means of language and imitation (Barnouw 1973, Bauman1984) Cultural performance theory offers an approach for understanding culture within the activity of everyday life (Davis 2003) .To be more explicit, every culture has their specific social script (Figure 4.2.1), which can be regarded as the ritual or template of every life. An Italian may take his/ her roles and perform the social script unconsciously, and that would be his/ her everyday life in Italy, and it could also be cultural performance for outsiders, for example, a Chinese. Cultural performance itself may be the main discourse mode, and they are projected in the sensory image and performance behavior (Schechner 2020). Performance can be broadly regarded as "metacultural", because culture is a system containing many meaning systems, and performance is a cultural way of objectifying culture itself and subjecting it to scrutiny(Bauman,1984). Meanwhile, as our life and mindset won't be pre-determined by social scripts, we could change it through experience and through reflecting our experience. It indicates the social impact of cultural performance, as well as the potential of performativity in referring to social issues.
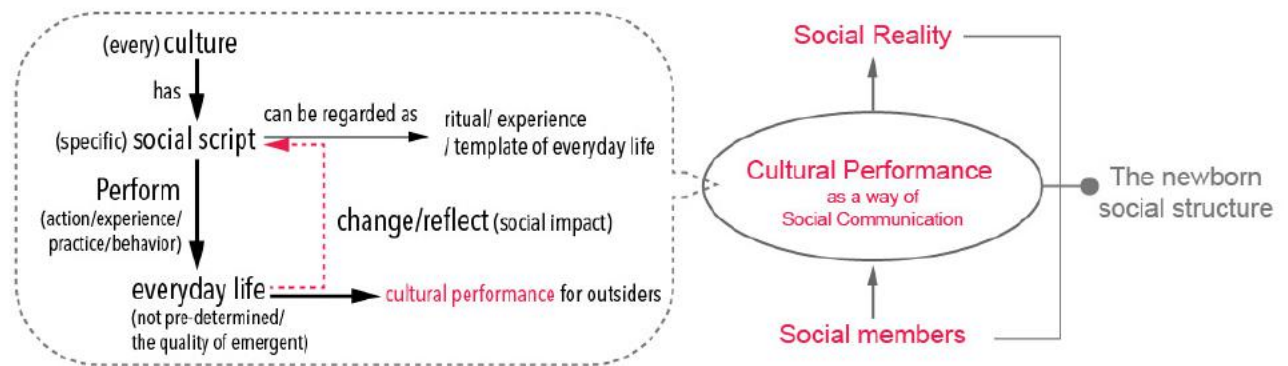


**Figure 4.2.1. The social function of cultural performance.**

According to Schechner(2020), there are seven areas that performance theory can be applied in social science, including:
1. Performance in daily life.
2. The structure of events, such as ritual, sports,political behaviors.

3. Semiotics that analyse various modes of communication except the written word.
4. Connections between human and animal behavior patterns with an emphasis on play and ritualized behavior.
5. Psychotherapy that emphasize person-to-person interaction, acting out, and body awareness.
6. Ethnography and prehistory – both of exotic and familiar cultures (from the Western perspective).
7. Constitution of unified theories of performance, that is, theories of behavior.

The social function of cultural performance has been widely discussed (Bauman, 1984; Phillipson, 1972; Singe, 1955), suggesting that social reality can be constructed and communicated among social members through social communication (Figure 4.2.2). As a way of social communication, according to Bauman(1984), performance has a quality of reflexivity, as it can provide a situation that enables one to enter the other's attitude to experience and start to look at itself from the other's perspective. Therefore performativity could enhance one's self-awareness and social identity.

In contrast to the concept of performance as the practice of any communication behavior, performance is regarded as a behavior with a special marking method, which constructs or expresses a special explanatory framework within which communication behavior can be understood . In the sense that performance has, the act of communication is displayed, objectified, and to a certain extent extracted from its context, and given to the audience for scrutiny. Therefore, the performance will arouse special attention and high awareness of the communication behavior, and allow the audience to pay special attention to it and the performer. The performance makes the performer responsible for communication, and also gives the audience the responsibility to evaluate the performer's relevant skills and the effectiveness of the performance.

In the community, performance roles constitute one of the major dimensions of performance patterns, including strategic role-making, role-taking, and role playing. Role playing is underlined cultural performances, which represents the social practice and the repetition of such practices (social-doing and redoing). The role of combining with the concept of the symbolic focus of the event, creates an expressive concept and an interpretable interpretation that sets the stage for individuals to enhance their self-awareness and social identity, especially when the primary symbolic vehicle in performance is human beings (singe: 1954)

These enlighten the possibility of performativity as a shared language for social negotiation around co-concerned social issues and co-envisioning the preferred situations as well as the approaches to achieve there. It implies the quality of emergence inside social structure with people's reflection and cooperation. As a result of interaction, an integral part of the performance is the collaborative participation of the audiences. The capacity for change of performers will be particularly prominent and clearly displayed to the community. If the performer gains control in this way, he may also gain the potential to transform the social structure (Bauman 1984).

## 4.3   The structure and elements of a performance

All performances, like all communications, are situational, enacted, and rendered meaningful in the contextual context defined by society. An 18th-century Italian playwright Carlo Gozzi affirmed that there are no more than thirty-six kinds of drama scenarios imaginable by humans, while the French playwright Georges Polti (1917) listing all the thirty-six dramatic situations in his book and proved that prove that all human causes are just different permutations and combinations of these basic situations. If characters and situations are the basic elements of a story, then how to arrange and display them uniquely and meaningfully is the secret of the narrative structure(Huizhu, 2005).

In the performance, the structure of events, oral texts and their meanings, as well as the structure of social relations and social interactions have the quality of emergent. (Bauman 1984) The structure of a performative event is the product of a systematic interaction of various situational factors, including but not limited to: the identity and role of the participants; the expressive means used in the performance; the basic principles of social interaction , Norms, strategies for performance, and standards for interpreting and evaluating performance; and a series of actions that form the context of the incident. Structure is the organizational form of stage action in time and space, and conflict is the basic element in the development of structural form (Huizhu, 2005). They influence each other. In the long-distance of the development of the drama form, the different characteristics of the structure form can be seen at almost every important stage, and the different ways in which conflicts are reflected in different structures can also be seen.

● Elements

Scenes ——————————— Drama, contest, feast, ritual

Environment – Sound, smell, visual codes, light, movement, erected stage, altars

Event ——————— Costumes, symbolic item like a river, food

Codes | Items ——————— Revolution

Behavior ———— Gesture, dance

Verbal Text —— Lines, song lyric, oral story

Emotion ——————————— Expression

Social Relationship —— Participants, community members

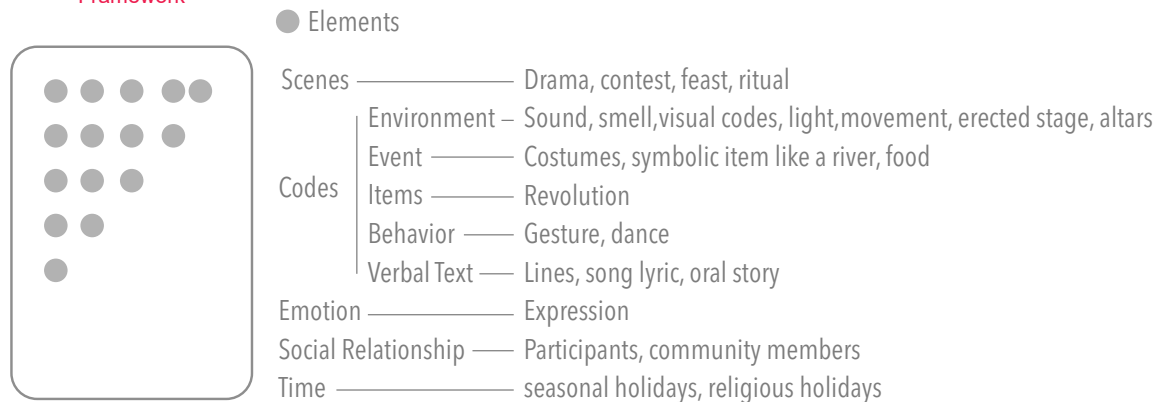Time ————————————— seasonal holidays, religious holidays

**Figure 4.2.2. The elements of cultural performance.**

An event (or scene) in which the performance takes place refers to a section of culturally defined and bounded actions and experiences that constitute a meaningful context for action. Among all the signs of performance, the most prominent one are situational signs: scene elements (such as erected stage, stage portals or altars), special outfits or costumes, occasioning principles such as seasonal holidays or religious holidays. Cultural performances are focused on one prominent theme of social group experience, such as seasons, occupation, ethnicity, historical events, religious concerns or sportsmanship. As a center of performance concern, this theme will provide a symbolic resource for many expression activities. As a result, a river, a leader, a saint, a story, a grain, or an animal can be transformed into a carrier of communication in a variety of different performance contexts(Bauman, 1984).

Broadly speaking, a cultural performance can be illustrated by the following types of dramatic elements of communication, as defined by their culture:
1 . Scenes and their composition;
2. Forms and styles of application;
3 . A large number of codes.
Each scene, whether it is a set of rituals, a contest, a dance, or one of many other types that may occur simultaneously in all performance events, is itself qualified as an independent performance unit.

Although each scene is in a particular location, with a beginning and an end, and a clear purpose, it uses its corpus in culture in terms of expressive forms and genres -- such as music, epics, plays, ceremonies, etc. Because these carriers of expression represent the style, focus and interest of culture, they organize the expressive elements into aesthetic structures, and through these structures disseminate the main information of events.

These basic expression elements can be understood as codes -- symbol systems that include events, space, food, clothing, motion, sound, light, etc., which exist in all human societies and influence communication through various abilities and thus enable participants to understand and interpret them. Some of these codes deserve special attention to cultural performances because they are at the heart of the framework transformation as a fundamental factor of performance, while others may be secondary to a particular performance or performance system.

The processing of temporal reality or time. First of all, cultural performances are events that are limited in time, that is, a period of time intercepted from time.
Furthermore, many types of cultural performances use periodicity and rhythm to establish a constant position in the calendar, and the calendar masters the basic principles related to the performance, such as the cycle of the moon, the change of seasons, or certain Historical events, etc.
Therefore, the operation of time provides a reason for the existence of cultural performances, so that individuals are constrained by social groups, and at the same time, the two are together dominated by the forces of the universe and eternal motion, without being restricted by any man-made forces.
In addition, this periodicity also plays the function of embellishing human life with moments of meaning. Due to its continuous evolution, time also plays a role in maintaining the continuity of life that goes on year after year. When past, present, and hints about the future collide with each other, time presents another dimension in the performance itself. Cultural performance is constructed from tradition. The content that people know and familiar connects with the present and the past, and fresh and different content must also be integrated to ensure the charm and passion of the performance.

Moreover, cultural performance provides an opportunity to recognize and reflect social status and circumstances, as well as an opportunity to create new social relationships. The performance environment or space is also the basic component of the frame transformation, because these performances always take place in specially designed locations.

In some cases, buildings, stages, stadiums, or various other built-up environments are created and used exclusively for performances; in other cases, cultural performances are created by placing main streets or squares. The daily space of the people is defined as a venue for mixing people, dancing, providing food, playing music, holding ceremonies or playing games, to transform ordinary space into a performance space.

The locations where these specific events are held are usually clearly marked so that their spatial arrangement can show participants more information about what is happening and how to participate. Therefore, the specially defined and marked spaces have a powerful influence on the transmission of performance information, but since these spaces are actually the environment of performance, their attributes as one of the basic components of performance semiotics are often easily overlooked.

Food and beverages are more obvious in cultural performances and have a significant impact on participants. They also have the qualifications as the basic codes for full-scale cultural performances. Taste codes may be contextualized as a feast of food for special races or festivals, or food and beverages may be used for casual consumption, but in any case, whenever an individual eats special food related to cultural traditions, They all swallow the resonant substance associated with a certain social identity in a symbolic sense.

Sound and movement permeate the performance environment and allow people to participate in a variety of forms-from quietly observing and listening to intense and complex movements and noise. Not only sound and movement are organized into our recognized music and dance, but percussion instruments also play an important metacommunicative role in many cultural performances. Bells, drums and other percussion instruments, as well as fireworks, Both are widely used to mark various transitions (Needham 1979). Movement can of course be organized into dance forms as we know it, but it also plays a powerful role in sports and other dramatic forms (Royce 1987).

Visual codes have a very powerful influence on performance. For example, colors and patterns are extremely important carriers for encoding information and eliciting responses. The treatment of light-beard fire, candles, torches, fireworks, etc.-and darkness has the effect of highlighting and strengthening performance events. The colors and patterns also give shapes to various objects, making them the form of costumes and masks used in theatrical performances, as well as various other symbolic objects.

Woven throughout the entire performance texture are various verbal codes. These codes may take the form of various formal language types ranging from congratulations to mythological narration to oratory. Through these forms, the social relations in the performance can be constructed and negotiated verbally. However, in the social interactions that act in the gaps between different scenes, informal oral writings also have a wide range of applications.

Drama and contestusually represent the core, largest, and most public scenes that constitute a cultural performance. Through folk dramas, sports competitions, sports meets and various competitions, the tension and social conflicts deeply rooted in the group experience can be expressed. These performances, relying on social experience and the forces that control the performance, can fundamentally consolidate social order, cause changes, or initiate a huge revolution (revolution). Costumes and masks are frequently used in dramatic performances, which provides the possibility for role-taking and conversion, as well as the performance of a series of behaviors. Makeup will directly produce symbolic and metaphorical results, making it possible to perform emotions, manifest religious figures, and reverse norms and meanings.

The often-generated category confusion can question the status quo and promote exploration and creativity, or be determined by the nature of the performance, and it may lead to possible communication with supernatural or presumptuous behavior.

A feast brings people together to taste good food and enjoy a drink, so taste codes are made into events to convey information about the group's choice. With the help of the choice of food and drink and the way in which these diets are provided and consumed, people are combined into groups through commensal activities. You and the food you are eating are the same; by symbolically swallowing resonant substances, the participants of the celebration give themselves special meanings encoded in those substances.

## 4.4 The characteristics and aesthetic value of performances

Cultural performances have a unique set of characteristics:
1.These events tend to be scheduled, determined and prepared in advance.
2.They are temporally bounded, when they start, and when they end.
3.They are also spatially bounded, that is, they are temporarily or permanently shown in a symbolically divided space, such as at a theater, a festival site, or Is a sacred woods.
4.Cultural performances are structured using structured program guides or action programs.
5.Cultural performances are collaborative public field, open to audience appreciation and collective participation, and are places where people are brought together - another basic element of cultural performances.

performances, like all communications, are situational, enacted, and rendered meaningful in the contextual context defined by society. Their shared characteristics includes limited time span, a beginning and an end, a set of performers, an audience, a place and occasion, and an organized program of activity.

Among all the signs of performance, the most prominent one are situational signs: scene elements (such as erected stage, stage portals or altars), special outfits or costumes, occasioning principles such as seasonal holidays or religious holidays.

Cultural performances are focused on one prominent theme of social group experience, such as seasons, occupation, ethnicity, historical events, religious concerns or sportsmanship. As a center of performance concern, this theme will provide a symbolic resource for many expression activities. As a result, a river, a leader, a saint, a story, a grain, or an animal can be transformed into a carrier of communication in a variety of different performance contexts.

In the course of larger performative events, activities may be chaotic and disorderly and may lead to a formal ending, but in any case, movement tends to increase the intensity of participation and tends to a definite moment - At this moment, the entire activity either stagnates or erupts as a spontaneous voice and movement, and the participants gradually disperse either after a sudden separation or as a temporary unification. The performative service provide a chance to expand the scope and timing of communications so that more cross-cultural groups can be brought in to participate in the discussions.

Performative events are not templates of pre-determined performances, but rather are the result of contextualized social interactions in which structures and conventions. In the performance, the structure of events, oral texts and their meanings, as well as the structure of social relations and social interactions have the quality of emergent.

In the community, performance roles constitute one of the major dimensions of performance patterns, including strategic role-taking, role-making and role playing. Role playing is underlined cultural performances, which represents the social practice and the repetition of such practices (social-ding and redoing). The role of combining with the concept of the symbolic focus of the event, creates an expressive concept and an interpretable interpretation that sets the stage for individuals to enhance their self-awareness and social identity, especially when the primary symbolic vehicle in performance is human beings (singe: 1954)

All performances are of emergent quality. It provides a way to understand the uniqueness of a particular performance in the context of performance as a general cultural system of a community. The new nature of performance exists in the interaction between the communication resources, personal abilities and the goals of the participants in a specific situation. We consider all aspects of the communication system that can be used by members of the community to perform as "resources". Performances usually mark an aesthetically significant and sublimated mode of communication, which is framed in a special way and displayed in front of the audience. Performance can be used to refer to the actual performance of the communication. Performance is a mode of communicative display, in which the performer assumes the responsibility of demonstrating communication skills to the audience. It highlights the way in which the discourse production behavior can be completed, not just the various other functions that the communication behavior may undertake. In the performance, the narrative act itself is framed as a kind of display: it is objectified, and to a certain extent removed from the context of the context (including the collaborative textual contextual), allowing the audience to respond to it. The inner character and the repercussions it aroused are freely interpretatively and critically examined. Performance always presents an emergent dimension. As for the dynamic interaction process between establishedness and newness, tradition and creativity, it needs to be discovered empirically through detailed analysis of performance in the context. The interpretive process of evaluating performances involves the use of intertextual relationships themselves, which are composed of past performances, which provide a standard for comparative evaluation of current performances.

## 4.5   The intervention of performance in social issues

The prosperous period of Greek tragedy is the golden age of slave-owner democrats. The rulers who have just defeated the tyrants attach great importance to drama, engage in drama competitions, reward outstanding authors, grant drama allowances, and regard theater as a mass political forum. . The leader of Athens, Pericles (460-430BC), was himself a friend of Sophocles. Therefore, the basic theme of the Greek tragedy is to reflect the struggle for democracy, oppose dictatorship, and extol the heroic actions of fighting for freedom and justice. Even writing myths tends to serve reality clearly. For example, Prometheus and Antigone are all heroes, while Zeus and Kreon are the images of tyrants that have been criticized.

Performance could be taken as a tool for social change. Different types of performance, such as ritual, play, the performing arts and even daily life could be

connected with social issues like gender, race, class roles and so on. And thus, the performance studies could highly associated with disciplines like performing arts, social sciences, feminist studies, gender studies, history, psychoanalysis, queer theory, semiotics, ethology, cybernetics, area studies, media and popular culture theory, and cultural studies.

With the aim of social cohesion, the function of performance in psychological healing should be taken into concern. During drama healing, participants will first experience role taking through imitation, identification, projection, transference and role playing, and then presents the aesthetic distance and touches the unconscious through representation and distance, and finally achieve the therapeutic purpose of catharsis and balance, so as to re- integrate their role system.

Performing could become a method for participation and self-representation. Thanks to the development of ICT, people has the channel to present themselves. According to our daily phenomenon, that is the popularity of livestreaming, vlog, short video application like TikTok, personal documentary, we are entering the era of performing. Performing is becoming a communicative tool in our daily life, as well as a channel to present, represent, interpret and reserve this moment of our life as well as our vivid memory. In the future, museum may start to preserve the video material in their archive. The fourth wall has disappeared. In the era of electronic screens, the experience industry that can participate in person at the same time will flourish. We have entered a century of experience industry with drama as the core component.

## 4.6 Case studies: Performative exhibitions, events

In The Presentation of Self in Everyday Life (1978), Erving Goffman connects people's behaviour in their daily life to theatrical performances, while Austin proposed in How To Do Things With Words, performative utterances are not only the actual words spoken, but could also have illocutionary force, or even produce a perlocutionary effect that the speaker may have an actual influence on the interlocutor through his/ her words(Austin 1975). In this section, performative exhibitions and events are analyzed to better understand the potential of performativity in different forms and context.

The author collected cases through multiple ways, including field research, desk research and interviews with former visitors.  Cases presented in this section includes Casa Batllo, Sensitive Environment, The Museum of Tolerance, Dialogue in the Dark, Head-Smashed-In Buffalo Jump, Skansen Museum,

Mysterious Palace, Heineken Experience, Hamburg Dungeon, Avatar Tales, The Theatre of the Oppressed. Performance is an art form that emphasizes the process, not only the final results, and the quality of " liveness" is the heart of performance studies (Schechner 2003). These cases are analyzed with through a matrix proposed in Section 6.2, dominating by three layers and three stages, to collect relevant design strategies and propose a meta-design framework.

# CS11_ Casa Batllo



Barcelona

Since 1906

www.casabatllo.es

**Type of Case**

Performative exhibitions, events

**Source of case**

Field research

## Description

Casa Batllo, located in the centre of the city, was designed by the revered Catalan genius, Antoni Gaudí, a representative of the Art Nouveau, who explored his interests in flowing shapes, patterns and colours with his inspiring imagination and poetic and artistic designs. His synthesis of animal shapes, vine-like curves, hints of bone and skeleton, and his use of lustrous coloured bits of glazed ceramic and glass create this masterpiece that will forever astonish its observers.

With the aim of capturing his limitless genius and decoding the architect's language, Casa Batlló has opted to make use of new technologies in a big way: they are including completely new content that combines augmented reality and virtual elements to offer a much more dynamic, captivating and surprising cultural visit concept and specific and modern user experience. AR technology facilitates the intuitive understanding and feeling of visitors in guided tours with the performative interpretation that updating according to visitors' perspective can revivify the scene or context, and clarify the complexity under the phenomenon.

In a virtual way, visitors can discover how the Batlló family would have lived in Barcelona in those days, they can explore the furniture and they can let themselves be carried away by the animations relating to the natural and organic shapes that allude to the various brilliant aesthetic and functional features of the building.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | The architecture Casa Batllo designed by Antoni Gaudí | AR audio guide tour experience illustrates what it was like when the owners lived there | Understand natural and organic shapes that allude to the various brilliant aesthetic and functional features of the building |
| **Narrative** | Digital contents and virtual elements to support AR guided tour, to capturing Gaudí's limitless genius and decoding the architect's language | Intuitive understanding and immersive exploration with the performative interpretation | Dynamic, captivating and surprising cultural visit concept and specific and modern user experience |
| **(Desired) Impact** | Enhance the visitors' experience under the special conditions of museums, such as artificial markers cannot be used, small, crowded rooms | A trip to the mind of Gaudí, with innovative and immersive rooms | Appreciate the boundless imagination of Antoni Gaudí pervades Casa Batllo |

**Strategies**

AR audio guide tour experience; touchable device; digital performativity

**Relevance**

Beyond faithfully restoring the house to its former glory, Casa Batlló has undergone a digital transformation, utilizing the full complement of tools popular in the art-tech space to create veritable immersive journey.

Image CS11 A: AR guided tour
Image source: https://www.casabatllo.es/en/news/casa-batllo-in-your-hands/

# CS12_ Sensitive Environment



Italy

Since 1994

https://www.studioazzurro.com/category/

opere/ambienti-sensibili/

**Type of Case**

Performative exhibitions, events

**Source of case**

Desk research

**Description**

Studio Azzurro is one of the first studios in Italy that has been working in the performative exhibitions for museums since 1999, such as the series Sensible Environment since 1994. By integrating different languages and skills, from photography to video, from graphics to interactive systems, they involved the viewer in a story of images and sensations. Stories that are told, "live" again whenever the viewer goes to visit them and puts them in motion, interacting and making himself the bearer of that story and its message.It is the spectator who activates them because without his gesture, his touch they do not live. The interactive component of the spectator, which in this case is almost a co-artist, is very strong. Without the viewer, the work does not make sense.

For example, An exhibition is designed with an interactive installation made of stone slabs (three vertical and a horizontal one) where some characters are projected; On the big screens immersed in the darkness, visitors can see ordinary people moving as if they were other spectators beyond the mirror. But just put a hand to the figure on the screen that the person approaches and puts himself in touch with the visitor in the flesh: he smiles and tells or moves to leave ectoplasmic trails of his movements. And as soon as you withdraw your hand, they withdraw as well. Each story – be it in words or images – comes from people whose experience of space and time is constrained on an everyday basis (convicts) or people who are linguistically impaired (deaf). The first search for an ideal reunion with the myth of our origins as they go over their genealogy, while the latter shape the space in front of them through the trails of gestures that describe elements from the animal and vegetable kingdoms.

In Studio Azzurro's art, sensitive images that are activated and come out of the limits in which technology forces them but above all interact with the viewer. Asked to get in touch with the characters to activate their stories, the viewer will activate his or her own as an echo, thus overcoming the formal value of the work to actually sink into the concept of origin. This process will revive such concept through the experience of relationship, thus contributing to produce a work precisely made of experience and not of sheer representation.

|  | **Context** | **Process** | **Echo** |
|---|---|---|---|
| **Theatrical Setting** | Sensitive environment with Interactive installation (video projection, monitors, sound) to create an immersive expressive scene | Interactive installation with monitor, and users' behavior as trigger for the encounter and storytelling | Real touch on the figure in video/ listen to the story.The unforeseeable effect of the whole process will be unfolded in the end |
| **Narrative** | Visitors are performers who trigger story and encounter with storyteller(virtual image) though gesture and posture | Metaphor/ The relationship between storyteller and user was predesigned or reinterpreted through the reaction (motion) of users' gesture and posture | User own echo through the encounter, and the sense is co-created with users |
| **(Desired) Impact** | Advocate for the concern and inclusion of the urban marginal population | interactive technology encourage visitor's active behavior and interpretation. | Social inclusion |

**Strategies**

Interactive technology; Sense is co-created by users; Storytelling provoke by motions and gestures; Simulate social and psychological interaction

**Relevance**

In the construction of these narrative spaces, dialogue and performance with the physical and material elements are transmitted through interactive technology to simulate social and psychological interaction.

Image CS12 A: In the beginning, and then by Studio Azzurro
Image source: https://m.museivaticani.va/content/museivaticani-mobile/en/collezioni/musei/collezione-d_arte-contemporanea/sala-12/studio-azzurro--in-principio--e-poi--.html

Image CS12 B: Miracle in Milan by Studio Azzurro
Image source: https://www.studioazzurro.com/category/opere/ambienti-sensibili/

# CS13_ The Museum of Tolerance



Los Angeles

Since 1993

https://www.museumoftolerance.com/

**Type of Case**

Performative exhibitions, events

**Source of case**

Desk research

**Description**

The Museum of Tolerance features  "The Holocaust Section", where multimedia technology are applied to expose the visitors to the history of World War II. Visitors will get tickets with different pictures of Jewish children on them as passports, the condition of the child will be updated throughout the museum tour. And at the end of the tour, whether the child survived or died in the Holocaust will be revealed. During the guided tour, visitors become witnesses to history or one part of it, which emotionally impact them. Furthermore, the museum presents visitors testimonies of Holocaust survivors in customized programs, with live volunteers who tell their stories and answer questions.

In addition, the museum features a "Tolerance center" that discusses issues of prejudice in everyday life, a Multimedia Learning Center, Finding Our Families – Finding Ourselves, a collection of archives and documents, various temporary exhibits such as Los Angeles visual artist Bill Cormalis Jr's "A" Game In The B Leagues," which documents through paintings, the Civil Rights movement during the segregation of coloured people in Major League Baseball, and an Arts and Lectures Program.

In this case, a specific role is assigned to each visitor and bring them a victim's perspective, which could emotionally engage to the history through being one part of it. Multimedia technology is applied to narrative, as well as lead visitors' the reveal the role's ultimate fate through setting suspense during the tour journey.

|  | **Context** | **Process** | **Echo** |
|---|---|---|---|
| **Theatrical Setting** | Exhibition with objects and videos about Holocaust | Understand the history through exhibition route and installations | An encounter with a historical event to experience the trauma in the history |
| **Narrative** | Role assignment on the ticket, visitors as Jewish children | The experience of a Jewish child with suspense (survive or not) | Empathy with the Jews |
| **(Desired) Impact** | Experience and learn the lessons of history A history of past oppressive history | revealing of the child's fate step by step during the visit | Deep understanding and reflection on historical events |

## Strategies

Role assignment through tickets; a changed perspective(from the third perspective to the first perspective); suspense; multimedia

## Relevance

People also get cards with pictures of Jewish children on them and at the end of the museum trip, it is revealed whether the child on the card survived or was murdered in the Holocaust.

Image CS13 A: The Museum of Tolerance
Image source: https://spectrumnews1.com/ca/la-west/news/2021/08/12/after-extended-pandemic-closure--museum-of-tolerance-to-reopen-thursday

Image CS13 B: Print and Read the journey of a Jewish child after the visit
Image source: https://www.tommihail.net/holocaust.html

# CS14_ Dialogue in the Dark



Worldwide

Since 1988

https://dialogue-experience.hk/en/homepage/

**Type of Case**

Performative exhibitions, events

**Source of case**

Interview with participants

## Description

Dialogue in the Dark is one of the world's most exciting life-changing experiences where visitors are guided by blind guides in absolute darkness. Founded by Dr Andreas Heineche in Germany in 1988, it is a social enterprise, led by visually impaired individuals. The sight is immediately taken away in the darkness, leaving visitors to solely rely on their other senses: hearing, smell and touch. It allows visitors to step into the shoes of a blind person, and into a world where the guide and their walking stick are the only things you can. One get a chance to experience daily environments of life like enjoying a walk in the park, taking a boat cruise or visiting a café in specially designed darkened rooms. Daily routines become exciting and a reversal of role is created where sighted become blind and Blind become sighted. Thus, a role reversal is created in this experience to generate empathy and advances social inclusion.

Dialogue in the Dark pushes you out of the comfort zone orienting you to a world without pictures. The Blind guides are masters of this environment and hence provide the visitors with a sense of security.   For more than 27 years, Dialogue in the Dark has been presented in more than 41 countries throughout Europe, the Americas, Africa and Asia. Millions of visitors have been led through the exhibition by thousands of blind individuals and learned to see in the darkness.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | The park, busy street, the market, cafe shop in darkness | With blind guide help, visitors could have a special experience in the dark | Participating behavior itself is a kind of authentic performance and exploration |
| **Narrative** | User as performer to experience the life of the blind | Has a fixed tour frame | Empathy, fear, helplessness, caution |
| **(Desired) Impact** | Experience the daily life of the blind/social inclusion | The feelings and situations varied for different users' encounter with room for free exploration | Social inclusion; cherish the original vision |

## Strategies

Perspective switch; Realistic dark environment for empathy; Relying on other senses

## Relevance

Visitors are placed inside a completely dark room. A visually impaired tour guide will guide visitors through the exhibit, where they will need to crossroads, buy groceries and complete other day-to-day tasks. Dialogue in the Dark is a unique experience that brings to light the important role played by the visually impaired in society and shows how their inability to see the world the way we do is not a disability, but a strength.

Image CS14 A: Dialogue in the dark
Image source: https://www.dialogue-se.com/what-we-do/dialogue-in-the-dark/

Image CS14 B: Dialogue in the dark
Image source: https://www.ecsite.eu/activities-and-services/resources/extra/dialogue-dark-discover-unseen

# CS15_ Head-Smashed-In Buffalo Jump



Canada

Since 1955

headsmashedin.ca

**Type of Case**

Performative exhibitions, events

**Source of case**

Desk research

**Description**

Head-Smashed-In Buffalo Jump is a World Heritage Site about a hunting method unique to North America that developed 1000 years before the adoption of bows and arrows, that is herding bison and driving them over a cliff to their deaths. The indigenous peoples dressing up as coyotes and wolves drove the bison from a grazing area to the "drive lanes". As the buffalo began to slowly pick up speed until their eventual full-out stride, these men would hold up the buffalo hides to create darkness on both sides of the path, so that the running buffalo couldn't see any light to enable their escape. Then, at full gallop, the bison would fall from the weight of the herd pressing behind them, breaking their legs and rendering them immobile. After falling off the cliff, the injured bison were finished off by other Blackfoot warriors at the cliff base armed with spears and clubs.  The bison carcass was used for a variety of purposes, from tools made from the bone to the hide used to make dwellings and clothing, which increased the cultural complexity of the local society.

The cliff itself is about 300 metres long, and at its highest point drops 10 metres into the valley below. The site was in use at least 6,000 years ago, and the bone deposits are 12 metres deep. The museum was built underground in the cliff, In order to protect the site that had not yet been archaeologically excavated and to convey the succession of events of bison jumping--the narrative of running, killing, butchering, and preserving the kill. After entering the building at the cliff edge with elevators, a pathway emerged conducting visitors to the primary jump site, where visitors will find this precipice as irresistible as the real one outside. It encourages visitors to "step into" the material circumstances and the imagined mindsets of pre-contact "Indians"    or to psychologically encounter a bison careening to its death to understand its fear, helplessness and dilemma at that moment.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Head-Smashed-In Buffalo Jump Interpretative Centre Built into the ancient sandstone cliff in a naturalistic fashion | Physically situating visitors at the brink where animal and human worlds met | Visitors may find this precipice as irresistible as the real one outside |
| **Narrative** | User as performer to experience both the perspective of indigenous and a bison | Visitors step into the imagined mindsets of pre-contact indigenous or to psychologically encounter a bison careening to its death | Authenticity; Understand the succession of events of bison jumping, including running, killing, butchering, and processing the carcass |
| **(Desired) Impact** | Psychological encounters with the Other and their culture while protecting the site that had not yet been archaeologically excavated | A dialogue with the site and encounter with the Other | Appreciate cultural heritage mythologically, geologically, archaeologically, ethnographically, and historically |

## Strategies

Space design to create changes on visual angle and body perception based on the dynamic relationship between space and behavior; Psychological encounters with the Other

## Relevance

Cultural pluralism requires encounters with the Other. The performative exhibition physically situates visitors at the brink where animal and human worlds met institutes a dialogue with the site mythologically, geologically, archaeologically, ethnographically, and historically, encouraging intercultural hermeneutics. Special events and native festivals are known throughout the world for their colour, energy and authenticity.

Image CS15 A: A replica of the buffalo jump greets visitors as they enter the Head-Smashed-In Buffalo Jump Interpretative Centre
Image source: https://www.zenseekers.com/story/run-pack-head-smashed-buffalo-jump
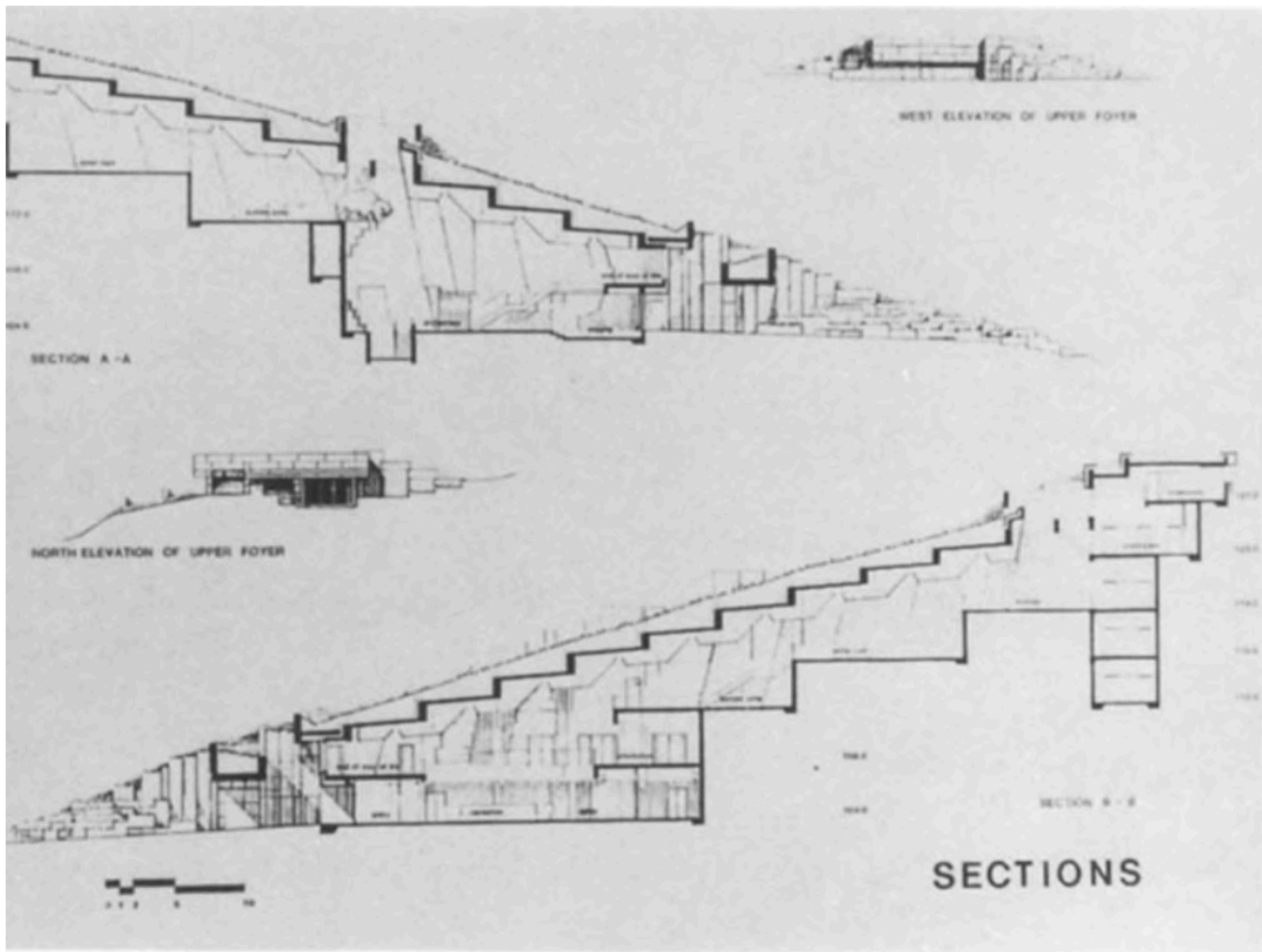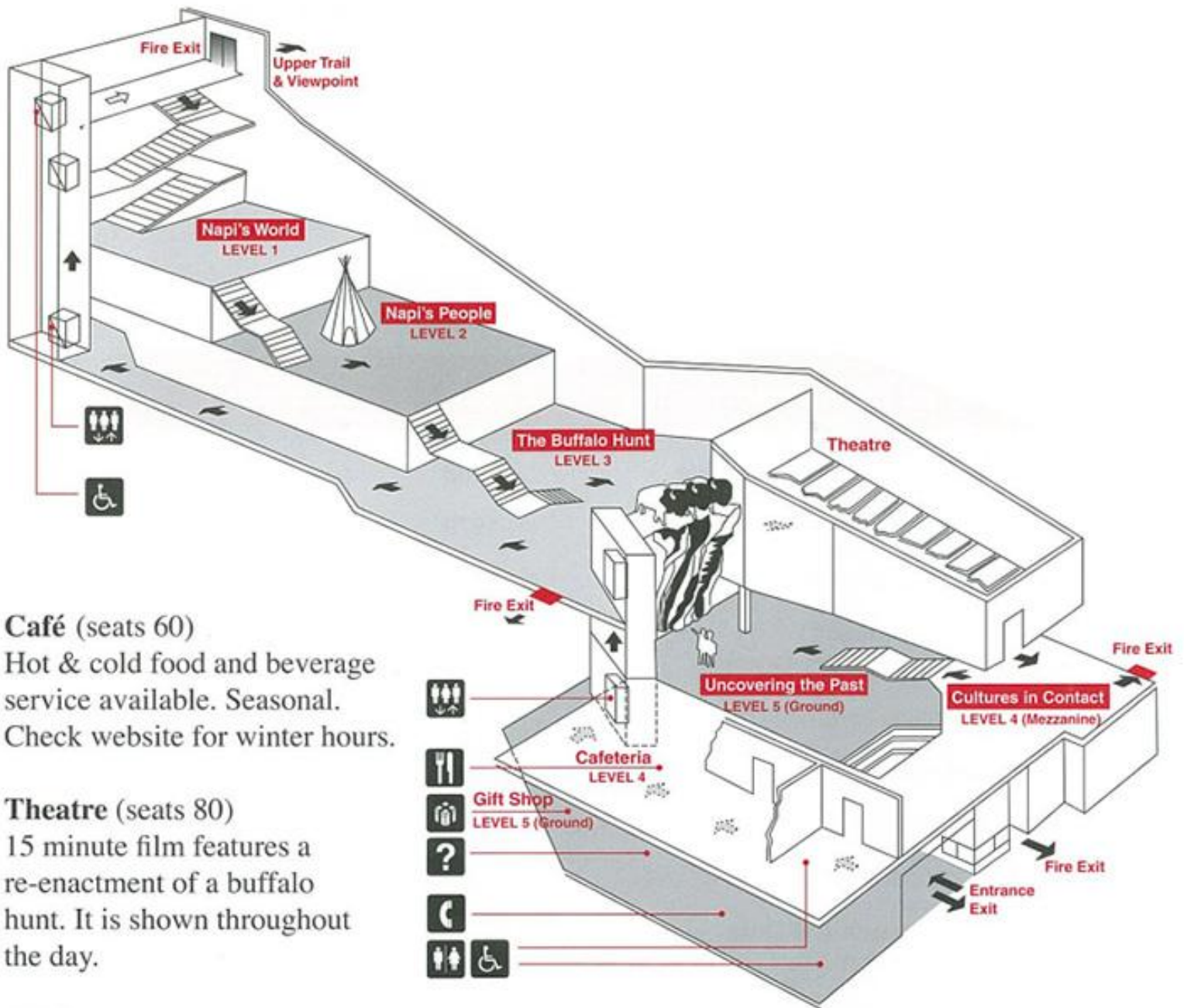
Image CS15 B: The interior of Head-Smashed- In-Buffalo Jump Interpretive Centre
Image source: Taken from paper Performing and the Real Thing in the Postmodern Museum Performing and the Real Thing in the Postmodem Museum(Davis 1995)

Image CS15 C: The interior of Head-Smashed- In-Buffalo Jump Interpretive Centre
Image source: https://crackmacs.ca/tourism/head-smashed-in-buffalo-jump-guide/

# CS16_ Skansen Museum



Stockholm

Since 1891

skansen.se

**Type of Case**

Performative exhibitions, events

**Source of case**

Field research

**Description**

Skansen is the first open-air museum and zoo in Sweden and is located on the island Djurgården in Stockholm, Sweden. It was opened on 11 October 1891 by Artur Hazelius (1833–1901) to show the way of life in the different parts of Sweden before the industrial era. 150 houses from all over the country had been shipped piece by piece to the museum, where they were rebuilt to provide a unique picture of traditional Sweden. Only three of the buildings in the museum are not original and were painstakingly copied from examples he had found.   There is also an open-air zoo containing a wide range of Scandinavian animals including the bison, brown bear, moose, grey seal, lynx, otter, red fox, reindeer, wolf, and wolverine. There are also farmsteads where rare breeds of farm animals can be seen. Skansen is a Sweden in miniature. It represents a full replica of an average 19th-century town, in which craftsmen in traditional dress such as tanners, shoemakers, silversmiths, bakers and glass-blowers demonstrate their skills in period surroundings. There is even a small patch of growing tobacco used for the making of cigarettes. An important part of the work of Skansen is not only to demonstrate traditional skills but also to keep them alive through practical use. Here the different and sometimes long-existing cooperation with external partners - such as crafts organisations - play an important role. In the summer there are displays of folk dancing and concerts.

Skansen should make educational programmes and activities for the general public and should operate with engagement and joy as a national meeting point. The 'overall' vision, the guideline for the work of Skansen is to be a world-class open-air museum that is a joy to visit for everyone. The core of the educational work in Skansen is the dialogue with the guests (all visitors are named and seen in Skansen as guests). The personal interaction between

the guest and the educator is of the greatest importance. Skansen is attracting around 25,000 visitors each weekend. It is one of the most famous traditional and ethnographic open-air museums in the world and could be described as "a kind of archetypical mother to all open-air museums, a perpetual starting point for all discussion.

| | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | The authenticity of the mis-en-scene | Provide maps/ touchable objects/ personnel are friendly and supportive | Interesting, curiosity, fun and education |
| **Narrative** | Visitors as performers seem to have traveled to ancient times to explore local culture | Complex of services, visitors follow the map to explore and interact freely with people there to create their unique experience/ some special festival | Not in real life, but a representation of the past form and lifestyle, performing the history |
| **(Desired) Impact** | Preserve and present vividly the specimen of rural culture in Scandinavia; shorten the distance between people and culture by encouraging touching and involvement | The map present a frame, and all the steps and interaction during exploration are personalised | Experience and understanding of past lifestyles, and the happy time of the old age |

**Strategies**

Real, natural, living, immersive mis-en-scene, emphasising dialogue and communication

**Relevance**

Skansen is the oldest institution of this kind and has the broadest experience and programs in presenting traditional and ancient handicraft skills and educational activities for different target groups. It also keeps the liveness of traditional lifestyle by performance and education.

**STADSKVARTEREN**

1 Restauration Gubbhyllan,
  Tobaks- och Tändsticksmuseum
2 Krogen Stora Gungan
3 Stockholms Glasbruk
4 Snickerifabriken
5 Mekaniska verkstaden
6 Krukmakeriet
7 Skomakeriet, Kammakarverkstaden
8 Sparbanken
9 Bageri
10 Garveriet
11 Bokbinderiet, Kryddboden, Arbetar-
   bostaden, Gravörverkstaden och
   Sadelmakeriet
12 Kyrkoherdens lusthus
13 Boktryckeriet, Boktryckeribostaden
14 Järnhandlarens hus
15 Guldsmedshuset, Tapetserarverkstaden
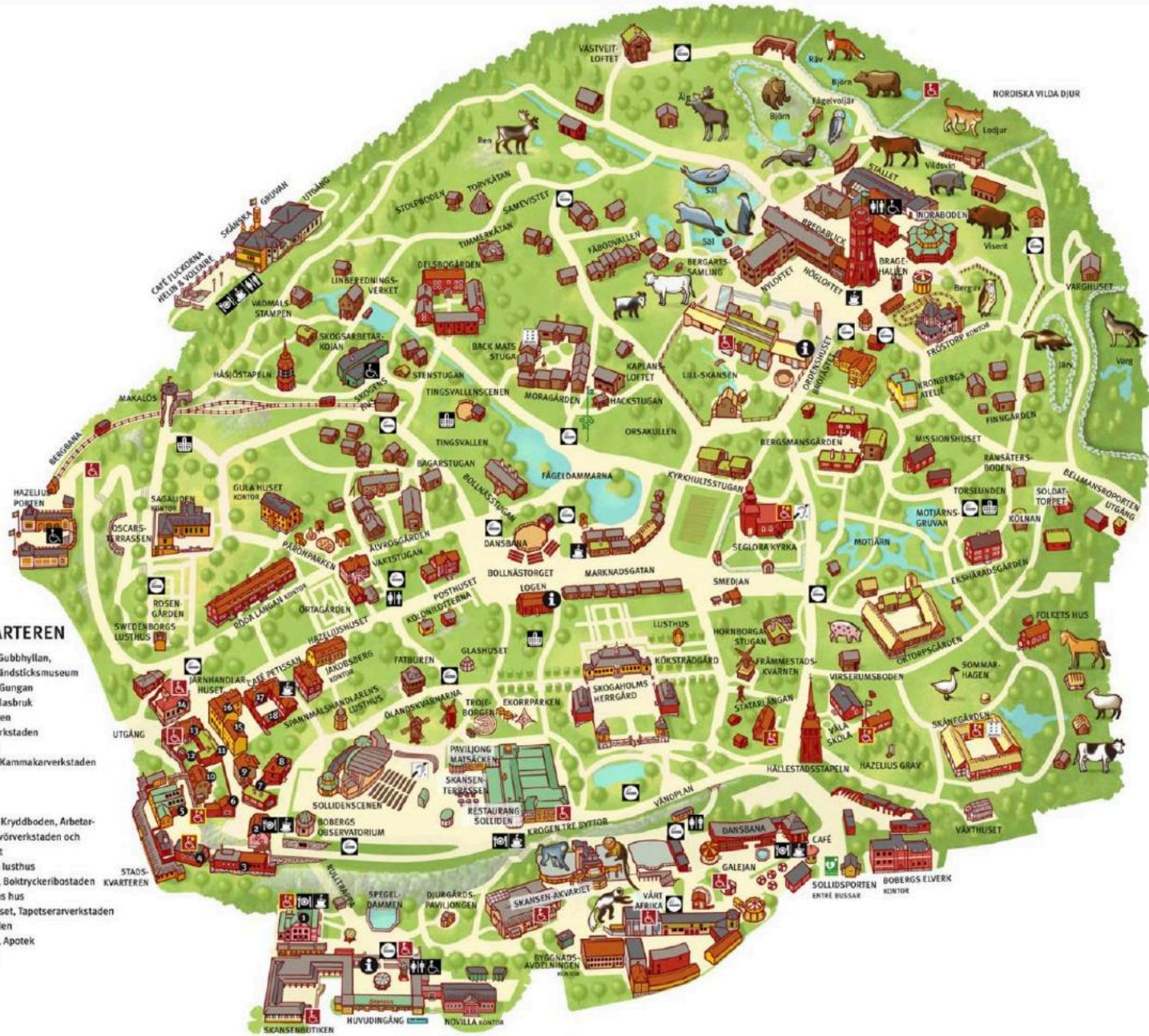16 Tottieska gården
17 Café Petissan, Apotek
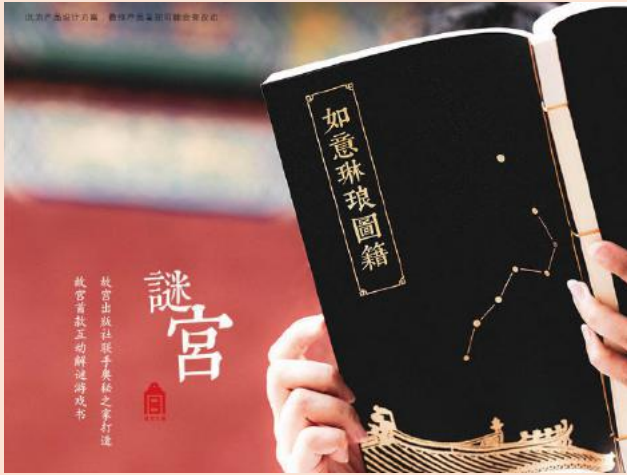18 Plåtslageriet

Image CS16 A: The map of Skansen Museum
Image source: https://www.skansen.se/en/map-of-skansen

Image CS16 B: Skansen Museum
Image source: https://www.skansen.se

# CS17_ Mysterious Palace

Beijing

Since 2019

https://www.dpm.org.cn/
journal_detail/248613.html

**Type of Case**

Performative exhibitions, events

**Source of case**

Desk research

**Description**

With an original intention of integrating historical and cultural knowledge with the game process, a puzzle game Mysterious Palace was designed by Palace Museum to engage visitors with an immersive on-site tour to explore the history and culture of the Forbidden City for two hundred years ago. The storyline of Mysterious Palace is introduced as fiction, but the core knowledge of the characters, context, architecture and history involved were thoroughly verified. Adhering to the basic principles of respecting history, the existing documents and historical archives were sorted out, especially with reference to a large amount of cultural relics information preserved by the Palace Museum.

In 1766, a royal painter who had died in the palace left a legacy book with many incomprehensible things inside. So that the book was called "useless book" and forgotten gradually with its whereabouts unknown. However, in the palace, there is a rumour that the book actually hides the mystery of the whereabouts of treasures, calling it a thing that can change destiny. The protagonist, Zhou Ben, is a third-class painter in the palace, who accidentally found this book and decided to find treasures. The treasure hunt journey is destined to be quirky, a more complicated court battle hidden behind it is waiting for him. From that moment you open this book, your destiny has passed through time and space, and quietly connected with the fate of Zhou Ben. Mysterious Palace contains more than 30 interlocking puzzle tasks. The interactive reading of a Chinese traditional stylebook and a mobile application, together with the key clues hidden in 18 props, allows players to make choices in the game, to influence the plot, and even to determine the fate of the protagonist.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | The authenticity of the Forbidden City | Provided various decryption tools and clues, as well as application to guide visitors in their exploration | Multiple visits to Palace Museum for playing this game |
| **Narrative** | The role and its mission is assigned to visitors to explore Palace Museum | Fictional storyline with more than 30 interlocking puzzle tasks connects the knowledge about artefacts and the palace, allowing players to make choices in the game; The interactive exploration guided by a mobile application | Each choice made by visitor could influence the plot, and even determine the fate of the protagonist. |
| **(Desired) Impact** | Engage public in a gamified way to learn the knowledge about cultural heritage | The map present a frame, and all the steps and interaction during exploration are personalized | Learn the cultural connotations in an immersive way stimulate public's curiosity and love for traditional culture |

## Strategies

As integrated systematically into a game on the mobile application, the knowledge about artefacts and the palace is connected and augmented; The role and its mission is assigned to visitors and brought them two hundred years ago, and accordingly, their choice and exploration will influence the storyline like interactive drama.

## Relevance

This gamified experience combined virtual narrative and real artefacts. Visitors could follow the instruction on the application, perform in an interactive drama, and learn history through active exploration rather than passive interpretation. The storyline and plots could change according to visitors' choice, so as to bring an immersive sensation.

Image CS17 A: Decryption tools and clues
Image source: https://www.dpm.org.cn/journal_detail/248613.html

Image CS17 B: Decryption tools and clues
Image source: https://www.dpm.org.cn/classify_detail/251399.html

# CS18_ Heineken Experience



Amsterdam

Since 1991

www.heinekenexperience.com

**Type of Case**

Performative exhibitions, events

**Source of case**

Field research

**Description**

The Heineken Experience, located in Amsterdam, is a historic brewery and corporate visitor centre. The industrial facility was built as the first Heineken brewery in 1867 and opened to the public as a brewery tour in 2001. In renovating this visitor experience, the brewery tour was designed to educate the public on the process of pilsner brewing as well as to bring the Heineken product and brand to life. The immersive experience of the beer production line is designed to bring back the connection with beer-making, and the history of Heineken, to help people see it, touch it, taste it.

In the Heineken Experience, Users enter the experience as wheat grains and learn about the history and brewing process of Heineken beer step by step through interactive devices, such as applying the height changing in the elevator to experience the soaking perspective and using a huge beer gelatinizer to explain the gelatinization phenomenon of wheat grains, and inviting visitors to stand on the interactive device and shake together to understand masher and the saccharification process, and to experience the process of filtering. This interactive design takes visitors into a mesmerizing giant beer bottle, lures them to the bottling line at the Heineken factory, and transports them to every corner of the world where they can enjoy Heineken beer. In the end, visitors can finish the experience with a glass of brewed Heineken.

The immersive experience was created by various interactive technologies. For example, the interactive sound design not only applies an ambient soundtrack but also effectively utilizes

acoustics to intensify the spatial structure that navigates the audience in the interaction and stabilizes the visual effect. 4D projections are used to simulate the perspective of beer being brewed, with simulated motions like swing and falling into the water.

| | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Historic brewery with industrial facilities renovated into interactive installations | The dynamic relationship between body and space create an immersive perspective | A shocking impression created by matching space design, interactive animation projection and sound design |
| **Narrative** | Visitors enter the perspective of wheat grains | Step-by-step narrative simulate the process of pilsner brewing | Understand detailly the process of pilsner brewing and the history of Heineken |
| **(Desired) Impact** | Bring the Heineken product and brand to life | Extremely immersive and enjoyable experience created with various interactive technologies | Impressed by the Heineken brand stories and their creativity |

## Strategies

Changes on visual angle and body perception based on the dynamic relationship between space and behavior; Ambient interaction; The perspective of wheat grains

## Relevance

The Heineken Experience is a self-guided interactive journey to learn the process of brewing simulated from the perspective of wheat grains being inside the barrel. The authentic interiors and old copper pots could provoke visitors' curiosity to probe into the remnants of the former brewery and get a first-hand feel for the brewing process when they peek into large copper kettles, stir the water in a massive barrel and grind barley.

Image CS18 A: Large copper kettles
Image source: https://benic360.com/heineken-experience/
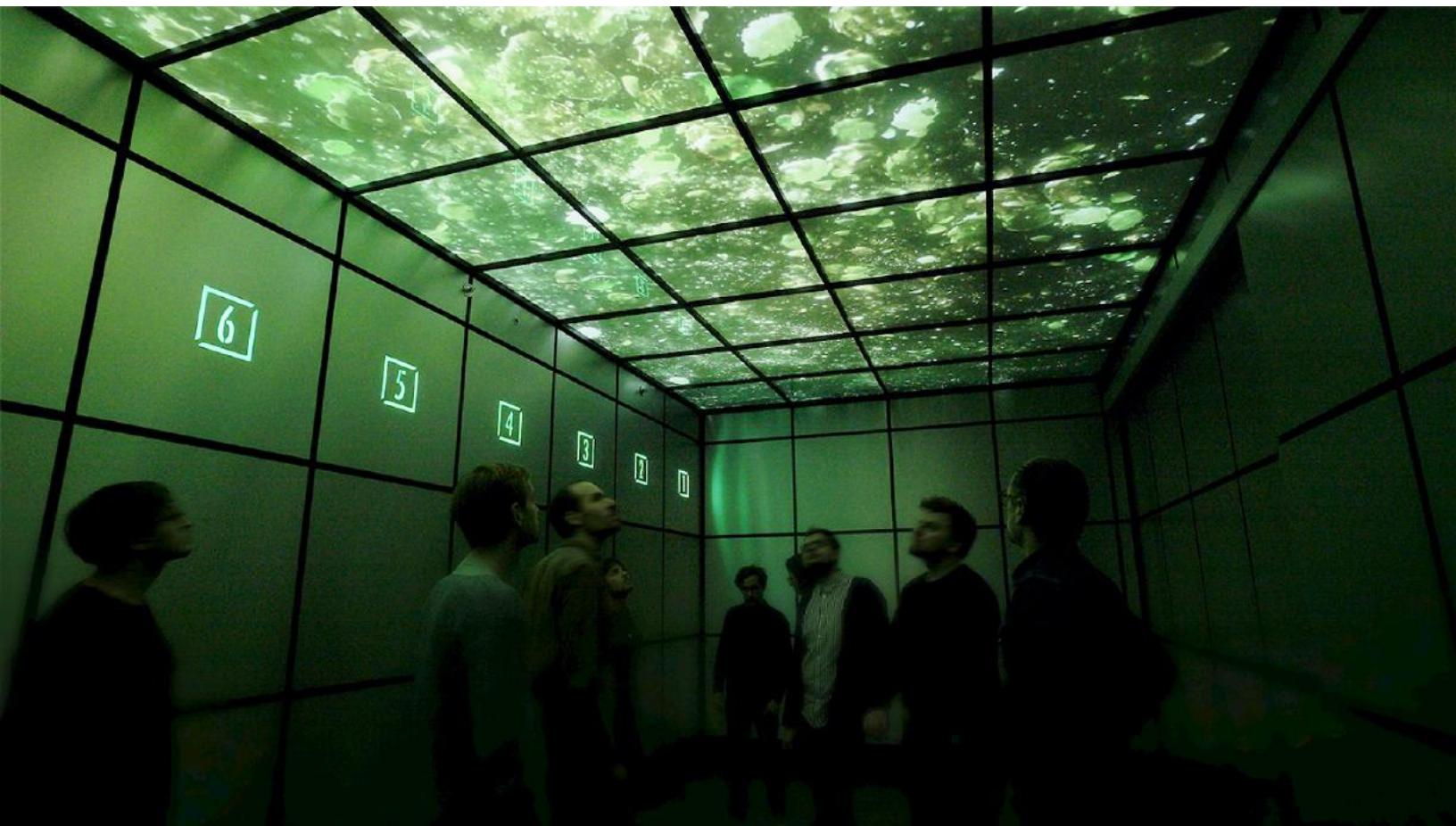
Image CS18 B: Heineken experience
Image source: https://nvsvy.com/HEINEKEN-EXPERIENCE

# CS19_ Hamburg Dungeon



Hamburg

Since 2000

https://www.thedungeons.com/hamburg/

**Type of Case**

Performative exhibitions, events

**Source of case**

Interviews with visitors

**Description**

Built in 2000, the Hamburg Dungeon is a tourist attraction from a chain including the London Dungeon and Berlin Dungeon. This actor-led, interactive experience provides a journey through more than 600 years of Hamburg's real horrific history, including eleven exciting shows and two fun rides. Hamburg Dungeon is a special Speicherstadt museum consisting of a chamber of horrors, a theatre and a theme park, where visitors could travel back in time and experience Hamburg's Great Fire, floods and the agony of historic torture methods in a 90-minute tour.

Everything is meticulously designed down to the last gruesome detail. With its frightening tricks of technology, startling special effects and professional actors, visitors could explore the depths of Hamburg Dungeon as you relive the stories of the Black Plague, the Great Fire, and the Inquisition. The Torture Chamber show is based on the interrogation of those thought to be smuggling to defy the 18th-century Napoleonic invasion. Visitors have to find their way through the terrible Great Fire of Hamburg that devastated much of Hamburg in 1842. There is a recreation of a Plague-ravaged Hamburg street, where the effect the killer disease had in the city in 1664 is animated. The Labyrinth of the Lost is a mirror maze. The visitor stands in an Inquisition court where they are accused of sins against God. The punishments are always harsh and the court is unforgiving as some of the darkest moments of the country's history are played out. The story of the life of the infamous pirate Klaus Störtebeker, who used to plunder the Baltic and North Seas, is told via a brief video. Visitors are then taken on to a mock pirate ship to help fight in a nautical battle before witnessing the execution of the famous pirate.

Hamburg used to be prone to the terrible flooding, with one of the worst being on Christmas Day 1717. Visitors are taken on a boat ride which is designed to look like a small raft to take them through the carnage of the city and to safety. And the graphic exhibition and Cholera show depict the cholera epidemic in 1892 which wiped out over a third of the population of Hamburg.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | A chamber of horrors, a theatre and a theme park | Actors, special effects and frightening tricks of technology is well-designed to lead visitors | The audience naturally expresses fear and the experience seem to be very realistic, as if they have entered a movie |
| **Narrative** | Interactive experience that visitors take the role of prisoner | The experience of a prisoner in Hamburg Dungeon: eleven exciting shows and two fun rides | Security and fear coexist |
| **(Desired) Impact** | The scary side of history in Hamburg ( Interactive experience for entertainment) | The reaction of visitors are predicted and guided by performer | Experience of reappearance of historical events |

## Strategies

The extreme exquisiteness of Mise-en-scene; frightening tricks of technology, startling special effects and professional actors

## Relevance

The Hamburg Dungeon brings together an amazing cast of actors, special effects, stages, and rides in a truly unique and exciting walkthrough experience that visitors can see, hear, smell, and feel. Visitors could become part of the action and, at times, even the lead role.

Image CS19A: Torture Chamber
Image source: https://www.thedungeons.com/hamburg/en/

Image CS19B: Inquisition court
Image source: https://www.hamburg.com/museums/11750380/dungeon/

# CS20_ Avatar Tales



Beijing

2018

https://chez-company.org/projekt/avatar-tales

**Type of Case**

Performative exhibitions, events

**Source of case**

Desk Research

**Description**

Avatar Tales is a gamified tour in the art district 798, Beijing, that combines live streaming with reality. It investigates the monumental construction project and the recent changes in and around 798 in an "archeology of the present", explores stories behind the buildings' facades and stories of local people, as they are historical witnesses and an important part of art district 798. The word "Avatar" originally described a god or goddess descending into earthly spheres. In this experience, a performer take the role of Avatar, a network substitute, an executor and messenger who walks in art district 798 along the roughly planned route, and delivers live information to other spaces via video and audio, while audiences in other spaces can participate in reading and dialogue.

In the first phase, participants sitting together indoors can experience this virtually through the screen and send instructions to the performer, to interfere and change her live presentation. In the second phase, for those spectators willing to enter the real space, it provides options to track her down in 798 and join the game at one of the stations that have been set up for this purpose. Participants follow the performer's footsteps and explore together to keep "presence" at this moment. This narrative was compiled from the common experience of virtual reality and the audience, a collective composition between people and the Avatar. In the third phase, Avatar will meet all the participants and dance together in art district 798, and then every participant could explore the district by themselves like Avatar or the local.

|  | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Live steaming; art distract 798 | The recent changes in and around 798 will be reveal through route map; stories behind the buildings' facades and stories of local people | Encounter with reality (people and place) through avatar's perspective and by user themselves(in a fresh way) |
| **Narrative** | A virtual role Avatar and her perspective was created as a shared media connecting different people and space/ user as audience that could intervene performers' behavior, or join the performer | Avatar is the guide that connect different space and people/ Story preset in route map/user can use app to watch video, follow and join | co-created gamified experience and memory |
| **(Desired) Impact** | The possibility to reconcile the contradiction between narratology and the interactivity of digital media in the era of live steaming | Technology make the open narrative possible with a semi-structed framework | The sense of co-existence and presence |

## Strategies

Interactive technology; perspective convention; from first perspective to the third perspective; provide a unique perspective and uncertain results//sense of absurd

## Relevance

The Hamburg Dungeon brings together an amazing cast of actors, special effects, stages, and rides in a truly unique and exciting walkthrough experience that visitors can see, hear, smell, and feel. Visitors could become part of the action and, at times, even the lead role.

Image CS20 A: Avatar Tales trailer
Image source: https://chez-company.org/projekt/avatar-tales

Image CS20 B: Participating together indoors
Image source: Capture from video
https://www.youtube.com/watch?v=3koy5JF_M_E&ab_channel=ChezCompany

Image CS20 C: Avatar Tales
Image source: https://www.douban.com/event/30455267/

# CS21_ The Theatre of the Oppressed



Brazil

Since 1970s

https://en.wikipedia.org/wiki
/Theatre_of_the_Oppressed

**Type of Case**

Performative exhibitions, events

**Source of case**

Desk Research

**Description**

The Theatre of the Oppressed is a forum theatre first experimented by    Augusto Boal within the 1970s, utilizing theatre as implies of advancing social and political alter. It begins with the crafting and performance of a short play that dramatizes real situations faced by the participants and ends with the protagonist(s) being oppressed. After the first performance, the play or scene is repeated with one crucial difference: the spectators become "actors" and can at any point yell "freeze" and take the place of an actor to attempt to transform the outcome. In spite of the fact that the acting is fiction, the onlookers learn much from the sanctioning indeed since the fiction mimics real-life circumstances, issues, and arrangements. Forum theatre offers a chance to practice for transformation and a "safe space" to rehearse for social change.

Forum theatre endeavoured to fix the conventional audience/actor segment and bring a group of onlookers individuals into the execution. Forum theatre was created in a setting in which it was exceptionally clear what the persecution was, who was persecuted and who the oppressors were. In case and when the abuse has been toppled by the spectators, the generation changes once more: the spectators presently have the opportunity to supplant the oppressors, and discover other ways of challenging the abused character. Forum theatre is encouraged by somebody called a Joker, who locks in the spectators both on and off organize in discourse all through the method. After a mediation, the Joker may inquire, "Did this work?", "Was this realistic?", "Can you are doing this in genuine life?"    Forum theatre brings an immersive way to watch and intercede into "break the oppression".

In Forum Theatre, the group of onlookers were energized to not as it envisioned alter but to really hone that alter, by coming on arranging as 'spectators' to supplant the hero and act out an intercession to "break the persecution." Through this handle, the member is additionally able to realize and encounter the challenges of accomplishing the changes he/she proposed.

| | Context | Process | Echo |
|---|---|---|---|
| **Theatrical Setting** | Forum theatre | A Joker, who locks in the spectators both on and off; Props | Spectators who want to have input into the show are encouraged |
| **Narrative** | A short play that dramatizes real situations faced by the participants and ends with the protagonist(s) being oppressed | The spectators become "actors" and can at any point yell "freeze" and take the place of an actor to attempt to transform the outcome | co-exploration with distinctive courses of action |
| **(Desired) Impact** | Advance social and political alter | Fix the conventional audience/actor segment and bring a group of onlookers individuals into the execution | make spectators create their possess boldness and makes them want an activity for alter in genuine life |

**Strategies**

Forum theatre as a viable instrument of inventive activism, valuable for producing mediations, as mediation itself, and for building common key systems for developments

**Relevance**

Forum theater is an effective tool of creative activism, useful for generating interventions, as an intervention itself, and for building common strategic frameworks for movements. Ideally, participants will be proactive and have the courage to break oppressive situations in real life since they feel much more prepared and confident in resolving the conflict.

Image CS21 A: The Theatre of the Oppressed
Image source: https://mahtab04.wordpress.com/2015/09/16/augusto-boal/

# Part 2: Developing key concept: Performative Cultural Service

## Chapter 5: Hypothesis: Performativity as a design strategy for designing cultural services

5.1 Bridging up service design discipline and performance studies
5.2 The mechanism of performance in sense-making and impact-creating
5.3 Proposing a new concept - Performative Cultural Service
5.4 Performative Cultural Service in a co-produced process
5.5 Hypothetical direction for framing the concept

Abstract:
This chapter connects all the information gathered in Part 1, and identifies performativity as a design strategy for designing cultural service in museums. After the comparative analysis between service design discipline and performance studies, this chapter aims to propose a new concept "Performative cultural service" that applies the knowledge from performance studies to service design. If regard cultural performance as a communicative framework for the specific community, we may recodify the communicative part of the cultural service to improve its ability in sense-making. Namely, if we regard cultural service design as a sense-making activity, performative strategies could be introduced to improve the sensitivity of visitors' experience. After defining this concept by illustrating its features, in this chapter, hypothetical direction for framing the concept "Performative cultural service" are identified.

## 5.1 Bridging up service design discipline and performance studies

According to Huizhu(2016), performativity works through cultivating or guide the subject's sensitive richness, which includes not only the five senses like eyes can feel the beauty of the form, but also the so-called spiritual senses, practical senses and the senses of humanity. As stated by Jackson, the concept of performative is highly associated with a "reality-making capacity".In this section, a hypothesis is proposed as a new concept "Performative Cultural Service", that connecting performativity to cultural service design.

From anthropologic perspective, both performance and service are approaches for human communication and interaction . Blomberg & Darrah(2015) extend the concept of service through connecting anthropology and service design. service broadly construed have always characterized societies, but many of them are not included in contemporary language. The generalized concept of service could be understood through daily practices people performance in various social contexts. For example, a meal cooked by a mother could be regarded as a service provided by a family member. While performance theory is also associated with daily life, and taken as an effective language for social communication.

Performance theory has already been applied in design discipline. In computers as theatre, Laurel(2013) metaphorized human-computer interaction as performances, and contributed to interaction design through analogy. While, service script and role-playing has been used for service prototyping or training service personal frontline to interact with customers in a specific manner.
Service and performance are closely linked, and services themselves have been widely described as "performances". Fisk& Grove(1992) proposed a framework of service marketing from the perspective of performance, in which services are seen as performances, front-end service personnel as actors, the service setting as the stage on which the service is performed, products used in the services as props and the business process of the service as the script.

The metaphorical depiction of behavior as drama is the basis for a distinct model of human interaction that offers insights most forcefully when examining face-to-face interactions among individuals (Brissett& Edgley 1990). As such, it is particularly relevant as a means to describe service encounters. As a sociological school of thought born from the symbolic interactionist paradigm, the behavior as drama metaphor has generated wide attention. Writers such as Kenneth Burke

and R.S. Perinbanayagam (1985), have contributed much to the development of the dramaturgical perspective. Underlying their observations is the tacit understanding that people are symbol users who interact with each other based upon the meanings they assign to the sundry elements present at any behavioral setting. Dramaturgy, then, is greatly concerned with the broad issue of communication, both discursive (speech and language) and nondiscursive (gestures, clothing, and other objects), and the connection between the two (Brissett& Edgley 1990). Definitions of reality emerge as action occurs and those present strive to make sense of behavior situations. Social reality, then, is not simply like drama, it is drama in so far as it a discourse involving articulation, definition and interaction (Perinbanayagam 1974,).

The application of the drama metaphor to behavior is probably best represented in the scholarly efforts of Goffman (1974), and most readily in his work, The Presentation of Self in Everyday Life. Goffman describes social behavior as theatrical "performances" in which "actors" present themselves and their actions in such a manner as to fashion desired "impressions" before an "audience." During interaction actors continually adjust the expressions which they "give" and "give off" in the context of a "front region." To a large extent, the success of the actors' front region performance   is enhanced by rehearsal in "back regions," away from audience's view. Here critical aspects of actors' presentations are planned and practiced to arrive at a general coherence among the dramaturgical elements necessary to staging a believable performance. Through it all, however, is the realization that performances are fragile processes that are easily undermined by the most minor of mishaps. The role of the audience in developing and maintaining a definition of an interactive situation cannot be ignored. The audience's evolving expectations and continuous communication (verbal and nonverbal) of its responses to a performance as it unfolds provide the actors with needed information to guide their behavior toward a desired outcome. While the meanings and interpretations that an audience assigns to a behavioral encounter may be partially a function of previous learning, their validation occurs during or following the interaction. In other words, meanings are not absolute or static characteristics of the world, but are the result of a continuous social process (Burke 1945). Further, it is important to note that this negotiation of a definition of the situation occurs, whether or not it is by design, since all behavior is ostensibly expressive in nature (Zicklin 1968). Actors may vary with respect to their awareness of the dramaturgical character of behavior; being aware simply enables one to transform the impression formation character of his/her behavior to impression management (Miller 1984).

Meanwhile, theater and service represent two different spatial and dynamic modes in the experience industry(Figure 5.1.1). As traditional theater has a" forth wall", an invisible wall of a set through which the audience sees the action of the play, he theater space is divided strictly into two parts, that actors are main mobilizers performing on the stage while audiences sit quietly in the auditorium. While the environment of some services is more inclusive, the two in-service encounters are interactive relationship without a demarcated line between them. Therefore, users in a Performative Cultural Service could also conduct physical involvement in a realistic environment by reacting, responding, and co-creating to change or influence the experience. If not taken into account applied theatre, Performative Cultural Service could better engage users physically than drama in a realistic environment, allowing visitors to react, respond, and co-creating change or influence the experience.
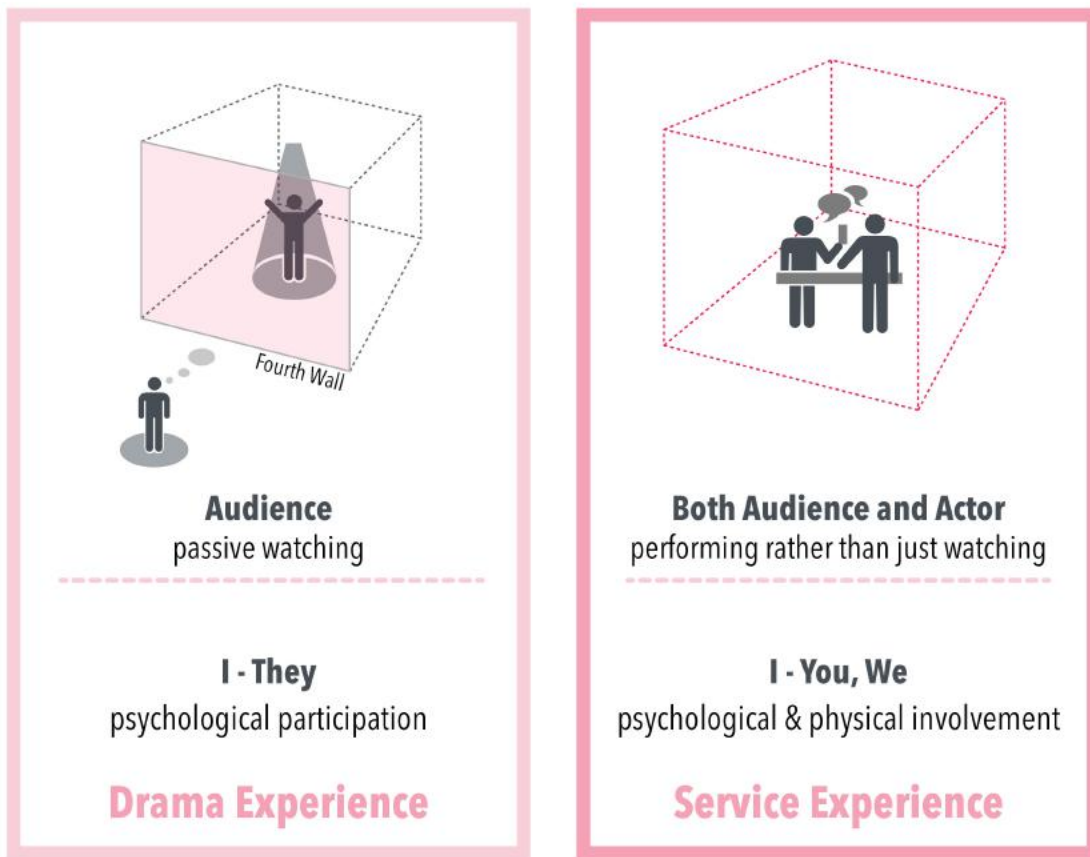


**Figure 5.1.1. Comparing two experience mode.**

## 5.2 The mechanism of performance in sense-making and impact-creating

As an interactive and intuitive language, performance could coordinate all the elements systematically, from the physical environment to human senses, from the narrative to emotional resonance, to achieve an optimized and impactive experience. And this section starts from questioning how playwright cope with codes in a performance to creating meaning. According to Bauman (1984), According to Bauman (1984), performance are used to accomplish large-scale communication through a variety of codes and channels, in which the shared part is called "shin in the frame of experience." So ordinary or extraordinary experiences could be transformed into meaningful signs and messages, through which groups can stage, display, and explain social experiences (Bakhtin 1968). These principles of transformation of meaning includes repetition and variation, metaphor and metonymy, condensation and exaggeration, juxtaposition and reversal , Increase and selectivity, multiplication of activity, disassembly of parts, and manipulation of social categories (Bauman 1984). And this meaningful signs and messages can be convey, according to Huizhu(2015), by theatrical settings and narrative arrangements.

However, As stated by Colebrook(2002), art may well have meanings or messages, but what makes it art is not content but its affect, the sensible force or style through which it produces content. The second question in this section is why a performance can create impact? What is the principles or mechanism of its impact-creating?

Firstly, the social function of performance indicates its ability in impact-creating. Performance provide a situation that enables one to enter the other's attitude and experience and start to look at itself from other's perspective(Bauman 1984, Singe 1955), thereby to enhance reflexivity, self-awareness and social identity. Therefore, the impact of performance is co-created with audiences, through internal interaction and communication. The impact implies the participation by audiences through interpreting or re-interpreting and even re-generation some similar parts of meaning system embedded in audiences' mind. Participatory sense-making defined by Jaegher and Paolo(2007) is "the coordination of intentional activity in interaction, whereby individual sense-making processes are affected and new domains of social sense-making can be generated that were not available to each individual on her own." (Jaegher& Paolo, 2007, p.497) This definition indicates that what undermines the sense-making is not the lack of expressiveness, but the

ongoing engagement that has been unhinged. So she introduced the concept "coordination", like patterned behavior such as synchronization, mirroring, anticipation, imitation, to connect temporal aspects of interaction and their consequences for joint and individual sense-making. Meanwhile, in The Structure and Deconstruction of Drama, Sun(2016) proposed 5 types of aesthetic psychology that reveal the principles of impact-creating, including Internal imitation, Empathy, Aesthetic distance, Co-creation with imagination, Psychological time and space. With these principles, the directors are able to engage audiences and their inner activities.

While in The Structure and Deconstruction of Drama，Huizhu (2016) proposed 5

types of aesthetic psychology that reveal the principles of impact-creating, including Internal imitation, Empathy, Aesthetic distance, Co-creation with imagination, Psychological time and space. With these principles, the directors are able to engage audiences and their inner activities.

1 internal imitation
Internal imitation refers that the muscles, breathing, and circulatory organs in spectator's body imitate or mimic simultaneously the actor to produce a sense of movement and change. Character movements, especially intense conflicts cause strong internal imitation. To give a strong sense of aesthetic pleasure, the positive conflicts will be used to trigger audience's internal imitation. And then, through the "common feeling" of fighting and suffering together with the heroes in the play, audience would their body and mind have become noble and pure, and spirit has been sublimated, that is the so called "catharsis" .  The "Three S Principles" in drama, suspense- surprise- satisfaction, were mainly formulated based on this psychological phenomenon. Suspense is the eager expectation of the outcome during the conflict, and surprise is caused by the transformation of conflict., while satisfaction generated from the beauty of " catharsis ".

2 Empathy
As Tolstoy states, the realm of "real works of art" is not only to eliminate the difference between him and the artist in the consciousness of the receiver, but also the difference between him and those who appreciate the same work. Empathy is the capacity to relate to the feelings of another. In performance, various trivial means are used to create a kind of atmosphere that audiences could not escape, and to except the distraction audience brought before watching the show, so as to affect them, influence. The audience will become one part of the drama, with his/her emotion integrated into the play, so that to enjoy the beauty of the performance. To achieve the effect of empathy, the subject should close to

audiences' life, and actors must first "move in", have empathy with the characters from his own experience. So what reflected on the stage is not only the emotion of character required by the script, but also the real feeling of the actor's self at that time. Only in this way can we really infect audience.

3 Psychological Distance

The aesthetic psychological process of drama includes passive feeling with theater illusion and active imagination. "Psychological distance" is a key concept that balance these two aspects. Expanding psychological distance weakens the illusion of passively "entering the drama", while the imagination could be strengthened accordingly. When people is deep and completely captured by the plot itself, they may not take into account the extra terrestrial purpose of the stage image and hard to think rationally. the audience can open up a little psychological distance in the variety of emotional changes, and get a kind of detached fun.

4 Co-Creation with imagination

The development of drama has a tendency to require more re-creation from audiences. The value of this type of drama is not in the beauty of the object, but mainly in the beauty of creation that the appreciator may enjoy. A deep intuitive re-creation activity of the appreciator, arise from the speculation and reflection on the creative activities of the author caused by this catalyst, or even from the free and unruly away from the work itself among the associations. The more imaginary the author's technique is, the broader the meaning of the work, which would be more difficult but more ways for the audience to grasp intact. So creative imagination is an indispensable psychological activity for audiences who can truly appreciate all kinds of dramas.

5.Psychological time and space

Since the beginning of the 20th century, the purposeless consciousness seems to have entered the drama. The various mixed manifestations of subconscious and conscious, including dreams, are formally characterized as "flows of consciousness". Here, there, past, present, future, anywhere, anytime, all kinds of sensory impressions are in the brain due to a specific emotion Cortices form in the cortex and flow freely. Breaking through the traditional external view of time and space, Bergson called it "psychological time". Externalizing the various images connected by psychological time on the stage becomes the cinematic structure with montage language.

Therefore, an argument could be generated, that the subject's ability in impact-creating may depend on the extent to which it engages user's participation (both physical and psychological) in sense-making and on the quality of these

participations. While according to 5 psychological technique proposed by Sun(2016), drama are exemplary in psychological engaging audiences and their inner activities.

This argument could be supported by literatures about performance affects. Affect is a sensation produced in an encounter between body and event, and refers to emotional, often automatic, embodied responses that occur in relation to something else – be it object of observation, recall of a memory or practical activity(Thrift, 2007). Bennett (2005) argues that affect produces real-time somatic experience outside the frame of representation, but a diversity of encounters, processes and experiences that extend the relationships over time and in different, frequently unusual spaces. Affect, for Kim and Bianco (2007), is connected both to a capacity for action and to a sense of aliveness, where it is that vitality that prompts a person's desire to connect and engage (perhaps with others or ideas).

However, theatre and service represent two different modes in the experience industry. As traditional theatre has a ” forth wall” , an invisible wall of a set through which the audience sees the action of the play, actors are main mobilizer while audiences stay quiet. During the service encounter, the two are interactive relationship without a demarcated line between them. Therefore, the mechanism analysed in this section could not be applied to performative cultural service directly, but with some modifications for the interactive context.

## 5.3 Proposing a new concept - Performative Cultural Service

The concept of Performative Cultural Service is proposed to respond to an emerging direction in design research: linking service design practice with a more intuitive language in performance studies. The research is not looking to replace current design methods but to imagine alternative approaches and lay the foundations for relevant transdisciplinary explorations in the future.

Performative Cultural Service is not equivalent to cultural services applying performative strategies or theatrical setting, but lies in the following key features: 1.Performative Cultural Service engages visitors with the language performativity. Performativity, as mentioned before in the interpretive framework, is the capacity of communication to act or to consummate an action, a language that affects change in the world and functions as a form of social action(Austin 1975).

Performativity is a shared intuitive language that could also be taken in Performative Cultural Service as a way of participation, social interaction and prototyping, a language of story-telling and social communication, and an interpretive approach to understand and reflect everyday life.

2.Performative Cultural Service experience is a co-created process, without necessarily a definite result.
Instead of binary opposition as subject-object, visitor- service is a kind of interaction idea with intersubjectivity. Visitors in Performative Cultural Service are not passive receivers exposed to meaningful environments strictly limited by service blueprint but invited as both audiences and actors. In this case, designer are context-maker that provides open frameworks or new perspectives for visitors to explore, whilst remains rooms for visitors' echo, imagination and interpretation. A Performative Cultural Service experience is like immersing in an interactive drama with active performing, self-reflection rather than just watching.

3.The authenticity embedded in Performative Cultural Service could only be obtained by a whole process of physical and phycological involvement.
The authenticity is so ineffable that sometimes it could only be perceived and appreciated from a process or an experience so that we may lament the limitation of the language constituted by words. A Performative Cultural Service is elaborated as a whole with the consideration of physical engagement and phycological effect. It must be appreciated from the whole process, during which visitors could act with a sense of presence that focuses on this moment without judgment. And the literal interpretation could be replaced by visitors' own feeling from the first-hand experience. Therefore, Performative Cultural Service could also be applied to convey implicit knowledge in the context of museums.

The strategy of a performative experience to catalyze social cohesion does not rely on changing social reality with individual effort, but lies in providing space for exploration,   social dialogue and negotiation, trying alternatives on social issues. Thus, visitors back to reality could think and reflect in a new perspective and gain more inspiration and strength to change. Figure 6.1.1 demonstrates how could a cultural performative service smooth the process of social cohesion: reconstruct reality, lead visitors into the frame, give freedom to perform, and create social impact.

The aim of Performative Cultural Service is to create a parallel structure relative to complex social realities, thereby representing an experience, reflecting or generating a new possibilities by joint negotiation and explorations.

**Figure 6.1.1. How performative cultural service promotes social change.**

To propose the concept " cultural performative service", the first step is to understand the relationship between performance and design for cultural service, as well as in which way can design contribute to this topic. As Herbert Simon said in The Sciences of the Artificial (1969, p. 55), design is "transformation of existing conditions to preferred ones", in this research, existing conditions is the social reality that is not enough cohesive, while service design could serve as a strategic approach to achieve intercultural cohesion. Design for cultural service could be regarded as sense making activities, while the performative strategies is to magnify the sensitivity.

## 5.4 Performative Cultural Service in a co-produced process and its authenticity

The performative experience is a process-based approach, where enhancing performativity may not necessarily mean increased functionality but aims to create

more meaningful and memorable experiences (Van Doorn et al., 2005). Dixon(1999) stated that performance could involve audiences in virtual world experiences that they can't have but which can be simulated. These experiences increase the possibility of applying the knowledge from performance studies to service design. Kester (2014) pointed out that the performative approach is a context provider rather than a content provider. With the symbolic context, as Singer (1955) stated, the focus of the performative experience is role-playing, which creates an expressive concept and an interpretable interpretation of performance. Csikszentmihalyi (1991) noted that an optimal experience is not so much the result of finishing a task but more about being immersed and engaged in the process of performing the task. While Davis (1995) argued that this experience is like performing in an interactive drama, immersing in self-reflection through performing, rather than just watching. To conclude, the performative experience could be regarded as a co-produced process, where designers strive to create a context where users' thoughts and attempts could be amplified and integrate harmoniously with those experiences. Users could have their own interpretations as an echo during the encounter and achieve multiple narratives, associations, and meanings during the interactions.

To form characteristic and important encounters a adjust is required between the flexibility to associated when we perform and the structure that's forced on us by our environment. Well-designed intelligently accounts carefully adjust these two sees. Performative events are not templates of pre-determined performances, but rather are the result of contextualized social interactions in which structures and conventions. In the performance, the structure of events, oral texts and their meanings, as well as the structure of social relations and social interactions have the quality of emergent (Bauman 1984). It indicates that any performative experience is unique for each individuals, as the experience is a co-produced with the subjects in a situated context that will never appear again.

Cultural performative service experience could be designed in a more performative and immersive way to create social impact and to promote social cohesion and even social innovation.
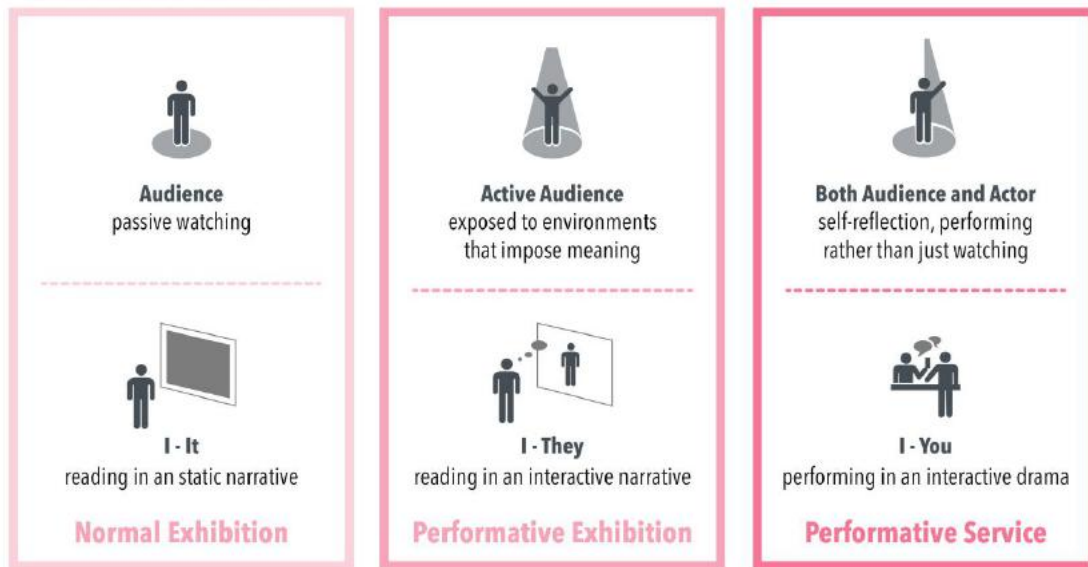
**Figure 5.4.1. The difference between exhibition and performative service.**

Performativity could be shared language for participation, presenting and representation, demonstration, and even for prototyping or negotiation. Immediacy and creativity cannot be designed, but the real emotions at the time are revealed and echoed in visitors' heart.

When talking about the authenticity of performance, the term "stage assumption" should be discussed first. With substitutes, specific stage formula and conventions, stage assumption is to mobilize the audience's artistic imagination for co-creating the drama art together with audiences through applying the common law of audio-visual reaction and association shared by human beings (Kehuan,2018). For example, horses and boats in Beijing Opera will be replaced by whip and oar according to stage conventions shared by performers and audiences, the real knife in Shakespeare's script would be replaced by a fake one in real performance, and a director could present different weathers or seasons in the same stage. Stage assumption is regarded as artistic generalization, as the basic aesthetics and characteristics of drama that caused by stage limitations. What corresponds to stage assumption is not authenticity, but prescriptiveness. Stage assumption has nothing to do with truth and falsehood. Techniques about stage assumption could not only reveal the truth of life, but also can be used to conceal the truth of life. Stage assumption relates to art forms that expressing "authenticity", while authenticity-artistic content refers to the objective reality reflected in stage assumption. There are two different level of authenticity: 1)The first is based on the reality, while 2)the second is stage-based, but the reality is based on imagination and artistic fiction. Both actors and audiences must believe that there

may be real life similar to what actors experience on stage. The authenticity on the stage is exactly what we truly believe, as everything that happens on the stage must be convincing. This authenticity refers to the facts that do exist that humans do know, including those things that may or may not happen in reality(Stanislavski, 2009). What is really important on the stage is not what material the props are made of, but the true emotions shown by the actors.

## 5.5 Hypothetical direction for framing the concept

In this section, a hypothesis is proposed as a new concept "Performative Cultural Service", that connecting performativity to cultural service design. With the aim of enhancing social cohesion, the local museum could be regard as a media that connects visitors with different perspective, while cultural services are the channels for social communication, providing space for the social encounter and negotiation that may not happen in our daily life.

Suppose we regard performativity as a language to improve sense-making in cultural service through magnifying visitors' sensitivity. In that case, we may wonder what word or letter in this language is? And how these elements consist of a typical sentence? Namely, we want to figure out the basic grammar of the language performativity and how it makes sense. To answer the first research question, this chapter attempts to propose a meta-design framework through analogy and case analysis, underlining the aspects and steps to increase performativity to support research and projects in related fields.
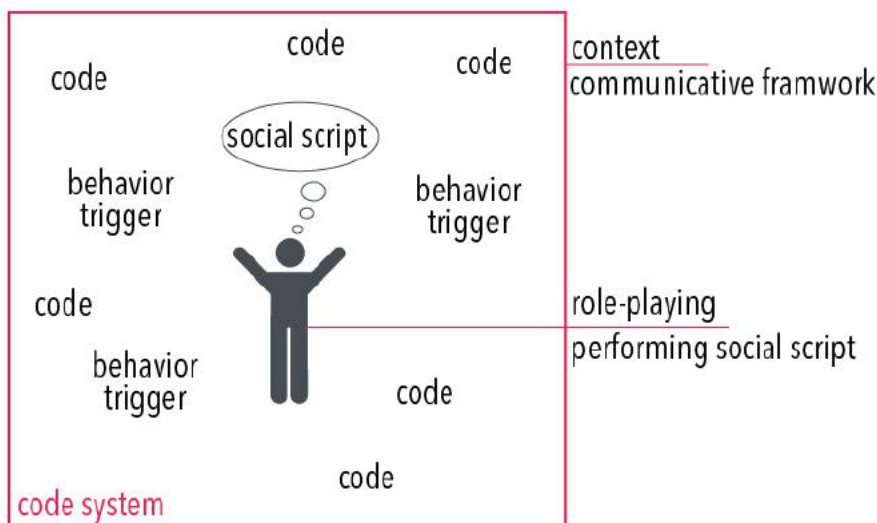


**Figure 5.5.1. Codifying the cultural service.**

To understand in which aspects can service design intervene to achieve performativity, this research starts with identifying the structure of performative services. As service itself has been widely described as "performance"(see 5.4). To design a performative experience in a service, Van Doorn (2005) proposed an feasible direction that connected behaviour and performative environment. As people follow culturally specified social scripts that influence each other (Goffman 1978), if people behave according to social scripts, we may succeed in codifying the environment to support people in carrying out these scripts or performing their daily life (Van Doorn 2005). Therefore, we may also codify the cultural services to facilitate the role-playing of visitors (Figure 5.5.1). Performativity, as an intuitive and impact-creating language, facilitates the role-playing (daily practice) and interactivity in the diverse layers of the social communication.

As cultural performance can be regard as a framework of communication among specific cultural community (Bauman 1984), so performance theory could be applied to the communicative part of service design, to improve the ability of service design in sense-making. Therefore, the exploration starts with a hypothesis: if we regard performance as a framework of social communication among specific communities, we may reconstruct the communicative framework of a service through analogy so as to enhance its ability in sense-making ( Figure 5.5.2). So we may formulate the structure of performative service through analogizing it to the structure of a performance, with questioning how to coordinate all the different elements in cultural services to generate a performative experience. And the process of structure analogizing and case study could be found in Chapter 6.
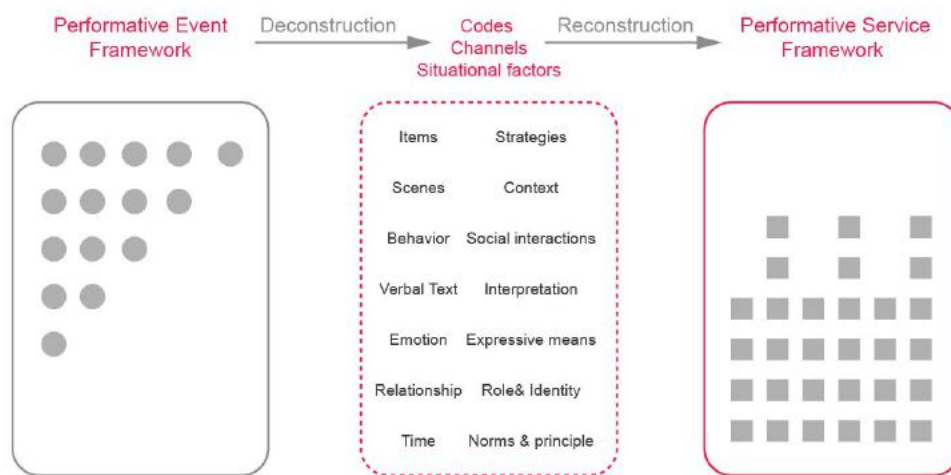


**Figure 5.5.2. Hypothesis: analogy to frame the structure of performative service.**

In this research, the author also attempt to investigate how Performative Cultural Service could be applied to different issues, for example, to foster social cohesion. Author explore this direction through ask these questions: If we can understand the basic grammar of the language performativity, could we mutate it to create inflection? For example, how can we make declarative sentences, exclamation sentences, interrogative sentences, and rhetorical questions with the language performativity? And how to express the difference between "was/ were", "is/ are", "will be", "could be", "has/ have been," "be doing" and etc. in a performative experience? Could we combine different sentences into a paragraph to creating a greater impact? Especially, how can we involve visitors with cultural service experience in local museums to enhance social cohesion?

After understanding how various elements construct performative cultural service and the grammar of language performativity, we may coordinate them systematically to enhance social cohesion. To achieve this goal, in this chapter, we analyzed the mechanism of drama in impact-creating. After comparing the two different experience modes——service and drama, three design paradigms are identified to facilitate performative cultural service design for social cohesion. Also, it clarifies the various impacts and promising directions to develop design strategies that vary among the three paradigms.

# Chapter 6: Framing a meta-design framework

6.1 Analogy to frame the structure of performative cultural service
6.2 Case Study to frame key stages
6.3 A meta-design framework of Performative Cultural Service

Abstract:

This chapter aims to bring together a detailed description of the design framework by also presenting the process of its development. If regard cultural performance as a communicative framework for the specific community, we may recodify the communicative part of the cultural service to improve its ability in sense-making. Namely, if we regard cultural service design as a sense-making activity, performative strategies could be introduced to improve the sensitivity of visitors' experience. Through analogy and case analysis, a meta-design framework is proposed underlining the aspects and steps to increase performativity, to support research and projects in related fields.

## 6.1 Analogy to frame the structure of performative cultural service

In this section, the author attempt to include more diverse elements to formulate a comprehensive view of performative cultural services. According to Bauman (1984), the structure of a performance is the product of a systematic interaction of various situational factors, including but not limited to: the identity and role of the participants; the expressive means used in the performance; the basic principles of social interaction, norms, strategies for performance, and standards for interpreting and evaluating performance; and a series of actions that form the context of the incident. In this part, I mainly used analogy and comparative research to envision the meta-design framework of cultural performative service through deconstruction and reconstruction the code and strategies. As the knowledge in performance discipline can't be fully understood through reading book, personal experience are needed. In order to analogy the framework, the author attempt to understand the knowledge from performance studies based on the interview with professional actors and dancers, as well as my personal experience of many performances.
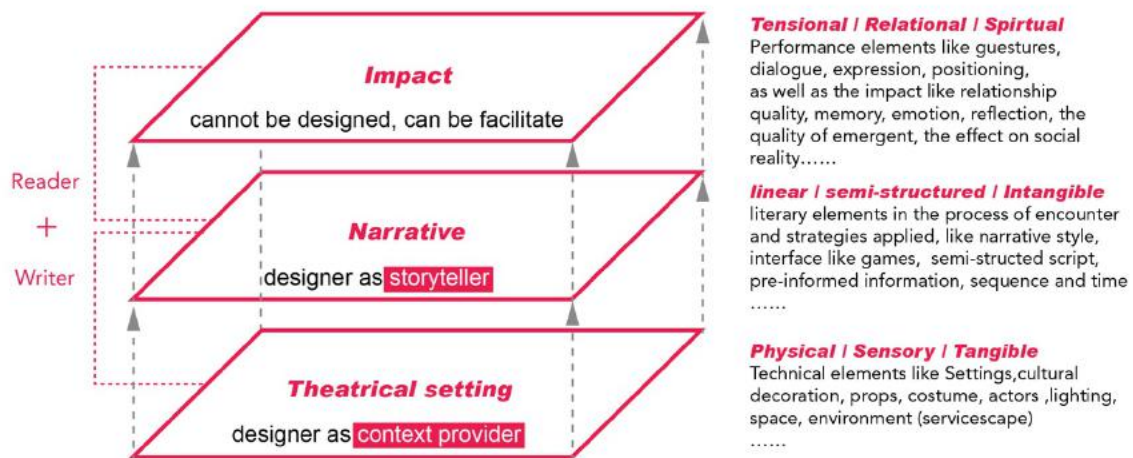


**Figure 6.1.1. The structure of performative service for social cohesion.**

In The structure and the deconstruction of drama, Sun(2006) divided the structure of drama into two layers: The theatrical layer with the physical setting and the Narrative layer for story-telling. In this research, the concept of performative culture service is proposed to produce social impact. Therefore, the third layer of Social Impact is added to the primary analogy structure (Figure 6.1.1).The layer is

Improvised, cannot be designed, but facilitated. The social impact and ensuing emotions are spontaneous overflow, or resonate inside the mind of audiences. Therefore, a successful performance is co-created by actors and audience. The performative experience is co-created, where writers (designers and institutions) create a context to support readers' own sense-making and provide different storylines or possibilities for readers to explore, while readers (users or visitors) interact with narrative to create their personal experience and story.

According to the analogy, a hypothetical structure of cultural performative service is proposed, which consist of 3 parts: theatrical setting, narrative, impact. And this framework is refined through case study in Section 7.2.

1.Theatrical setting (the first layer) refers to the physical or sensory layer, which consists of technical elements like settings, cultural decoration, props, costume, actors ,lighting, space, environment (service-scape).

2.Narrative (the second layer) refers to a linear / semi-structured layer, which consists of literary elements in the process of encounter and strategies applied, like narrative style, interface like games,  semi-structed script, pre-informed information, sequence and time

3. Impact (the third layer) refers to tensional / relational layer, which consists of performative elements like gestures, dialogue, expression, positioning, as well as the impact like relationship quality, memory, emotion, reflection, the quality of emergent, the effect on social reality.

## 6.2 Case Study to frame key stages

Since services are processual, the various performative elements blend throughout a service delivery to create its performance. According to the time sequence, a performative experience could be divided into three stages: Context, Process, and Echo. Therefore, we could build a matrix dominated by three layers and three stages (Figure 6.2.1), so as to figure out the elements or factors that could be the carrier of performativity, as well as the corresponding design strategies.
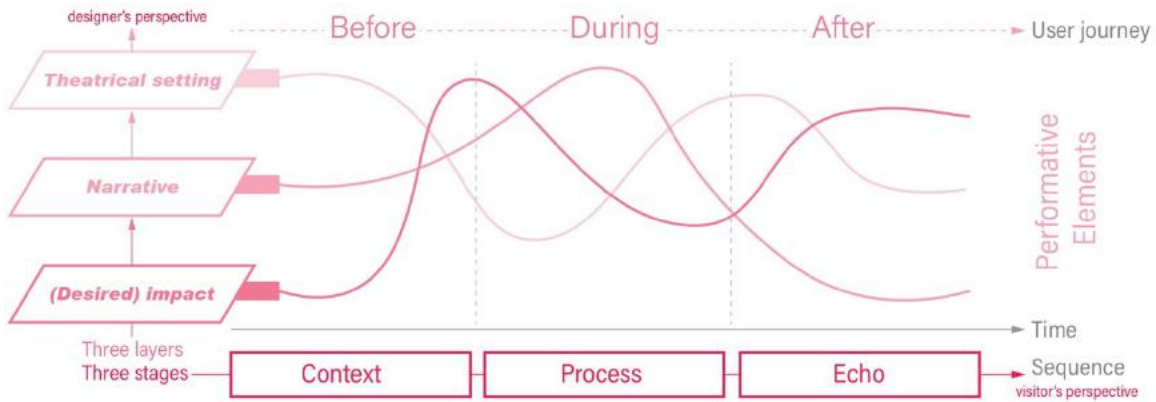
**Figure 6.2.1. Three stages of performative cultural service.**

In order to investigate the practical state-of-art, I collected relevant cases, not only about performative service, but also involve 3 topics: social inclusive services, cultural services in museums and performative exhibitions or events, as they are more common and well-explored, inspiring for developing my concept and toolkit. After collecting cases, I also analysis what strategies these cases used to search inspiration for developing design strategies(See 7.2). Also, all these case has been transformed as case cards, which would be one part of toolkit for co-design session (See 7.3).
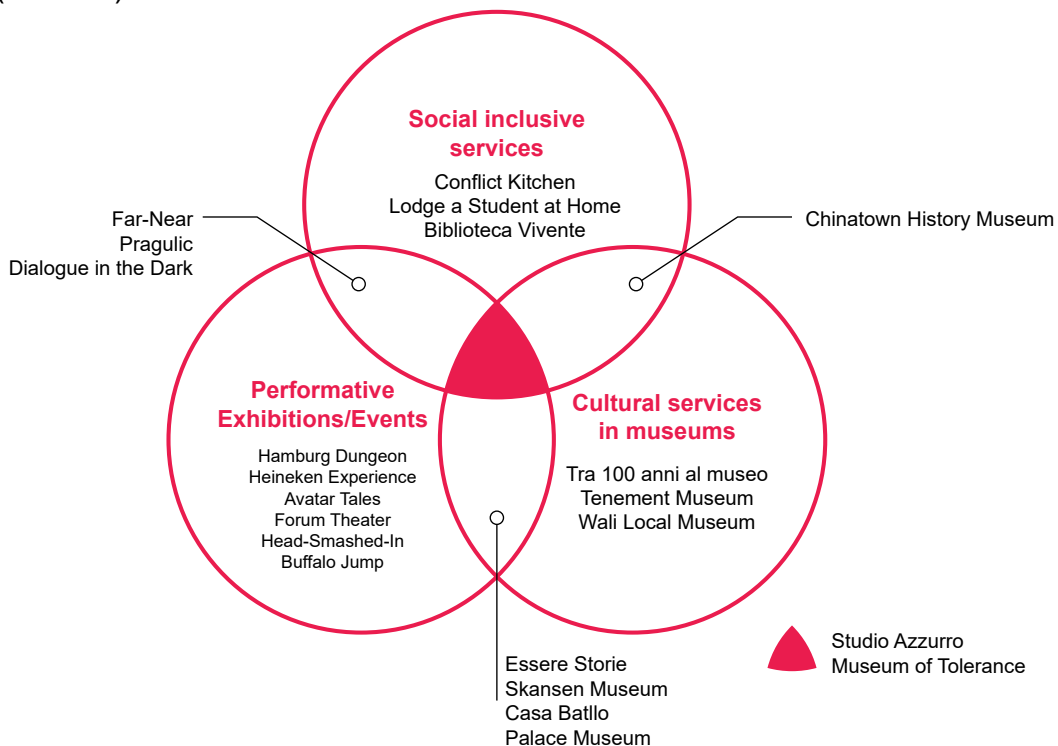


**Figure 7.2.2. Case collection with three topics.**

In order to identify potential parameters in performative experience, this research analyzed 21 relevant cases around three topics to refine the framework:

1. Social inclusive services, including Conflict Kitchen, Far-Near, Pragulic, Biblioteca Vivente, Lodge a Student at Home
2. Cultural services in museums, including Wali Local Museum, Essere storie, Tra cento anni al museo, Chinatown History Museum, Tenement Museum
3. Performative exhibitions, events, including Casa Batllo, Sensitive Environment, The Museum of Tolerance, Dialogue in the Dark, Head-Smashed-In Buffalo Jump, Skansen Museum, Mysterious Palace, Heineken Experience, Hamburg Dungeon, Avatar Tales, The Theatre of the Oppressed

After preliminarily cases analysis, the author filled the design strategies relevant to performativity into a form with 3 subtitles: context, process and echo. Then, after analyzing the contents in each subtitle, sub-categories are found, which could be took account into the framework.
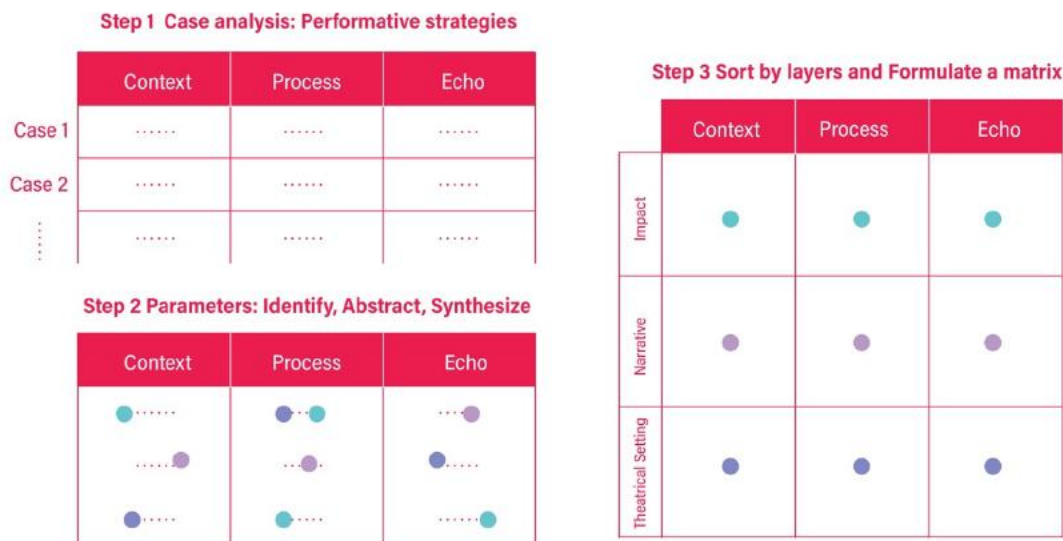


**Figure 6.2.3. Case studies to develop the initial meta-design framework.**

Through analyzing these cases related to performativity (Figure 6.2.3), the authors listed the performative parameters in each case and the corresponding performative strategies. In the second step, parameters for design intervention were identified through abstraction and synthesis. In the third step, all the elements were sorted by the three layers, theatrical setting, narrative and social impact. After mapping all the elements, a matrix was built as the initial meta-design framework.

表格 1

| Parameters in Framework | The directions for developing strategies | Performative strategies summarized from case study | | | | | | |
|---|---|---|---|---|---|---|---|---|
| **Topic / Value/ Vision** | (Shared/ Not sufficiently) concerned topic & Diversified values | Embracing the marginalized group | History that hard to sympathize | Evanescent lifestyle | Wonderful cultural diversity | Our self-identity and reflection as an individual | | |
| **Role / Perspective/ Relationship** | Blurring between actor and audience & Perspective conversion | From the third perspective to the first perspective (role empathy) | Mutual conversion between macro and micro (from community to individual, from long history to this moment) | From reality to imagination | From the perspective of living to the sense of drama | | | |
| **Mise-en-scène** | Space/ people/ objects/ 5 sense/ atmosphere | Real / refactoring (historical) space | Digital environment with interactive technology | Reconstruct five senses | Evolve encounter with real experience | Visual angles changes based on the dynamic relationship between spaces and behaviours | Role projection with meaningful props | |
| **Behavioral Trigger/ Interface** | Accessible/ Responsible/ meaningful (both consciously and unconsciously) | Use existed facilities like mobile phone/ artefacts in museums | Using existed format (social script) | Performers/ personnel as guide | Hint in environment( light, sound, space, the inclination of the ground) | Interactive drama with multi-media technology | | |
| **Storyline and symbols** | Balance between personalised interactivity(bottom up) and structured narrative(Top-down) | Customize visitors' experience with technology | Self-service with map / facilities and hint | Gamlization | Open framework with simple logic / existed rules | Add suspenses to trigger visitors' curiosity | Use metaphor to reframe the story in reality | |
| **Visitors' active involvement within open framework** | Invite imagination/ interaction | Invite dialogue/ interactions/ questions/Set questions for dialogue | Welcome content contributor | Encourage touch and free try | Provide metaphor / trigger(for imitation/ dialogue) | Technology empowered personalized action | Unstandardized / respect choices/ no judgement | Focus on this moment(now) |
| **Emotion** | Spontaneous overflow | Empathy | Sense of healing | Surprise | Catharsis | Touched | | |
| **Impact** | Small positive change (desired situation) | Rebuild identity | Cultural confident | Open to different values | Mutual understanding/ Deepened understanding | Relationship building | Reflection | Social dialogue/ negotiation |

# 6.3 A meta-design framework of Performative Cultural Service

The initial meta-design framework was proposed to provide an overall perspective on the design of Performative Cultural Services, through illustrating the aspects and elements that need to be concerned in practice. Through literature review, structure analogy was conceived as a hypothetical direction to bridge two disciplines: performance studies and service design. Based on analogy and case study, this paper presents a theoretical framework (Figure 6.3.1) with three layers and three stages, to enhance the performativity and social impact of cultural services.

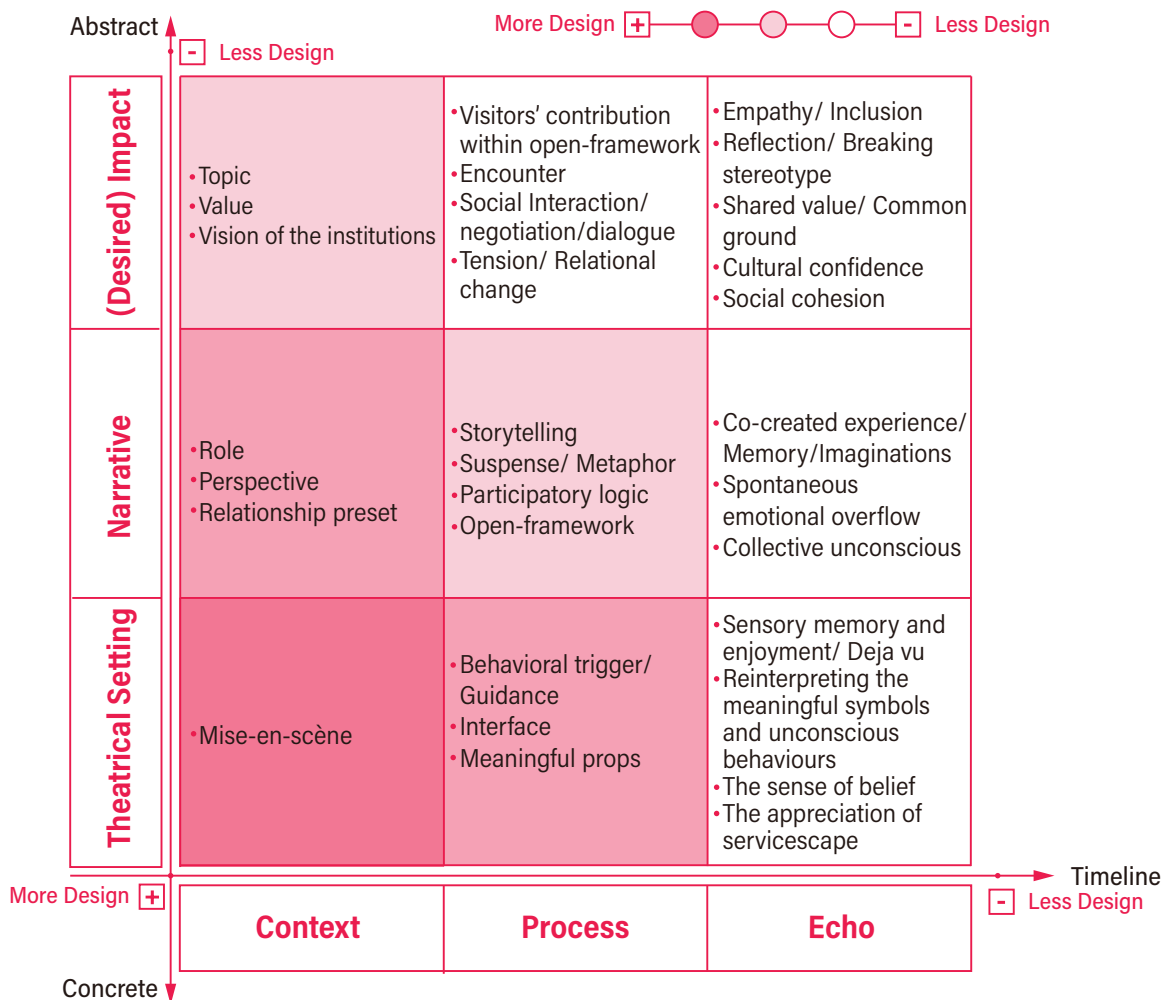| | Context | Process | Echo |
|---|---|---|---|
| **(Desired) Impact** | • Topic<br>• Value<br>• Vision of the institutions | • Visitors' contribution within open-framework<br>• Encounter<br>• Social Interaction/ negotiation/dialogue<br>• Tension/ Relational change | • Empathy/ Inclusion<br>• Reflection/ Breaking stereotype<br>• Shared value/ Common ground<br>• Cultural confidence<br>• Social cohesion |
| **Narrative** | • Role<br>• Perspective<br>• Relationship preset | • Storytelling<br>• Suspense/ Metaphor<br>• Participatory logic<br>• Open-framework | • Co-created experience/ Memory/Imaginations<br>• Spontaneous emotional overflow<br>• Collective unconscious |
| **Theatrical Setting** | • Mise-en-scène | • Behavioral trigger/ Guidance<br>• Interface<br>• Meaningful props | • Sensory memory and enjoyment/ Deja vu<br>• Reinterpreting the meaningful symbols and unconscious behaviours<br>• The sense of belief<br>• The appreciation of servicescape |

Figure 6.3.1. initial meta-design framework.

However, as we mentioned before, a performative experience is a co-produced process, so it can't and shouldn't be designed fully. It would be a process of losing control or letting it go, when the design materials becomes more abstract while time moves forward. Just as Murray (2017) stated, to create natural and memorable experiences, a balance is required between the freedom to interact when we perform and the structure that is imposed on us by our environment. Well-designed interactive narratives carefully balance these two views, to leave room for users own imagination, reinterpretation, and contribution.

In the initial meta-design framework, there are three stages if we deconstruct a performative experience: Context, Process, and Echo.

**Stage 1: Context**: It serves as the base for the performative interpretation, including mise-en-scène, like settings, time and space, sound and lights and atmosphere, which could provoke emotion and lead users into the scene. In the layer of context, the role and perspective of visitors will also provide the starting point of narratives. With the same scene, but with different roles or perspectives highlighted, a drama would achieve different effects, focuses, and interpretations. For example, in "The Holocaust Section" of The Museum of Tolerance, Visitors will get tickets with different pictures of Jewish children on them as passport. The condition of the child will be updated throughout the museum tour, until at the end of the tour, whether the child survived or died will be revealed. The technique from the third perspective to the first perspective has been used to turn visitors as witnesses or one part of history, which brings empathy and emotional impact. In this layer, the designer is a context provider who creates a context that supports story making and will create a lasting and memorable experience in the minds of the people who visit it.

1. **Context for achieving the Desired Impact**
   Keywords: Topic; Value; Vision of the institutions

   The context for achieving the desired impact is usually associated with the vision of an institution, the concerned topics, and shared values. For example, a local museum may aim to engage the local communities and educate visitors on genius loci and know-how. While in the commercial field, Performative Cultural Service could be applied to tell a brand story, to convey brand philosophy and brand values. NGOs can communicate their missions and visions to increase their impact through a performative experience. Since each performance as a whole could convey a key message, performative services could also convey specific messages and create the desired connections with users through a service experience in the performative language. Once a

specific topic or key message has been identified through consultation with an institution, such as raising concerns about global warming, the service designer could further explore it and set a specific scope and boundaries for what is involved. So that the designer could further select stories and props that are appropriate for the narrative. Designing performative cultural services is to convey this condensed message through a slowly unfolding process of encounter, engagement, and co-creation. Sometimes the message conveyed could be very obvious and disseminated directly in the promotional posters, while it could also be conveyed through detours with flashbacks. So that when the entire service experience is over, the audiences realize that what they thought was going to be told has been reversed, presenting the opposite result. This contrast is also very beneficial for enhancing the sensitivity of the audience.

## 2. Context for Narrative
Keywords: Role/ Perspective/ Relationship preset

The context of the narrative first determines the user's relationship to the story. Users can adopt different perspectives in the narrative by taking different roles. They can be part of a story or stay as bystanders, or even think from a bystander's perspective but eventually find themselves part of the story. Visitors can enter the story experience with a role, which could be fixed, randomly selected, and selected by the user, and consciously project themselves into the role with the assistance of props and scenes. Meanwhile, visitors may also be assigned different roles during the experience process to interact with each other. A role can also have multiple identities depending on its relationship to the surrounding scene, time, other characters and events. The relationship presuppositions in the narrative context are not predestined but constantly evolving and transforming in the narrative process with emergent quality. At the same time, in the context of a narrative, psychological time and space can be adjusted to create perspective shifts, such as from macro to micro perspectives.

## 3. Context with Theatrical Setting
Keywords: Mise-en-scène

Mise-en-scène is the stage design and arrangement of actors in scenes for a theatrical production. mise-en-scène refers to the physical context that generates a sense of time and space, setting a mood and suggesting a character's state of mind(Monahan 2010), including props, actors, costumes, composition, sets, and lighting (Bordwell 2003).

**Stage 2: Process**: The storyline slowly unfolds in the second layer, leading visitors to become immersed in the whole process gradually with suspense and hints, and this sense is co-created by designers and visitors. The core purpose of this layer is to reconcile "narrative" and "interactive," that is, the contradiction between the linearity of reconciling narrative and the nonlinearity of participants. Narrative meaning is the product of top-down planning by designers, and interactivity requires user input from the bottom up. To achieve this reconciliation, a balance is required between an imposed structure and the freedom to perform, leaving room for users own imagination, reinterpretation, and contribution

4. **Theatrical Setting for the Process**
   Keywords: Behavioral trigger; Guidance; Interface; Meaningful props

   As the narrative continues, transitions between different scenes are enabled in the layer of the physical theatrical setting. There will be various behaviour triggers with different purposes, including guiding users to another scene, unfolding the narrative, unrevealing multiple sub-plot, prompting essential hints, enhancing user interaction or encouraging their contributions, increasing immersion and realism. Behaviour triggers may include many elements of mise-en-scène, such as actors, lighting, sound, meaningful props, interfaces such as interactive screens, handheld devices, sensory devices, and art installations in the scene.

   The Heineken Experience and Hamburg Dungeon are good examples of designing the theatrical setting for the process. For instance, in the Heineken Experience, Users enter the experience as wheat grains and learn about the history and brewing process of Heineken beer step by step through interactive devices, such as applying the height changing in the elevator to experience the soaking perspective, and using huge beer gelatinizer to explain the gelatinization phenomenon of wheat grains, and inviting visitors to stand on the interactive device and shake together to understand masher and the saccharification process, and to experience the process of filtering. . . In the end, visitors can finish the experience with a glass of brewed Heineken.

5. **Process of Narration**
   Keywords: Storytelling; Suspense; Metaphor; Participatory logic; Open-framework

   The process of narration is a process in which the story unfolds slowly. The story can be based on the current reality or deconstruct the reality to form a metaphor, which could bring mystery to the narrative process and form

reflections on reality. The process of narration can adopt different perspectives, such as the perspective of everyday life, the microscopic perspective of the process of brewing beer from wheat grains, and the nuanced experience of crossing the street as a blind person. In the performative service experience, small events of daily life are detailly represented and even dramatized, allowing visitors to explore the different possibilities implied in them. The narrative story can have a very fixed script that does not unfold in an instant but contains a lot of suspense, which allows visitors to break the impression of a fixed narrative and experience the subtleties of the different stages of the story, such as the psychological struggle and dilemma implied behind the seemingly straightforward decision at the time, and provoke audiences to reflect on other possibilities for existing narratives.

Meanwhile, in the narrative process, not only will there be established content, but users will also be invited to participate in it to achieve co-creation. The design of participation logic is required to encourage and support user participation from different levels. Therefore, designers should design a semi-structured framework to balance designer-led top-down settings with bottom-up user-contributed content.

6. **Process for Desired Impact**
   Keywords: Visitors' contribution within open-framework; Encounter (physically or psychologically); Social Interaction/negotiation/dialogue; Tension/ Relational change

   Creating impact is not one-way indoctrination or catechesis but the result of an interactive process based on user participation and co-creation. The desired impact cannot be designed, but sometimes user participation is the desired result in itself. By providing an open structure, users can more easily and actively participate in making a voice, while being heard itself even has a healing effect to a certain extent. Performative Cultural Services provides a space to facilitate the process of social dialogue and negotiation. Regardless of whether the discussion is fruitful and conclusive, the encounter between visitors with different perspectives has a vital social significance in itself.

   The performative experience could be a process of representation of the past that contains many seemly trivial moments during the development of events, which means that visitors can have a psychological encounter with, possibly to a certain extent, otherness or themselves.

For example, Head-Smashed-In Buffalo Jump(Figure 6.3.2) is a World Heritage Site about a hunting method unique to North America that developed 1000 years before the adoption of bows and arrows, that is herding bison and driving them over a cliff to their deaths. The museum was built underground in the cliff, In order to protect the site that had not yet been archaeologically excavated and to convey the succession of events of bison jumping--the narrative of running, killing, butchering, and preserving the kill (Brink& Dawe 1989). After entering the building at the cliff edge with elevators, a pathway emerged conducting visitors to the primary jump site, where visitors will find this precipice as irresistible as the real one outside(Davis 1995). It encourages visitors to "step into" the material circumstances and the imagined mindsets of pre-contact "Indians" (Jacknis 1991) or to psychologically encounter a bison careening to its death to understand its fear, helplessness and dilemma at that moment.



**Figure 6.3.2. Head-Smashed-In Buffalo Jump.**

Some momentary feelings are so subtle that difficult to convey by displays but could only be captured in a process with a context. That's why writers often use detailed processive descriptions and narrative foreshadowing to stimulate them. Meanwhile, the whole process is not just a representation but also a chance for re-interpretation. Through a representation of a tension of the past relationship, the process also reveals new possibilities for transformational relationship or adjustable tension so that we may not take history for granted and start to reflect on some established path dependencies in real life. Through the process, visitors may realize that the final result is driven by many subtle decisions and external factors, which could give us courage and confidence to broaden our minds for changes.

**Stage 3: Echo**: The first two stages can be designed in advance, while the relation, reflection and emotion in the third layer are improvised and cannot be designed but must be facilitated through controllable parameters in the first two stages. As a successful performance is co-created by designer and visitor, the emotion and the" performance" of an audience becomes spontaneous overflow, something that designers cannot design or control. They can only facilitate the process and let it unfold.

7. **Visitors' Echo triggered by Theatrical Setting**
   Keywords: Sensory memory and enjoyment; Déjà vu; Reinterpreting the meaningful symbols and unconscious behaviours; The sense of belief; The appreciation of servicescape

   Visitors' echo to theatrical settings can't be designed, as it's their feedback and critique about mise-en-scène. The Performative Cultural Service could provide a parallel structure to the real world, allowing users to enter another situation and experience different lives and stories. Good mise-en-scène could make users feel detached from real life and experience sensory stimulation and enjoyment, and thus have an appreciation for the servicescape. The realistic mise-en-scène could also bring users a sense of belief and immersion, allowing conduct role projection quickly and involved in the narration. A sense of belief can stimulate some real emotions and reactions of users, making them more actively involved in the whole process. Sometimes, users may also feel a sense of déjà vu in mise-en-scène or feel touched with their unconscious if the scene and narration share a metaphorical structure with their reality. Some behaviour triggers in the scene may provoke some subconscious responses of the user, which are not easy to be detected and aware of in daily life at a fast pace. It could enhance users' awareness by providing a situation that enables one to enter the other's attitude to experience and start to look at itself from the other's perspective, thus re-interpret their own life.

8. **Echo provoked by Narrative**
   Keywords: Co-created experience/ Memory/Imaginations; Spontaneous emotional overflow; Collective unconscious

   The echoes provoked by the narrative cannot be designed, but only facilitated. As Shakespeare said that there are a thousand Hamlets in a thousand people's eyes, each visitor will interpret the same narrative differently. The Performative Cultural Service experience itself is not completely controlled by the designer, but a process of user participation and co-creation that generate co-created

experiences, memory, imagination and collective sensitivity. In addition, visitors' spontaneous emotional overflow and catharsis during the narrative, could bring a healing effect. Catharsis, according to Aristotle(2006) represents the process of releasing and thereby providing relief from strong or repressed emotions. The narrative process may also trigger some collective unconscious. Collective Unconscious is a concept proposed by psychiatrist Jung (1916) in his essay *The Structure of the Unconscious*, that represents a form of the unconscious that part of the mind containing memories and impulses of which the individual is not aware,   but shared by mankind as a whole. Not only do individuals respond directly to the current situation, but their past experiences and histories shape their current responses at the same time. People in the same era or region tend to share many of the same unconsciousness.

9. **Impact as Echo**
   Keywords: Empathy; Inclusion; Reflection; Breaking Stereotype; Shared value/ Common Ground; Cultural confidence; Social cohesion

   The impact created by performative experience cannot be controlled but echoed by users for what actually touched them during the experience. It is not easy to quantify the impacts of performative experience, especially the long-term impacts. In Performative Cultural Services, we could employ a variety of performative strategies (see Section 7.2 ) to facilitate the impact-creating process. The author summarizes some of the potential impacts that a performative experience could provoke through the case study, such as empathy and inclusion of the marginalized, reflection and re-interpretation of daily life, breaking stereotype and path dependence, shared values and common ground, cultural confidence and social cohesion. The reason why Performative Cultural Service could have potential in catalyzing social cohesion will be discussed later in Chapter 9.

This meta-design framework could be also organized in a linear way (Figure 7.3.2). And the sequence may also be changed, if we want to use flashback approach, which could be effectively used in some specific project. The advantage of performative cultural service lies in that, we may not change the social reality by ourselves, but can isolate a space or create a paralleled structure to explorations, dialogues and negotiating alternatives.

**More Design** +

| Structure | Factors | direction to develop performative strategy |

**Context**
- Topic / Value/ Vision — （Shared/ Not sufficiently）concerned topic & Diversified values
- Role/ Perspective/ Relationship — Blurring between actor and audience & Perspective conversion
- Mise-en-scène — Space / people/ objects/ five sense/ atmosphere

Into the frame

**Process**
- Meaning Preset — Storyline/ Symbolic props
- Trigger / Guidance — Easy to follow / acceptable Participatory Logic
- Open framework — Suspense/ Interface for following actions/ Invite imagination

Freedom to perform

**Echo**
- Encounter / Social Interaction — Active participation and co-creation (Consciously / unconsciously)
- Co-created experience/ memory/ emotion — Spontaneous overflow
- (social) Impact — Reflections/ Small positive change (desired situation)

**Less Design** –

**Figure 7.3.2. meta-design framework in linear format.**

# Chapter 7: Design performativity for museums: design strategies and toolkit

7.1 The different dimensions of performativity in museums
7.2 Design for performativity: performative strategies
7.3 Toolkit Design

Abstract:

After identifying performativity as a design strategy for designing cultural service in museums, this chapter starts from illustrating different dimensions of performativity in the context of museums. Meanwhile, direction to develop design strategies and different dimensions of performativity for situated context was elaborated through case analysis. Finally, a set of toolkit is designed for relevant design practices to cope with design difficulties in each phase.

## 7.1 The different dimensions of performativity in museums

No matter how believable and authentic it may appear on the front stage, the success of an artistic performance relies on actors' rehearsing in back regions that are away from the audience's view. While for users, the authenticity of a performative cultural service experience is derived from a co-creation with their active participation and imaginations. If users are convinced that what they experienced in performative service may be similar to some real-life situations, they may be willing to embrace uncertainty to some extent and encounter multiple possibilities. This authenticity refers to the facts that humans do know do exist, including those things that may or may not happen in reality(Stanislavski, 2009). The users' psychological encounter with the other and ensuing emotions are essential for an authentic performative service experience, which is derived from users' willingness to believe that everything that happened during the experience is convincing. Therefore, the users' performance or co-creation in a performative experience cannot be designed but be triggered. Since performances are fragile processes that could easily be undermined by minor mishaps(Fisk 1992), a balance needs to be struck between the user's freedom to interact consciously and unconsciously guided by the triggering environment.

Performative strategies could support such a co-creation process through enhancing visitors' sensitivity and coordinating multiple elements. Even diversely composed of significant scenes, objects, symbols, events, stories and feelings, Performative Cultural Service experiences share three dimensions of performativity that intertwine and influence each other, including the behavioural, cognitive, and affective dimensions.

1. **The behavioral dimension of performativity generated from the tension between theatrical settings and active explorations**

   Performativity could be activated by users' interactions, whether guided or spontaneous. Behavioural performativity is closely integrated with space, which provides a context for interpreting various behaviours. During the transitions among different scenes, users seem to have stepped into and immersed themselves in a live story with changes on visual angle and body perception based on the dynamic relationship between space and behavior. Mise-en-scène in a theatrical setting can be designed in a more interactive way(Figure

7.1.1, section B to section D), guiding users' behaviour through lighting and sound, art installations, mobile devices, service personnel, while an open framework with clear participation logic could empower and support users' contributions and active exploration. Sometimes performativity in the cognitive dimension could also motivate users' actions by setting up the suspense.

2. **The cognitive dimension of performativity generated from the tension between narrative and active imaginations**

Performativity could be activated during an unfolding process of narrative, where the impression of a fixed script is replaced by the subtleties at the different stages of a living story, leaving room for users' active imagination. Only when users are convinced that what they experienced in performative service may be similar to some real-life situations, they may embrace many seemly trivial moments that create psychological encounters with the otherness or themselves. The seemingly straightforward momentary decisions in a performative narrative may imply very complex psychological struggles and dilemmas, provoking users' imagination or reflection on other possibilities for existing narratives(Figure 7.1.2 section C to section D). In the cognitive dimension, designers could create a context that supports story-making and provide different storylines and possibilities for users to explore, while users could interact with the ambient narrative to create a personal experience, a memorable co-created story. Meanwhile, moving from conscious to unconscious engagement is a secondary strategic approach in cognitive dimension (Figure 7.1.1 section D to section C). For example, users may think they are bystanders who reveal a story with actions elicited by theatrical settings, but end up finding themselves part of a larger story that they are unaware of.

3. **The affective dimension of performativity generated from the relationship between visitor's 'original role and role taken in experience**

Performativity could be activated by repositioning roles, perspectives and relationships, as the same story could achieve different effects, focuses, and interpretations by highlighting different roles or perspectives. Psychological time and space can be adjusted in a performative narrative to create perspective shifts, and users could adopt different perspectives in the narrative by taking different roles. The performative experience could not only bring empathy and emotional resonance with others but also provide a situation that enables one user to enter the other's attitude and start to look at himself/ herself from the other's perspective. Through representing the tension among past

relationships, a performative experience could reveal new possibilities and re-interpretations for transformational relationships or adjustable tension.
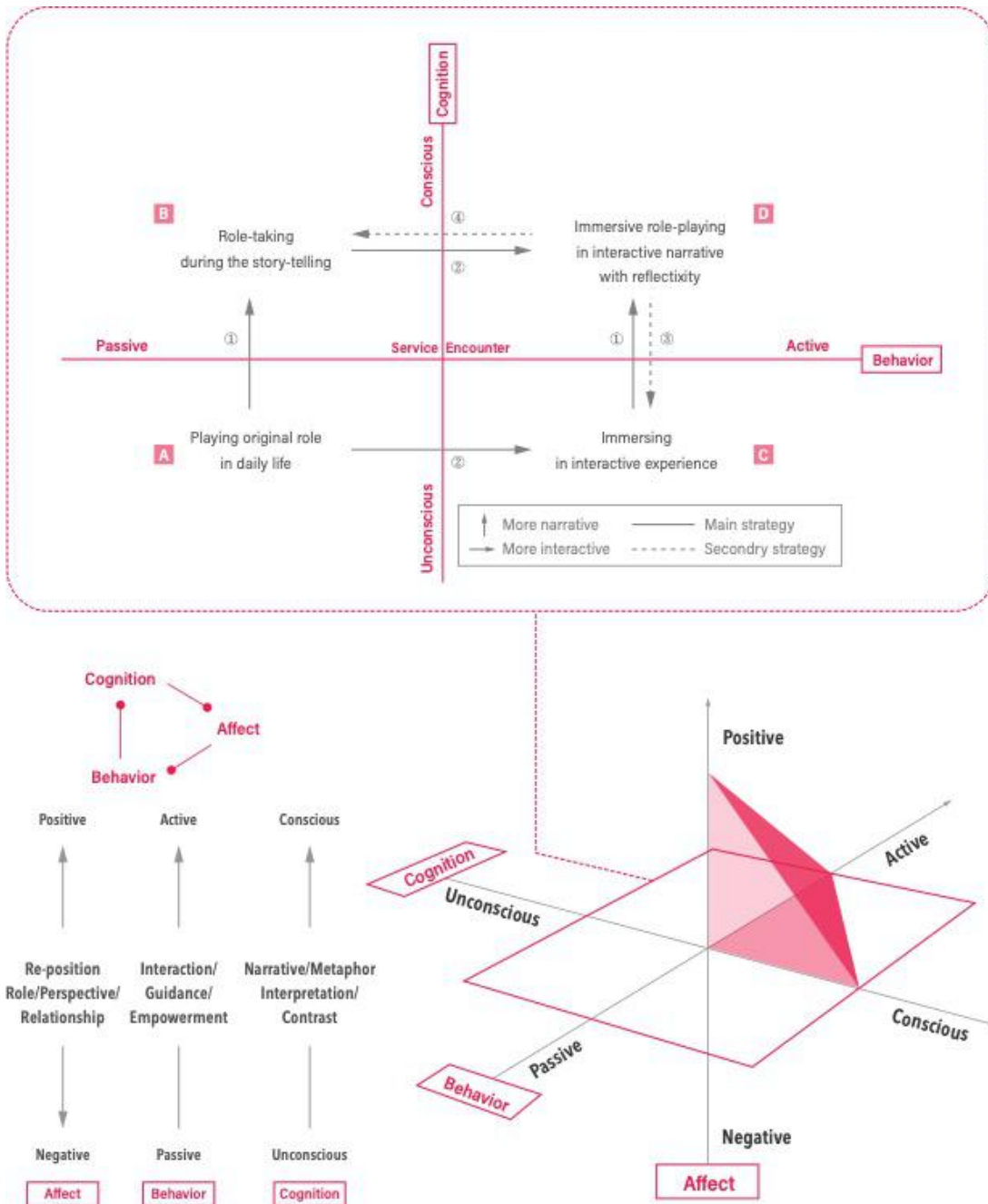


**Figure 7.1.1. Different dimensions of performativity.**

# 7.2 Design for performativity: performative strategies

| Parameters in Framework | The directions for developing strategies | Performative strategies summarized from case study | | | | | |
|---|---|---|---|---|---|---|---|
| Topic / Value/ Vision | (Shared/ Not sufficiently) concerned topic & Diversified values | Embracing the marginalized group | History that hard to sympathize | Evanescent lifestyle | Wonderful cultural diversity | Our self-identity and reflection as an individual | Focus on this moment(now) |
| Role / Perspective/ Relationship | Blurring between actor and audience & Perspective conversion | From the third perspective to the first perspective (role empathy) | Mutual conversion between macro and micro (from community to individual, from long history to this moment) | From reality to imagination | From the perspective of living to the sense of drama | | |
| Mise-en-scène | Space/ people/ objects/ 5 sense/ atmosphere | Real / refactoring (historical) space | Digital environment with interactive technology | Reconstruct five senses | Evolve encounter with real experience | Visual angles changes based on the dynamic relationship between spaces and behaviours | Role projection with meaningful props |
| Behavioral Trigger/ Interface | Accessible/ Responsible/ meaningful (both consciously and unconsciously) | Use existed facilities like mobile phone/ artefacts in museums | Using existed format (social script) | Performers/ personnel as guide | Hint in environment( light, sound, space, the inclination of the ground) | Interactive drama with multi-media technology | |
| Storyline and symbols | Balance between personalised interactivity(bottom up) and structured narrative(Top-down) | Customize visitors' experience with technology | Self-service with map / facilities and hint | Gamilization | Open framework with simple logic / existed rules | Add suspenses to trigger visitors' curiosity | Use metaphor to reframe the story in reality |
| Visitors' active involvement within open framework | Invite imagination/ interaction | Invite dialogue/ interactions/ questions/ Set questions for dialogue | Welcome content contributor | Encourage touch and free try | Provide metaphor / trigger(for imitation/ dialogue) | Technology empowered personalized action | Unstandardized / respect choices/ no judgement |
| Emotion | Spontaneous overflow | Empathy | Sense of healing | Surprise | Catharsis | Touched | |
| Impact | Small positive change (desired situation) | Rebuild identity | Cultural confident | Open to different values | Mutual understanding/ Deepened understanding | Relationship building | Social dialogue/ negotiation |

Figure 7.2.1.Design strategies summarized from case study.

Through case studies, the designable parameters for different stages of Performative Cultural Service were identified. For each parameter, the author investigated different design practices from the case analysis, and summarizes them as strategies for designing performativity (Figure 7.2.1). As the second research question focuses on the possibilities of Performative Cultural Services in the context of local museums and the corresponding design process, the author envisioned a toolkit based on these performative strategies for further action research. Not limited to the museum context, the application of this toolkit could also inspire the design of Performative Cultural Services in other contexts.

1.  **Topic / Value/ Vision**

    The selection of topic, values and visions depends on the motivation of the lead agencies, but the main emphasis is on the shared concerned topics and diverse values. For example, many cases discussed assorted issues, such as embracing the marginalized group, history that hard to sympathize, evanescent lifestyle, wonderful cultural diversity, our self-identity and reflection as an individual.



**Figure 7.2.2. Double diamond model for service design.**
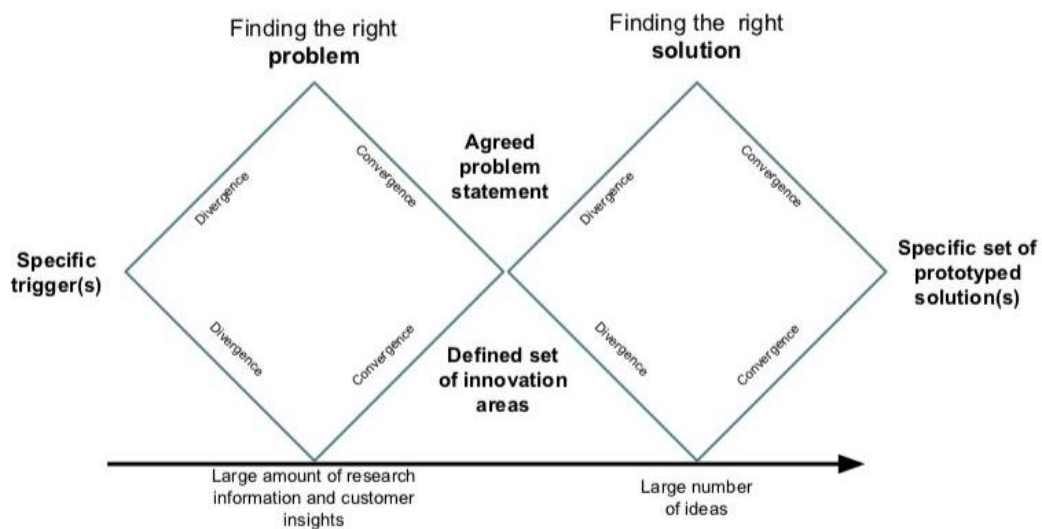
As with designing other services (Figure 7.2.2), the process of identifying design focus is also critical to the design of Performative Cultural Services, including discovery, immersion, insight, and definition. Therefore, three tools were proposed to support this process: Tool 1_ Microscopic phenomena and paradox could be used to search for valuable issues; Tool 2_Detailed

investigation encourages designers to conduct more in-depth exploration these issues and explore the possibility of design intervention; Tool 3_Idea in one sentence asks for identify a clear design focus for further exploration.

## 2. Role / Perspective/ Relationship

The second part defines what kind of role and perspective the user will adopt to enter a performative experience. The fundamental strategy is to blur the relationship between the actor and the audience so that users can participate instead of as a bystander. In addition, perspective conversion is widely applied in designing performative experiences. For example, switching from third-person to first-person perspective could enhance users' empathy for characters, such as the marginalized and disadvantaged groups or animals. Mutual conversion between macro and micro is also widespread in cases, such as telling the history of a group through the story of an individual or allowing users substituted into a detailed perspective of individuals' choice under historical events, to set off the destiny of community in history. Meanwhile, through adjusting the psychological time and space with scene design, perspectives could be switched from reality to imagination, such as rethinking about a place with the perspective of villagers from 100 years ago or from 100 years later. In addition, some dramatic perspectives can also be applied to magnify or exaggerate details that are not noticed in daily life to leave users a clearer and subtler impression.

The author proposed three tools for this part: Tool 4_ Deconstruction and reconstruction performance could be used to deconstruct various scenarios into five elements, including situation /place, characters, context/ events, fuses and reactions, and reconstruct them into a new scene to manifest a specific atmosphere and enhance the viewer's acceptance of the assumed time and space or context; Tool 5_ Character relationship and scene scheduling could tease out the relationships between the characters when reached a certain level of complexity, as well as the key events that changed these dynamic tensions; Tool 6_ Those inner monologues you never heard could be applied to empathize with the characters, and their subtle inner feelings stimulated by the external environment.

## 3. Mise-en-scène

Mise-en-scène is related to the context in theatrical settings, mainly focusing on the spatial arrangement, the stimulation from five senses and props that manifest a particular atmosphere. Various strategies are summarized from

cases, such as taking advantage of real historical sites or refactoring spaces, creating a digital environment with interactive technology, reconstructing five senses, evolving encounters in actual experience, enabling visual angle changes based on the dynamic relationship between spaces and behaviours, and enhancing role projection with meaningful props.

Based on these strategies, the author conceived three tools for this part: Tool 7_ Mood board with local perspective could visually map appropriate spaces and props related to this theme to enrich the theatrical settings in scene design; Tool 8_Enhance users' role projection is about inviting visitors to take roles actively and to prepare for a new adventure; Tool 9_Design space with the body is using body movement or role-playing to place the meaning meaningful props and to design or arrange spaces.How to place meaningful props and scenes, and what space there should be can be specifically designed through the way of the body

## 4. Behavioral Trigger/ Interface

Behavioural trigger and interface are used as a guide or a medium to obtain information, enhance interactivity, encourage active exploration, prompt hints for the next step, facilitate users' contributions, and empower users' exploration. The design strategy is providing accessible and responsible interfaces that enable users' conscious or unconscious behaviour that can be interpreted later. Many examples could be found in cases, such as existing facilities like mobile phones or artefacts in museums, performers or personnel as guides, hints like lighting, sound and the inclination of the ground, interactive drama with multi-media technology, and some existed formats of social interaction.

Three tools are proposed to refine the user's experience in different scenes step by step: Tool 10_Experience blueprint could systematically map out the interplay among ambient environment, users' actions and their inner feelings; Tool 11_ Insight into body perception is about creating different physical perceptions to achieve the corresponding atmosphere, to refine experience blueprint; Tool 12_ Storyboard script is to adjust the micro-rhythm of the entire experience in the form of storyboards, as too fast or too slow rhythm could quickly dispel visitors from the illusion so that users can't enjoy the immersive aesthetic experience.

## 5. Storyline and symbols

The storyline and corresponding symbols are designed based on the theme, enabling users to experience the story through an unfolding process. The performative strategy in this part balance structured narrative(Top-down) and

personalized interactivity(bottom-up). A variety of techniques are shown in cases, including customizing visitors' experience with technology, self-service with map, facilities and hint, gamlization, suspense to trigger visitors' curiosity, metaphor to reframe the story in reality, and open framework.

Tool 13_Compose experience is a tool to design storylines with ups and downs; Tool 14_ Add some suspense and give some clues is to stimulate visitors' curiosity and promote their role projection through adding suspense, conflict and tasks in the narrative; Tool 15_ Imagine with performance (body-storming) is similar to brainstorming, which could be used to provoke imagination or enrich the details of the narrative.

6. **Visitors' active involvement within open framework**

Visitors' active involvement within an open framework cannot be designed but only facilitated by inviting imaginations, interactions, setting questions for dialogue, welcoming content contributors, encouraging touch and free try, providing metaphor, empowering personalized action with technology, focusing on this moment. Meanwhile, users' choices and unstandardized involvement should be respected without judgement.

7. **Emotion**

Emotion, such as surprise,  catharsis and being touched cannot be designed, but can only be spontaneously overflowed by users.

8. **Impact**

The impact cannot be designed as well, including empathy, reflection, Sense of healing, identity rebuilding, cultural confidence, mutual understanding, relationship building, open to different values, etc.

# 7.3 Toolkit Design

To facilitate the assessment of framework during co-creation session, the author envisioned a toolkit based on performative strategies for further action research. Each tool could be anchored in a specific section in meta-design framework (Figure 7.3.1). These tools are introduced without the meta-design framework. During co-creation session, the tools were introduced to all the participants without a constrained sequence, so designers could have great flexibility in scheduling their design process, using different tools, focusing on specific design parameters. After the co-creation session, the author conducted a half-hour interview with each group to introduce the meta-design framework to all the participants for feedbacks.
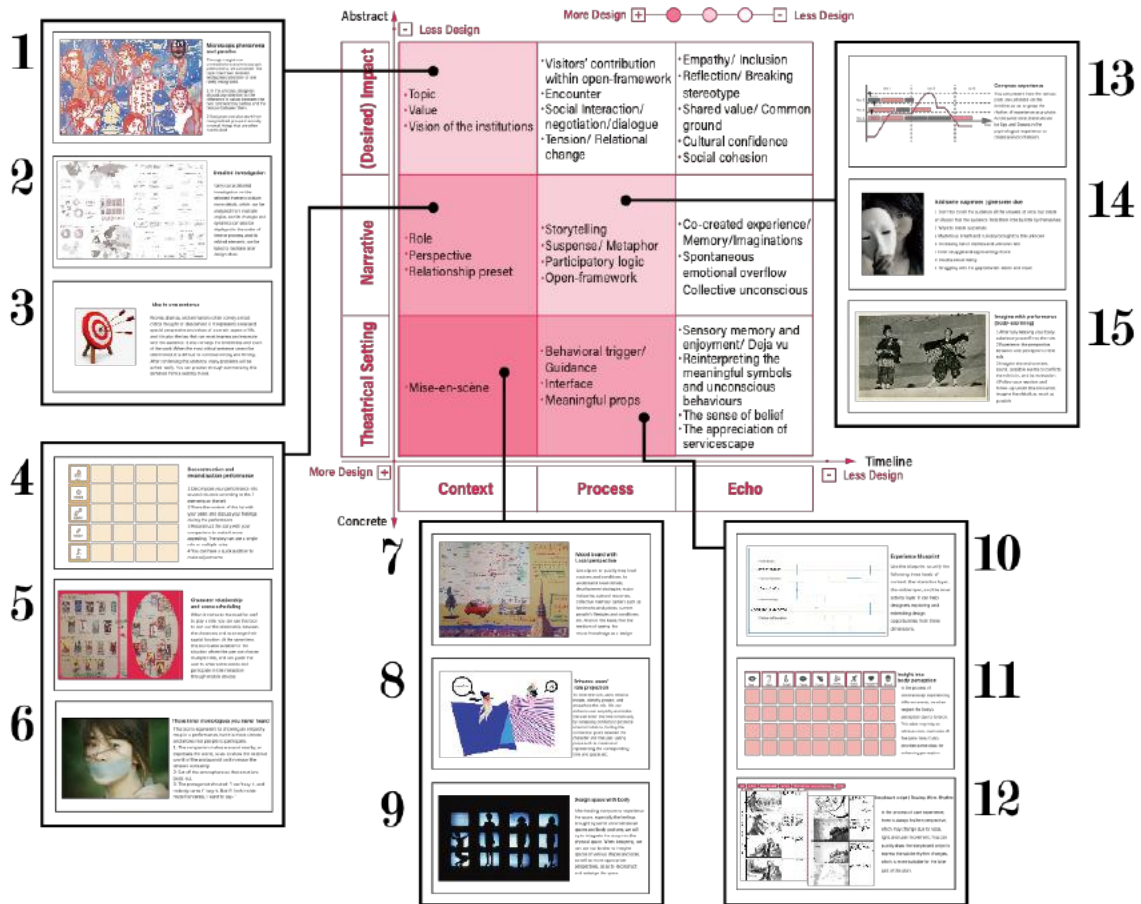


**Figure 7.3.1. Toolkit.**

**Tool 1: Microscopic phenomena and paradox**



**Microscopic phenomena and paradox**

Through insight into contradictions and microscopic phenomena, we can better find topic that have received widespread attention or are rarely recognized.

1 In this process, designers should pay attention to the difference in values between the two contradictory parties and the tension between them.

2 Designers can also start from marginalized groups in society, or small things that are often overlooked.

Through insight into contradictions and microscopic phenomena, we can better find topic that have received widespread attention or are rarely recognized.

1 In this process, designers should pay attention to the difference in values between the two contradictory parties and the tension between them.

2 Designers can also start from marginalized groups in society, or small things that are often overlooked.

This tool is similar to insight cards, but invite designers to view everyday life from the framework of cultural performance and to pay attention to ordinary phenomenon in an unfamiliar way (Cultural anthropology). Rather than going direct to problem-solving, designers are encouraged to investigate the meanings and various interpretations beyond the functions. This tool could be used to collect insights, suggest new avenues of exploration,   and spark and share ideas. They can be especially useful when the group feels stuck or is unable to move away from familiar thinking.

**Tool 2: Detailed investigation**



Detailed investigation

Carry out a detailed investigation on the selected theme to obtain more details, which can be analyzed from multiple angles, and its changes and dynamics can also be displayed in the order of time or process, and its related elements can be listed to facilitate later design ideas.
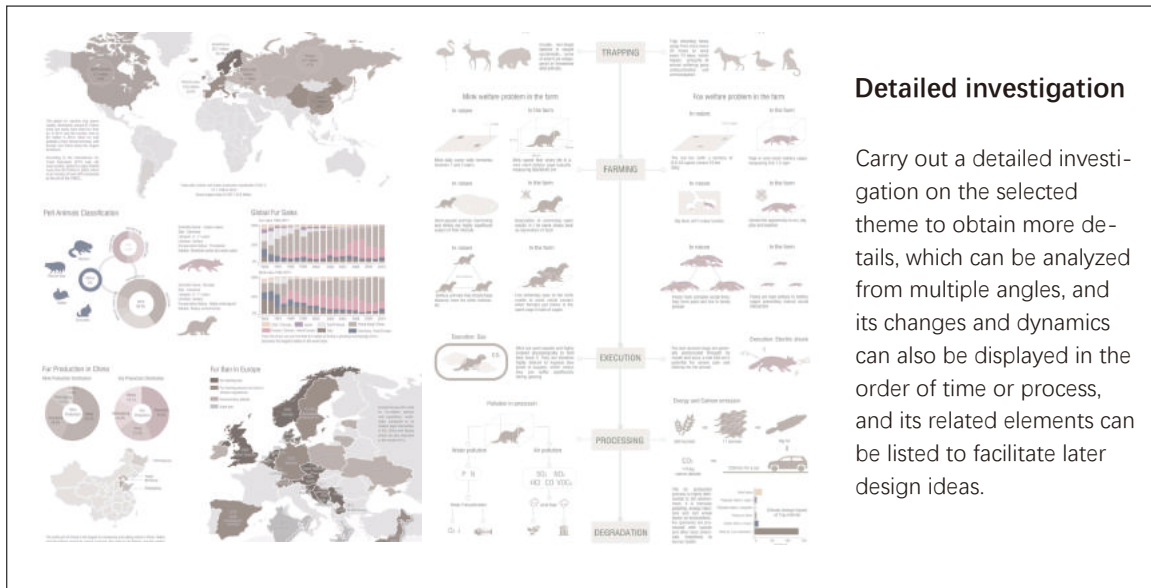
Carrying out a detailed investigation on the selected theme could be helpful in obtaining more details, which can be analyzed from multiple angles. The changes and dynamics in the process can also be displayed in the order of time or process, while its related elements can be listed to facilitate later design ideas.

This tool is similar to mind map and the issue map, supporting the conversation around complex matters by breaking down the subject into physical cards. Designers can feel free to use different methods for investigation, such as field research, desk research and interviews, and to structure the thinking and insights in a map to form team consensus.

**Tool 3: Idea in one sentence**

### Idea in one sentence

Movies, dramas, and animations often convey a most critical thought or idea behind it. It represents a real and special perspective and values of a certain aspect of life, and it is also the key that can most impress and resonate with the audience. It also conveys the tenderness and touch of the work. When the most critical sentence cannot be determined, it is difficult to continue writing and filming. After confirming this sentence, many problems will be solved easily. You can practise through summarizing this sentence from a existing movie.

Movies, dramas, and animations often convey a most critical and simple thought behind a long complex narration. It represents a real and special perspective and values of a certain aspect of life, and also serves as the key point that can most impress and resonate with the audience, such as the tenderness and touch triggered by an artwork. When the most critical sentence cannot be determined, it is difficult to continue writing and filming. After confirming this sentence, many problems will be solved easily. You can practice it by summarizing a sentence from an existing movie.

As cultural service design for museums is a sense-making activity, the message to be conveyed is much more important than dazzling expression techniques. Choosing an appropriate message with an appropriate angle is very tricky and strategical. The feeling of conceiving this sentence is similar to depicting the system map in a most minimized scope.

**Tool 4: Deconstruction and reconstruction performance**



Deconstruction and reconstruction performance

1 Decompose your performance into several columns according to the 5 elements on the left
2 Share the content of this list with your peers and discuss your feelings during the performance
3 Reconstruct the story with your companions to make it more appealing. The story can use a single role or multiple roles
4 You can have a quick audition to make adjustments

1 Decompose your performance into several columns according to the 5 elements on the left
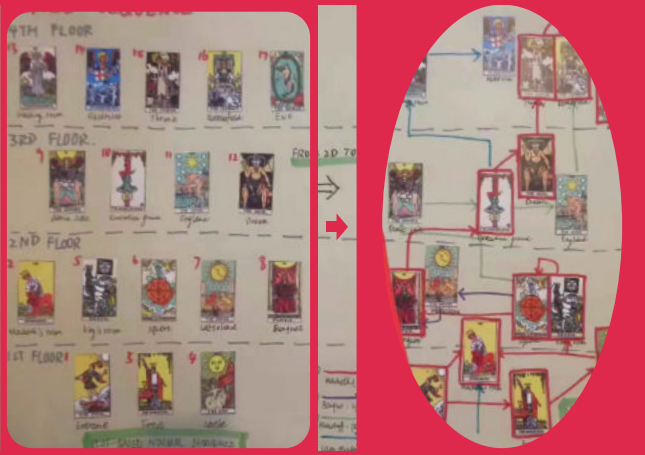
2 Share the content of this list with your peers and discuss your feelings during the performance

3 Reconstruct the story with your companions to make it more appealing. The story can use a single role or multiple roles

4 You can have a quick audition to make adjustments

This tool is similar to user scenarios but allows designers to dismantle some specific scenarios in daily life and reorganize elements to compose a new context. For example, by changing one element,  the past, present, and future, here, there, and everywhere could be reconstructed or represented. All kinds of sensory impressions will break through the traditional external view of time and space, and Bergson (2019) called it "psychological time." The designer could put the story in an acceptable imaginary spatial and temporal context, or exaggerate and dramatize specific elements to enhance its dramatic effect to lay the groundwork for the later scene scheduling design. Through reconstructing or representing the scene or Mise-en-scène, we could create an atmosphere or new perspective, and enhance the viewer's acceptance of the assumed time and space or context.

**Tool 5: Character relationship and scene scheduling**



**Character relationship and scene scheduling**

When it comes to the need for staff to play a role, you can use this tool to sort out the relationship between the characters and to arrange their spatial location. At the same time, this tool is also suitable for the situation where the user can choose multiple roles, and can guide the user to enter some scenes and participate in the interaction through mobile devices.

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This tool is similar to the stakeholder map, could be used to sort out character relationships and scene planning. But only when a certain level of complexity is reached, the tool could show its potential in teasing out the relationships and tension between the characters In many performative experiences, there may be a staff member to play certain roles, such as in the Hamburg dungeon, where each actor has a specific role to play in a specific scene. So designers can use this tool for the planning of character relationships and the scenes. In addition, when it comes to relational refactoring, it is also useful for sorting out relational refactoring, the process of change and the key events in it.

**Tool 6: Those inner monologues you never heard**



**Those inner monologues you never heard**

This tool is equivalent to showing an empathy map in a performance, but it is more sincere and allows real people to participate.
1. The companion makes a sound nearby, or expresses the scene, so as to show the external world of the protagonist and increase the tension constantly
2. Set off the atmosphere so that emotions burst out.
3. The protagonist shouted: "I can't say it, and nobody cares if I say it. But if I look inside myself sincerely, I want to say-"

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When using perspective switching, users will be more likely to empathize with the characters. Therefore, for each character, we can use this tool to understand their inner feelings that have no way to tell others in daily life. Instead of conveying it to visitors in the form of language, inner monologue is stimulated by the external environment where the character has subtle psychology in a specific environment.

**Tool 7: Mood board with Local perspective**
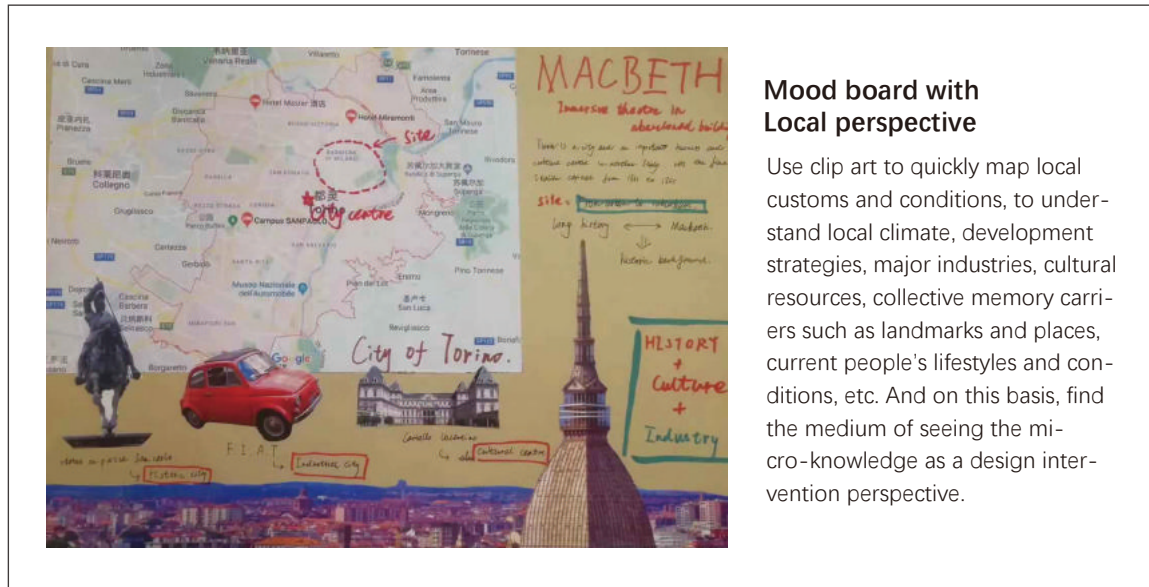


**Mood board with Local perspective**

Use clip art to quickly map local customs and conditions, to understand local climate, development strategies, major industries, cultural resources, collective memory carriers such as landmarks and places, current people's lifestyles and conditions, etc. And on this basis, find the medium of seeing the micro-knowledge as a design intervention perspective.

Use clip art to quickly map local customs and conditions, to understand local climate, development strategies, major industries, cultural resources, collective memory carriers such as landmarks and places, current people's lifestyles and conditions, etc. And on this basis, find the medium of seeing the micro-knowledge as a design intervention perspective.

Some original historical buildings could be used directly, like Skansen Museum in Stockholm. While in other cases, we could reconstruct the service environment and decorated it with props. meanwhile, the designer could invite visitors to take roles actively and to prepare for role projection consciously, for example, by giving them meaningful props like masks and treating them with extraordinary manners in reception or ticket gate.

For example, RPG(role-playing game) in computer invites users to choose their role before starting the game; A ticket issued by The Museum of Tolerance is a Jewish child's passport; A ticket to the Agricultural Museum can be a straw hat; Ticket inspectors at the military museum dress and greet like a soldier. The props and manner will echo later during the journey. Through these props and manners, visitors will begin to break away from the current time and space and prepare for a new adventure.

**Tool 8: Enhance users' role projection**
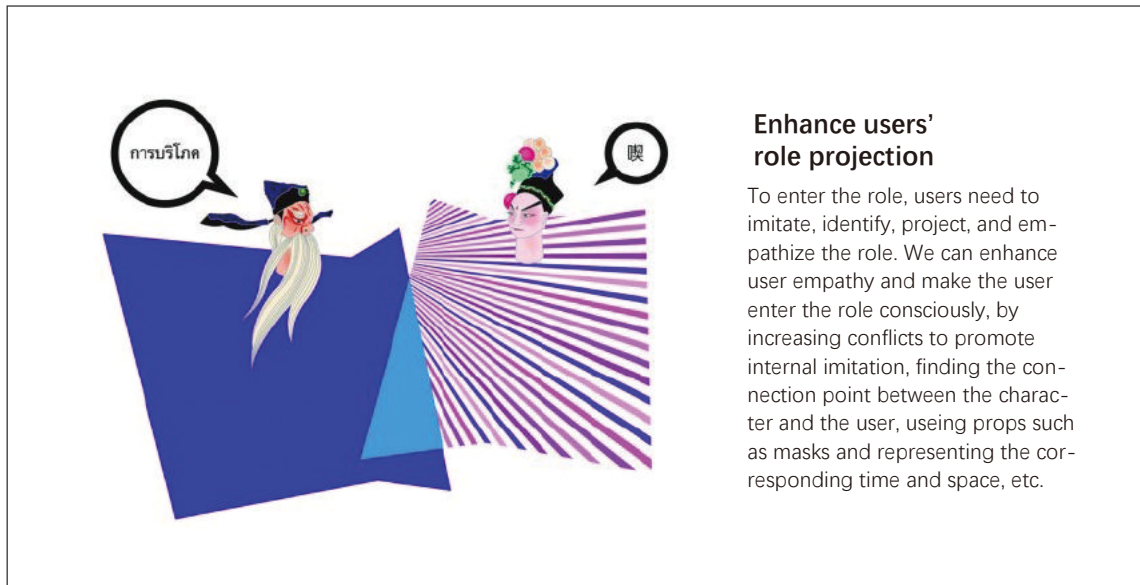
To enter the role, users need to imitate, identify, project, and empathize the role. We can enhance user empathy and make the user enter the role consciously, by increasing conflicts to promote internal imitation, finding the connection point between the character and the user, useing props such as masks and representing the corresponding time and space, etc.

The role projection could be caused by internal imitation. In terms of drama, internal imitation(Huizhu 2006) refers that the muscles, breathing, and circulatory organs in the spectator's body imitate or mimic the actor simultaneously to produce a sense of movement and change. Actors' movements, especially intense conflicts, could cause strong internal imitation. To produce a strong sense of aesthetic pleasure, positive conflicts will be used to trigger the audience's internal imitation. And then, through the "common feeling" of fighting and suffering together with the heroes in the play, audiences' body and mind would become noble and pure, and their spirit would be sublimated, that is the so-called "catharsis." The "Three S Principles" in drama(Huizhu 2006), suspense- surprise- satisfaction, were mainly formulated based on this psychological phenomenon.

**Tool 9: Design space with body**



**Design space with body**

After leading everyone to experience the space, especially the feelings brought by some unconventional spaces and body postures, we will try to integrate the story into the physical space. When designing, we can use our bodies to imagine spaces of various shapes and sizes, as well as more appropriate perspectives, so as to reconstruct and redesign the space.

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Meanwhile, designers may also take advantage of height differences inside the building like stairs to create different dynamic perspectives, to enhance meanings, or echo the plot, like Head-Smashed-in Buffalo Jump in Canada and Heineken Experience in the Netherlands. If space is limited, we could take advantage of ICT, like AR and VR. Also, light, sound, smell, and wind could produce a sense of liveliness, presence, and living.

**Tool 10: Experience blueprint**



Visitor Actions

*Line of Interaction*

Physical Interaction

*Line of Visibility*

Physical Settings

*Line of Internal Interaction*

Feelings and Perceptions
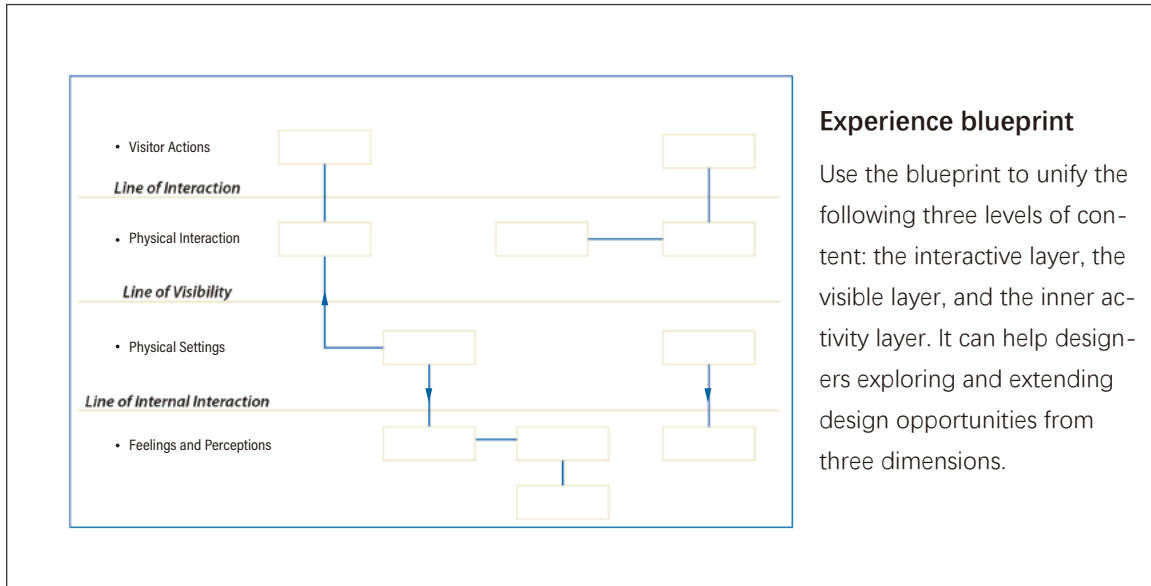
**Experience blueprint**

Use the blueprint to unify the following three levels of content: the interactive layer, the visible layer, and the inner activity layer. It can help designers exploring and extending design opportunities from three dimensions.

Use the blueprint to unify the following three levels of content: the interactive layer, the visible layer, and the inner activity layer. It can help designers exploring and extending design opportunities from four dimensions: visitor's action, physical interaction, physical settings, feelings and perceptions.

Service blueprint is to map out and synthesize the entire process of service delivery, by listing all the activities that happen at each stage, performed by the different roles involved. While experience blueprint focuses more on the interrelation between different layers. For example, experience blueprint could invite designers to reflect on these questions: what kind of physical settings could provoke visitors' special feeling and perception, so as to manifest a specific atmosphere? What the possible actions visitor will make in this circumstance and can designers support them with open framework or physical interaction?

**Tool 11: Insight into body perception**



| See | Hear | Smell | Taste | Touch | Airflow/Temperature | Posture/speed | Atmosphere/feeling | Mood |
|-----|------|-------|-------|-------|---------------------|---------------|--------------------|------|
|  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |

**Insight into body perception**

In the process of unconsciously experiencing different events, we often neglect the body's perception due to tension. This table may help to retrieve some memories. At the same time, it also provides some ideas for enhancing perception.

In the process of unconsciously experiencing different events, we often neglect the body's perception due to tension. This table may help to retrieve some memories. At the same time, it also provides some ideas for enhancing visitors' perception.

Designers can create a specific atmosphere by designing the dynamics in the environment and the way visitors perceive it, including vision and lightness, sound, smell, taste, touch and texture, airflow and temperature, postures and motions.

## Tool 12: Storyboard script | Flowing Micro Rhythm



### Storyboard script | Flowing Micro Rhythm

In the process of user experience, there is always his/her perspective, which may change due to noise, light, and user movement. You can quickly draw the storyboard script to express the subtle rhythm changes, which is more suitable for the later part of the plan.

In the process of user experience, there is always his/her perspective, which may change due to noise, light, and user movement. You can quickly draw the sub-shot to express the subtle rhythm changes, which is more suitable for the later part of the plan.

This tool uses the form of storyboard with mise-en-scene scheduled in a timeline, so as to adjust the micro-rhythm of the entire experience, with the subtle expansion of the performative narrative in the time dimension. Too fast or too slow rhythm could quickly dispel visitors from the illusion so that they can't enjoy the immersive aesthetic experience. Therefore, visitors may be grouped and divided into batches when checking in, so as to manage the tempo of performative experience. Meanwhile, ICT could be used to adapt to visitors' customized tempo and plot, such as handheld devices, interactive devices, and sensors.

## Tool 13: Compose experience



**Compose experience**

You can present how the various plots are unfolded on the time-line, so as to grasp the rhythm of experience as a whole. At the same time, there should be Ups and Downs in the psychological experience to create a kind of tension.

(figure labels: Act 1, Act 2, Act 3, Plot 3, Plot 2, Plot 1, Key event, Scene 1, Time)
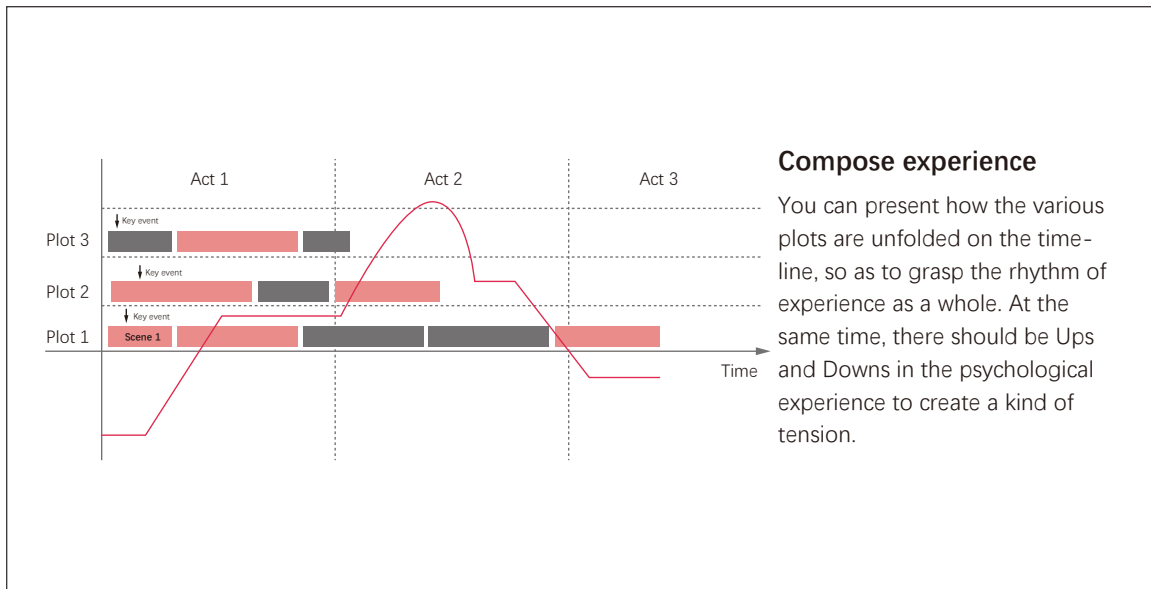
Designers can present how the various plots are unfolded on the timeline, so as to grasp the rhythm of experience as a whole. At the same time, there should be Ups and Downs in the psychological experience to create a kind of tension.

This tool is similar to user journey, but sometimes designer should deliberately create conflicts and tension in performative experience, so as to create catharsis for visitors by leading them through ups and downs. Therefore, this tool is mainly used in composing narratives, and envisioning the key events push forwards the storyline.

**Tool 14: Add some suspenses | give some clues**

Add some suspenses | give some clues

1 Don't try to tell the audience all the answers at once, but create an illusion that the audience finds them little by little by themselves.

2 Ways to create suspenses

a Mysterious breath and curiosity brought by the unknown

b Increasing risk of distress and unknown fate

c inner struggle and approaching choice

d Doubts about reality

e Struggling with the gap between desire and result

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e Struggling with the gap between the desired and result

Suspense is the eager expectation of the outcome during the conflict, and surprise is caused by the transformation of conflict, while satisfaction is generated from the beauty of "catharsis. "Using suspense, conflict, and tasks in the narrative could better stimulate visitors' curiosity and promote their role projection.

**Tool 15: Imagine with performance (body-storming)**



**Imagine with performance (body-storming)**

1 After fully relaxing your body, substitute yourself into the role.
2 Experience the perspective, behavior and perception of the role.
3 Imagine the environment, sound, possible events or conflicts the role is in, and its motivation.
4 Follow your reaction and follow-up under this encounter, imagine the details as much as possible

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3 Imagine the environment, sound, possible events or conflicts the role is in, and its motivation.

4 Follow your reaction and follow-up under this encounter, imagine the details as much as possible

Body storming could be helpful in conceiving open frameworks and envisioning more details. From cases, we found two types of open frameworks. The first type deforms the intuitive open framework existing in daily life, so visitors could easily understand and be involved in, such as a collective exhibition with objects donated by visitors, a memory bank that visitors could deposit and share a memory, a free market for trading without money. The second is creating a new framework and leading visitors' participation with examples and preparation phases, like workshops. For example, a performative cultural service could create a mysterious atmosphere at the preparation phase that all the visitors move and imitate the coordinator, like experiencing a ritual together. After a series of repetitions, the form of ritual varies with adding complexity little by little, while visitors command this language gradually and start creating in this gradually opened framework.

# Part 3: Design process and assessment

## Chapter 8: Co-creation session and data analysis

8.1 Wuxi and Wuxi museum

8.2 Social cohesion as the theme of co-creation session

8.3 Co-creation session: design Performative Cultural Services for Wuxi Museum

8.4 Project proposals and design processes

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Abstract:

This chapter envisions the design process of "Performative Cultural Service" in the context of a local museum. After a brief introduction to Wuxi Museum and its contexts, with particular reference to local cultural diversity, a co-creation session is held in Jiangnan University, Wuxi, China, equipped with framework and toolkit. Then, five excellent design proposals will be present in this chapter, together with the evaluation from Wuxi museum. During the co-creation sessions, I will conduct observation and short interviews to assess the effectiveness of the framework and toolkit. Finally, this chapter presents three orientations for the design process of Performative Cultural Services.

# 8.1 Wuxi and Wuxi museum

Wuxi is a city of Jiangsu Province, one of the central cities of China's Yangtze River Delta, and an important scenic tourist city. The total area is 4627.47 square kilometers. By the end of 2019, Wuxi has a resident population of 6.5915 million, with three county-level cities, Xishan, Jiangyin and Yixing. It is the second largest city in Jiangsu after Nanjing. Wuxi City under the jurisdiction of Liangxi District, Xishan District, Huishan District, Binhu District, Xinwu District 5 districts and Jiangyin, Yixing 2 county-level cities. The city has 30 towns, 51 streets, under 527 villages, 590 communities, 112 villages in one unit.

Wuxi is located in the south of Jiangsu Province, Taihu Lake, north of the Yangtze River, south of Zhejiang, Anhui Province, west of Changzhou City, east of Suzhou City. It is 183 kilometers west of Nanjing and 128 kilometers east of Shanghai. The famous Beijing-Hangzhou Grand Canal, which runs between north and south of China, meets here. Its terrain is plain area, fertile land, rich in property, canals and rivers, is China's famous "land of fish and rice", known as cloth docks, money docks, kiln docks, silk capital, rice city. Wuxi is the cradle of China's national industry and township industry, is the birthplace of the Southern model, has developed into a light industry, textile, electronics, chemical, machinery and other industries of the medium-sized city. By the end of 2016, the city's gross domestic product (GDP) will reach 1237.048 billion yuan by 2020.

Wuxi is a famous historical and cultural city of the country. Wuxi is one of the important birthplaces of Jiangnan civilization, and the written history dates back to the last years of the Shang Dynasty (473 BC). According to the "History of the Shang Dynasty" records, in the last years of the Shang Dynasty, Zhou Dawang's eldest son Taibo and his brother Zhong Wei came here from Shaanxi to settle, built the city in Meri (present-day Xishan City Meicun area), built the "King Wu" country, which is the beginning of Wuxi City. Wuxi's name was first found in the Han Book, and it is said that when Zhou Ping Wang moved east (circa 770 B.C.), tin mines were discovered on the Shandong side of Huishan. Tin was the raw material for smelting bronzes at the time, and centuries of bloody conflict between locals and outsiders broke out. By the end of the Warring States, tin mines were declining. In 224 B.C., Emperor Qin Shihuang wang Qi found a stone monument in Xishan, engraved with: tin soldiers, the world fighting; "Wuxi world Ning" expressed the people's desire for peace and peaceful life, so the name of "Wuxi" so passed down, become the name of the city.

Wuxi has Shantou, Lingshan Buddha, Wuxi China Vision Film and Television Base and other tourist attractions. By the end of 2018, Wuxi has 72 performing arts groups, 8 cultural halls, 8 public libraries, 82 cultural stations and 58 museums.

The Wuxi Museum was established on October 15, 2007 and officially open to public on October 1, 2008 . It was formed by the merger of three museums: the original Wuxi Museum (founded and opened in 1958), Wuxi Revolution Exhibition Hall, and Wuxi Science Museum. It has jurisdiction over the Zhou Huaimin Collection of Paintings, Wuxi China National Industry and Commerce Museum, Chengji Art Museum and Wuxi Inscriptions Exhibition Hall. It is now a national first-class museum, a national AAAA-level tourist attraction, a national social science popularization education base, a civilized unit of Jiangsu Province, and a patriotic education base of Jiangsu Province. It is a local comprehensive museum integrating exhibition, scientific research, and art gallery.

Wuxi Museum now has a collection of nearly 40,000 cultural relics, with ancient paintings and calligraphy, ancient purple clay pots, Huishan clay figurines, cultural relics during modern revolutionary and national industrial and commercial development as the main features. The paintings and calligraphy collections enjoy a reputation in the museum world. Following the design concept of "people-oriented, audience first", there are 8 permanent exhibitions that reflect the regional cultural characteristics of Wuxi and highlights the unique charm of Wuxi city, including:

1.The charm of Wuxi- the story of the city Wuxi

Wuxi is a famous historical and cultural city in the south of the Yangtze River, and one of the important economic cities in China. The profound cultural heritage and excellent industrial and commercial traditions run through the entire historical development process of Wuxi, forming Wuxi's unique local culture. The story has been slowly unfolding since the late Neolithic period. The discovery of the Gaochengdun site of the Liangzhu culture and the Shecheng site of the Maqiao culture showed that the ancestors, through unremitting work and creation, started the civilization process from the clan tribe to the ancient country. In the Zhou Dynasty, Taibo went to Wuxi and settled in Meili, opening a new chapter in Wuxi's history. They not only brought advanced cultural technology and dug the first artificial canal on the Bodu River, but also created the Wu culture with farming as the core. Since Li County in the Western Han Dynasty, Wuxi has experienced three

large-scale immigration waves. The cultural impact and exchanges between the north and the south have injected new vitality into Wuxi's economic development. During the Ming and Qing Dynasties, Wuxi became one of the economically prosperous regions in the country. Since modern times, the century-old prosperity of Wuxi's industrial and commercial economy has been particularly eye-catching. The location advantage of riverside and lakeside access to all directions, the cultural genes of overcoming obstacles, pragmatism and innovation, and the people's unremitting exploration, pioneering and struggling creative spirit, gave birth to the flower of modern China's splendid business culture, making Wuxi the birthplace of China's national industry and commerce.

2.Dayuan Sergeant - The Story of Qian Yu, descendant of the king in WuYue period

Qian Yu (1247-1320), is a descendant of the King Qianxuan during the WuYue five-generation period, one of the rich households in Wuxi at the beginning of the Late Song Dynasty. Buried in the first year of the year (1321), it was discovered in 1958 at Nanquan, Wuxi by Xuelang Commune during building a reservoir project in the military mountains. A large number of cultural relics, including gold, silver, jade, crystal, agate, amber, silk clothing, lacquerware, paper money, wood, copper mirrors and other cultural relics were unearthed in the tomb, with a total of 154 pieces, accompanied by a epitaph. It has high value in historical, scientific, arts and crafts aspects,  and unearthed cultural relics for the study of the Yuan Dynasty arts and crafts, living customs, family culture and socio-economic aspects have provided first-hand physical information.

3. Purple Sands - Purple Sand pottery Art Exhibition

Purple sand pottery is art that turns the ore from Yellow Dragon Mountain into colorful, brilliant purple sandware with discoverative power and creativity of the ancient craftsmen. Before the Qin and Han Dynasties, they used clay to make pottery, while in the Tang Dynasty, they used porcelain to burn blue porcelain. And at least in the Ming Dynasty, they began to consciously use raw blanks with higher strength, burning purple sand mud with a smaller shrinkage rate to make pottery, and originally used the method of beating and setting the barrel to form pots. The change of tea drinking style in Ming Dynasty leads to the emergence and popularisation of purple sand pot. The good material beauty of purple sand pottery makes the natural beauty of tea play to the fullest, it can be said that purple sand pot is the product of high combination of pottery culture, pot culture, tea culture, but also the summary product in the history of Chinese pottery development, the emergence of purple sandware, marking the arrival of the peak era of China's

pottery industry.

4. The charm of Mud　- Huishan Clay Figure Art Exhibition

In Wuxi, a famous city in Jiangnan, there is an artistic wonder that exudes the fragrance of earth, and she is an outstanding national traditional art that has been listed as a national intangible cultural heritage - Huishan Clay Figure. Huishan Clay Figure with a thousand years of cultural traditions, since the birth of the day, it will permeate the Jiangnan region's unique customs and customs. Wuxi Huishan temples, gardens, halls and neighborhoods, local opera, sculpture, temple fairs, incense fairs and Huishan Yu with the communication of the Beijing-Hangzhou Grand Canal and Wuxi ancient canal on both sides of the "meter city", have a special and extensive impact on the artistic development of Huishan Clay Figure, so that it formed by vulgar and elegant, vulgar, coarse, sweet and not greasy local characteristics. Huishan Clay Figure accumulated Jiangnan Water Township's unique charm, with its unique artistic charm, let people love to let go, praise and sigh. Huishan Clay Figure through the art of the people's ingenuity, has given a thousand years of strong vitality.

5. City Memory during war : A Brief History of wuxi Revolution

Wuxi is not only famous for its economic development and humanism, but also a city with a glorious revolutionary tradition. This exhibition truly shows the magnificent historical picture of the New Democratic Revolution carried out by the people of Wuxi under the leadership of the Communist Party of China, and vividly reproduces the magnificent revolutionary course since the May Fourth Movement to the liberation of Wuxi. In the long revolutionary years, Wuxi people withstood the test and hammering of blood and fire, feeding generations of outstanding heroes and children. Yesterday, our forefathers for the struggle for national independence and people's liberation, the courage to explore, not afraid of sacrifice, wrote a glorious chapter; Today, we should make a more brilliant future for the great victory of socialism with Chinese characteristics in the new era, keep pace with the times, move forward and write a more brilliant book.

6. Wuxi people who shoulder the hope of national rejuvenation

Wuxi, to the German state, Jun Yanrulin, in the fierce revolutionary struggle and magnificent socialist construction, there are countless Wuxi benevolent people shouldered the historical mission of national rejuvenation, with youth and blood to write the magnificent poetry of the Chinese nation. They are the outstanding representatives of the descendants of Yan Huang, is the backbone of the Chinese

nation, but also the pride of Wuxi people! These outstanding figures, bred from the Wu Di culture re-education by Suntech, have given Wuxi a richer historical and cultural connotation, and Wuxi's thousands of years of human history have added a great sense of resonance to their intestines.


7.Han ink fragrance - painting art exhibition hall

Wuxi has an inexplicable relationship with calligraphy and painting. On the one hand, Wuxi region has a long history of painting and painting art creation, achievements, from the East Jin Guxuan, Yuan Dynasty Yu Yunlin, to the modern Xu Xiaohong, Wu Guanzhong, Wuxi out of the number of famous paintings. On the other hand, Wuxi painting art collection from the Yuan Dynasty has become a trend, the birth of many well-known collectors and connoisseurs. These tin-tin private collectors have made great contributions to the heritage of ancient Chinese calligraphy and painting, and have further established Wuxi's unique position in the history of Chinese calligraphy and painting. In the 1980s, Tao Xinhua, Zhou Huaimin, Zhou Peiyuan, Zhou Daozhen and a number of other tin collectors will be a lifetime collection of selfless donations, establishing Wuxi Museum (formerly Wuxi City Museum) in the collection of paintings and paintings advantages. After the addition of the past years, the current Wuxi Museum's collection of paintings and paintings has been further improved, the collection is more comprehensive and systematic.


8. Wuxi Science and Technology exhibition

Located in Wuxi Museum East, the Science and Technology exhibition is the largest integrated science and technology facilities in the city. A layer of "Taihu and Wuxi" exhibition area, through the beauty of water to interpret the origin of life, the formation and evolution of Taihu Lake, in order to show the natural ecology of Taihu Lake and Wu Yue civilization; The second floor of the "Science and Technology and Life" exhibition area, leading the audience to feel the changes brought about by science and technology, experience green and healthy life, advocate sustainable development of a new way of life; Three-tier "Science and Technology and Exploration" exhibition area, explore new materials, new energy, space technology and other cutting-edge science and technology mysteries, so that the audience feel the charm of science and technology. The whole museum from Wuxi local characteristics, supplemented by sound, light, electricity, multimedia and other scientific and technological means, to the environment, humanities, science and technology as the theme framework, through the main story interpretation, in the emphasis on science and technology on Wuxi culture, ecology, development impact at the same time, give full play to the function of

science and technology for the reality of service, really do teaching in music, so that the audience in a relaxed and pleasant atmosphere, immersive visit, subtle learning.

In recent years, Wuxi Museum focuses on the development and utilization of collection resources, each year planning to hold 2-3 fine original exhibition, and gradually form a "from ancient times" "approaching the master" "Wuxi Township Hyun" "Gangnan wen" and "red classic" series of brand temporary exhibition; Social education activities have always been in the forefront of the province, the annual holding of various lectures and educational courses more than 300 times, focusing on the creation of a "walking" series of research and travel projects, "Wu Di civilization" AR Department of social education courses, "Wenbo classroom" "art classroom" "science classroom" "science interactive drama" "Sibo into the school garden into the grass-roots" and other popular brand series activities; Pay attention to academic research, hold a high-end academic forum "Sibo forum" every month, edit and publish academic journals, graphics, hold academic seminars, implement the "Sibo Initiative" youth talent funding program, etc., the social response is good; Around the direction of "local history and high imitation reproductions and Wuxi non-relict features", the design system has made a number of stories, creative, quality of the big Wuxi creative brand, with a variety of forms to show Wu Di civilization.

Wuxi Museum to the needs of the audience-oriented, uphold the concept of separation of education, planning and implementation of various themes, various forms of education activities of all ages, the average annual social education activities more than 300 times, forming a "literary classroom" "art classroom." Science classroom ""mobile Xibo into the grass-roots" "Wu De civilization" series of AR research courses, "walking" series of research trips, "ingenuity heritage" non-relict series of research courses, "our festival" series of activities and other top ten brand education activities. At the same time, make full use of the "Internet and Museum Education" way, through the use of cloud live broadcast, micro-video, online micro-classes and other ways to carry out online activities, to achieve the innovation of museum education, greatly improve the effectiveness of museum education.

1 Cultural education Classroom: Emphasize the characteristics of museums and deeply explore the human history contained in cultural relics.

2 Art Class: From the point of view of art, learn cultural relics from a new angle and appreciate cultural relics.

3 Science Class: Spread scientific knowledge and popularize the concept of healthy living.

4 "Walking" series of research trips: Turn static courses into dynamic courses, truly

"walking classes".



**Figure 8.1.1. Cultural services in Wuxi Museum.**

5 Wudhi Civilization Series AR Courses: Based on the collection of cultural relics, supplemented by virtual reality enhancement technology, vivid interpretation of the story behind cultural relics.

6 Hall-School Co-operative Series Courses: Form a museum-school alliance, re-integrate the relationship between school education and social education, and give full play to the public education of museum society breeding function.

7 Activities about holidays: We should give full play to the traditional festival thought and carry forward the excellent traditional culture.

## 8.2 Social cohesion as the theme of co-creation session

In this research, the issue of social cohesion in city museums was chosen to be the theme of the co-creation session to assess the research results, based on the shared preference of Wuxi Museum and Jiangnan University. Therefore, the approaches to catalyze social cohesion in city museums are investigated in this section.

Museums are assets of social cohesion. According to UNESCO , cultural heritage is fundamental to ensuring inclusive and cohesive societies, as it strengthens identities and creates a sense of rootedness and belonging. Culture is the tacit social order of an organization and shapes attitudes and behaviors in in wide-ranging and durable ways. When aligned with personal values, drives and needs, culture can release tremendous energy for common goals and cultivate organization's capacity to flourish.

According to Montanari (2013), local museums have long been associated with social issues. In the 1920s, culture was taken to challenge traditional assumptions about social hierarchy and to promote a relativistic understanding of humanity "(Bénéton 1975, 137). During the inter-war period, museum has been used to promote specific social and political movement, and transformed into instruments of state policy (Wittlin 1949). A "homeland" museum model was created in Germany to foster social cohesion by glorifying significant places and communities or celebrating the memory of traditions through a holistic interpretation of the local history and heritage and educational activities(Montanari,2013). In the final decades of the 20th century, local museums were operated as instruments to strengthen local identities, catalysts for regeneration and resource with potential in promoting endogenous initiatives, fostering territorial vitality and solving problems resulting from deindustrialization(Montanari,2013). In recent decades, different forms of heritage activation have played a vital role in the process of social, cultural and economic regeneration around the world through developing cultural tourism and linking communities and places (Montanari,2013). In the increasingly globalized world, local museums nowadays could be crucial in enhancing social cohesion and supporting the definition of different perceptions of local identities.

Local museums could be regarded as cultural forces and strongholds of identity roots anchored to the values of place(Nora 1989; Montanari,2013). With their particular nature of a place that resist the effects brought by globalization and ensuing migrations, local museums could contribute to arouse people's sense of belonging, awareness and roots through consolidating cultural values, constructing personal and shared identities(Graham& Howard 2008;Whitehead et al. 2012). As city museums strive to preserve local cultural distinctiveness of locality, their existence and cultural activities are crucial for the place-making in city scale.

While in the aspect of community building, the focus is how to interact with the evolving communities that asserts stability and continuity in a shifting cultural context, as well as which format or strategies could be applied to enable them as positive cultural forces(Montanari,2013).

Regarding to the evolving communities, local museums embrace multiculturalism and plurality through enhancing the encounter among different individuals and ideas(Appadurai 1996; Hannerz 1996). The inclusion of the newcomer is essential in fostering social cohesion, where local museum could not only help them familiar with places and traditions but also encourage them in grafting their affective memories and emotional belonging, so as to reconstruct a sense of community (Sarason 1974; McMillan& Chavis 1986). It is a challenge for city museum to create social capital together with their users, as Houlihan(2006) stated that in the context of a divided society with the trauma of past and ongoing injury , a city museum is in for the long haul both in engaging and building relationship with their communities and then in sustaining it into the future. Not only as painful memory, for Houlihan(2006), trauma as a deep and recurring sense of wounding could revive and relive the original experience and renew old bitterness through commemorating the past. While the co-creation of social capital could be achieved through allowing people to tell their stories that reflects the shared political, cultural and social reality(Houlihan, 2006). Therefore, city museums could serve as media for dialogue between people and communities, and provide lens to understand how other people live and uniquely view their world. Montanari (2013) argued that, the participations of the evolving communities in both physical and mental construction of cultural identities could promote the profound transformations of subjectivity and self-awareness through supporting the re-assessment and the re-appropriation of the stable roots related to local places and historical cultural systems. Therefore, city museums in the future should be regards as cultural negotiator without hegemony, which treat place as an inclusive asset to restore awareness and to anchor shifting identities(Whitehead et al. 2012).

While regarding to museums' effect in engaging communities as positive cultural force and promoting their awareness of the cultural identity, providing chances for social and cultural encounter could be a feasible approaches. In this approach, the binary opposition between local museums and communities will be replaced by an interactive relationship with intersubjectivity, where communities and individuals could be involved not only as passive spectators that visit exhibitions and join educational activities, but also active participants that engage in the management and decision-making process, or even creative contributors that involve in the selection of theme and the production of contents. According to Lersch& Ocampo(2010), local museum, especially community museum could serve as a tool to construct collective self-knowledge, where communities could contribute in the multiple forms, including but not limited to:

1.selecting the themes to be studied

2.participating in oral history or design workshops

3.interviewing or being interviewed

4.learning more about himself/herself as well as the community he/she belongs to

5.constructing a collective interpretation of their reality and their history

6.collecting objects, taking photos or contributing a drawing

Montanari(2013) suggested that enhancing temporary educational activities both in quantity and quality is a potential strategy to stimulate return visits, for example short-term exhibitions, conferences, film festivals and other interactive practices with different focus and thematic declensions that drawing upon the distinctive culture. However, these practices are mainly isolated experiences, which undermined the overall effects on promoting social cohesion, and should be strengthened with a more systematic approach. Collaborative networks that bridge diverse communities and local institutions like libraries, municipalities, associations in a joint effort, could largely promote the current situations.

In this context, service design could be taken as a strategic approach to enhance social cohesion in the context of local museums, for its advantage in systematic thinking, coordinating different stakeholder, creating encounter in everyday life and its potential in addressing social issues and even social innovation.

## 8.3 Co-creation session: design Performative Cultural Services for Wuxi Museum

With the aims to test the effectiveness of research results, a co-creation session was held in Jiangnan University(Wuxi, China), equipped with framework and toolkit, to facilitate the design practices of Performative Cultural Service for a city museum--- Wuxi Museum. During the co-creation sessions, observation and short interviews were conducted to assess the effectiveness of research results and collect feedback for the further refinement. This section will present the process of this co-creation session.

After the call for participation was initiated, over 100 design students signed up for this co-creation session, with different backgrounds like service design, product design, interaction design, visual design, space design, digital media art design, fashion design, design and artificial intelligence, ect. Considering space constraints, we selected 25 participants with research background on museums and service or relevant design practices, as well as those with acting experience in drama shows.



**Figure 8.3.1. Introducing concept of Performative Cultural Service, framework and toolkit with lectures and games.**

The co-creation session started with an open lecture, covering the following topics:
1 Performance theory as an interpretive framework to understand everyday life and performativity as an impact-creating
2 The mission of local museums and their role in catalyze social cohesion
3 An introduction of the concept "Performative Cultural Service" and relevant cases
4 Meta-design framework, three design paradigms and toolkit

After that, all the participants were involved into icebreaking games to understand all the tools(Figure 8.3.1). Then, all the participants are divided into groups for further exercises and games (Figure 8.3.2), where animal protection issues were taken as a hypothetical design topic to better understand and master the tools.

As Wuxi Museum was taken as a site for experiments of designing performative cultural service, we also organized a field research tour (Figure 8.3.3) to investigate design context, including the mission, existing exhibitions and services and surrounding environment of Wuxi Museum. At the end of the tour, a discussion was organized to share interesting findings, where participants were also grouped for further investigation and discussion based on which design paradigm they wanted to explore (Figure 8.3.4). With the assistance of staged group tutoring, each group was asked to design a project proposal of Performative Cultural Service for Wuxi Museum to catalyze social cohesion in a local scale (Figure 9.3.5). At the end of this co-creation session, five excellent project proposals (See 9.4) were presented with posters and demonstrated through performative prototyping. Finally, I conducted short interviews with each group to review their design process and assess the effectiveness of the framework and toolkit.



**Figure 8.3.2. Participants learning tools with exercises and games.**

**Figure 8.3.3. Field research in Wuxi Museum.**



**Figure 8.3.4. Design process in groups.**



**Figure 8.3.5. Preparing for final presentation with poster, performance rehearsal, prototyping.**

# 8.4 Project proposals and design processes

## 8.4.1 Proposal 1: A forgetter's memory

### A forgetter's memory (Paradigm 1& Paradigm 3)

#### Abstract:

This proposal is an exhibition about Alzheimer's disease, which is not limited to a one-way visit. The entrance and exit are interchangeable. The reverse visit is to experience the mighty change of the times from the footprints of ordinary average persons in Wuxi. It also arouse reflection: Why do we forget the passing history? Is it from a certain perspective that each of us is Alzheimer sufferers to a certain extent?

#### Background:

1.  The last 100 years have been the most turbulent era in China. The elderly have experienced wars, difficult and warm old times, reforms of state-owned enterprises and layoffs, venture into business, rapid economic growth, one-child policy, urbanization and changes in lifestyles, soaring housing prices, and ecological restoration. It can be said that the growing context of each generation is different. With the development of the times, many unique memories of the past are being forgotten.

2. It is now an ageing society in China, but with little attention to the elderly and their emotional needs, let alone to Alzheimer's disease patients.



**Source of inspiration :**

1.The three stages of Alzheimer's symptoms correspond inversely to a person's growth process from infancy to old age.

2.Some keywords could be recalled from Movies and literary works, like the reincarnation of time, the symmetry of time, flashback.
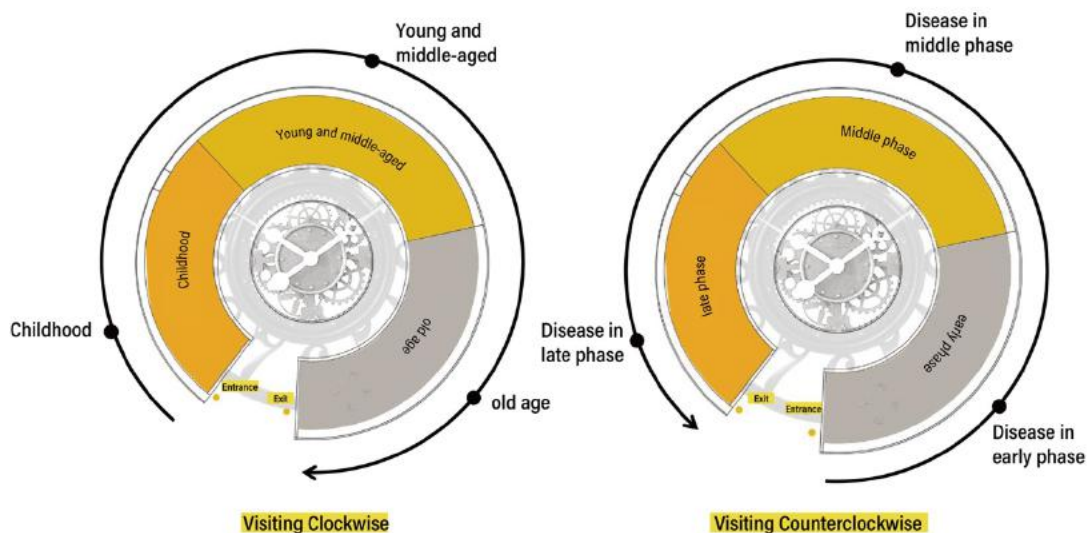


**Proposal details:**

This proposal is design to arouse social attention to patients with Alzheimer's disease. The topography of the exhibition has the shape of a circular clock, which implies two visit

directions: 1) When visiting clockwise, the visitors will take the perspective of a local people in Wuxi, and his/ her experience from childhood, middle-age to old age, so they can experience the great changes in Wuxi from the perspective of a small person; 2) When visiting counterclockwise, a visitor will enter the perspective of a person with Alzheimer's disease, watching images varies from concrete to abstract. Through the two-way visit (forward and reverse), the visitors may cherish the present and pay attention to the Alzheimer's disease group. The exhibition also aims to arouse these reflections: Why are we forgetting our history? Is each of us ordinary people a patient with Alzheimer's disease to some extent (a forgetter)?

**Proposal 1**
**A forgetter's memory**
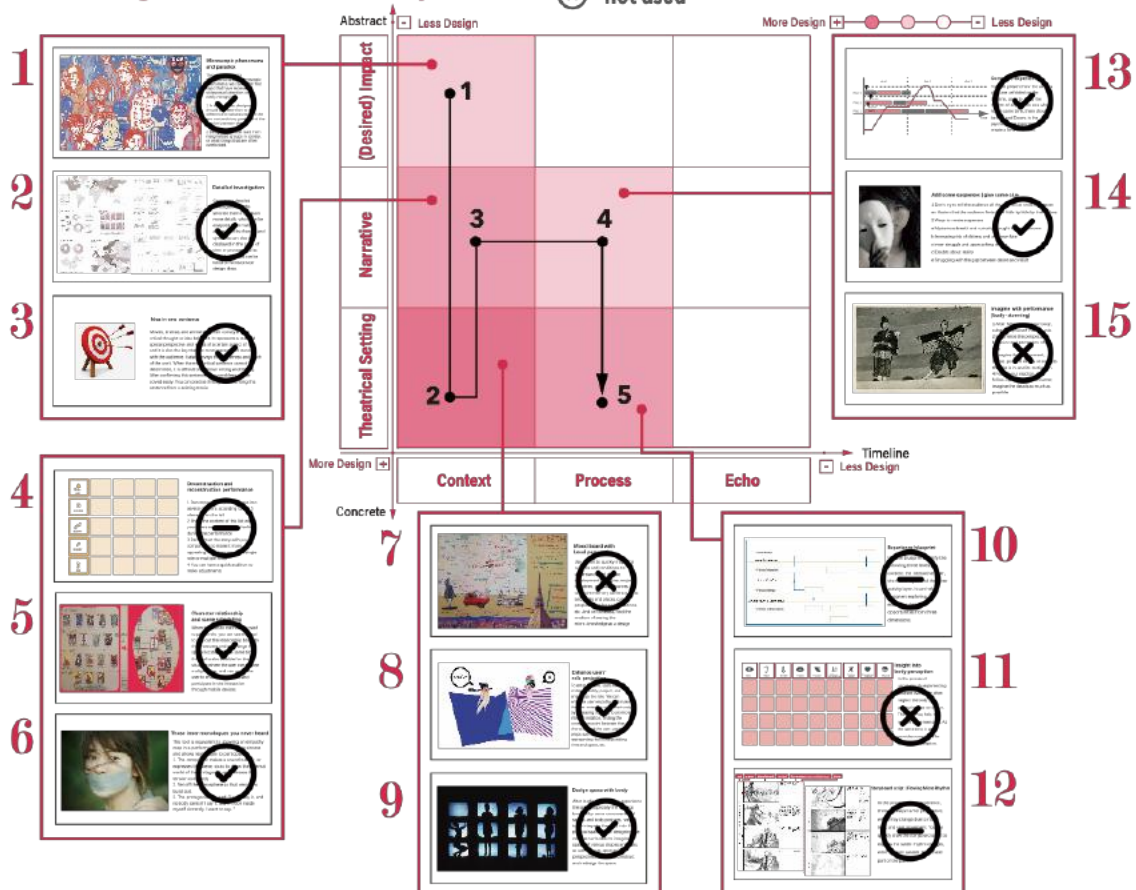
**Short description of the process design**( summarized from the interview with team 1)

**Step 1:** They had a team member involved in a design project for Alzheimer's disease before and found that Alzheimer's disease has received less attention in public society and museums (Tool 1). Thus, they made raising awareness of Alzheimer's patients the theme of their design (Tool 3). A lot of preliminary investigation (Tool 2) has been done before the museum visit, including the three stages of Alzheimer's disease and corresponding memory characteristics, as well as related artistic creations like movies and songs using flashbacks techniques.

**Step 2:** During the museum tour, they wondered what kind of space and exhibition format could better present the topic of Alzheimer's disease until they found a circular display in Wuxi Museums is appropriate (Tool 9). Inspired by keywords like rejuvenation, symmetry, flashback, reincarnation, they came up with the idea of a

two-way visit, one way with Alzheimer's patient perspective while another with ordinary people's perspective. After that, they focused on making it easier for visitors to enter the perspective of someone with Alzheimer's disease (Tool 8).

**Step 3:** They considered the identity of an elderly with Alzheimer's disease (Tool 5). As it would be exhibited in the Wuxi Museum, they initially chose a Wuxi clay figurine craftsman as his role and further thought about personal relationships around him (Tool 5) and his inner feelings(Tool 6). In China, there is a phenomenon that young people are reluctant to learn and inherit intangible cultural heritage, so this elderly with Alzheimer's disease may want to keep his memories until they pass on their crafts to the next generations (Tool 6). Then, team 1sorted out his interpersonal relationship(Tool 5) and conceived a warm story: A man studied very hard to master Wuxi clay figurine crafts during the apprenticeship and wanted to pass it on to his son, but was refused because of the emerging new opportunities in a thriving society. And finally, he tried to pass this valuable heritage on to his grandson's before he lost his memories. However, when they started to refine the storyline, the tutor reminded them that their focus was not clear, and should choose one from two topics: the inheritance of intangible heritage and the concerns of Alzheimer's disease (Tool 3)

**Step 4:** As the tutor suggested that the Chinese history of the last 100 years itself is turbulent and full of stories, they decided to present in a one-way visit with Wuxi history from the perspective of ordinary people and sort out the different stages of historical development (Tool 13)  Meanwhile, they set up three kinds of suspense (Tool 14): a). The two-way visit itself b). Compared to a more straightforward expression from the perspective of ordinary people, the perspective of Alzheimer's disease would be more abstract and montage, which require visitors' imagination and translation. C). At the end of the exhibition, visitors will be asked to reflect on whether we are also the forgetters of the times.

**Step 5:** They started to think about behavioral guidance, such as with AR technology or physical installations. However, due to time constraints, they didn't expand further due to time constraints, nor go deeper into other tools.

# 8.4.2 Proposal 2: Life sculpture with clay

## Life sculpture with clay (Paradigm 3)

### Abstract:

This proposal creates an immersive experience to connect visitors to the local culture of Huishan clay figurines --a folk art in Wuxi. This immersive experience consists of 4 four acts, which represents 4 development stages of Huishan clay figurines: prosperity, ravaged by war, revival and extinction. Through this experience, we invite visitors to reflect on the way of preserve intangible culture and our education mode, we are also clay figurines mould by our education and society.

### Background:

1 The clay figurines are exquisite with its superb craftsmanship, but visitors won't be moved by the clay figurines culture. We may ask what is the most important thing to preserve for a museum? Artifacts? Skills? Or the culture itself?
2 Most of the current clay figurines are mass-produced and homogenized, so the market demand is low.

### Proposal details:

Through exploring the development process of clay figurines, four phases are revealed: prosperity and development, war destruction, rejuvenation and extinction. Therefore, this

immersive experience consists of 4 four acts to reflect on the way of preserve intangible culture.



**Act 1:** prosperity and development
During the first phase, the clay figurines developed because of the prosperity of various opera culture in China. Visitors enter the immersive experience by taking the role of clay figures. After the entrance, there are many bifurcated passages, and different types of opera are staged in each passage, representing the different origins and development momentum that clay figures derived from. After entering one passage, visitors could decorate themselves on their will with the accessories, clothing and guidance provided by staff. Through this process, visitors can better understand the origin story of the clay figure culture and the cultural connotation in the details of the clay figure.

**Act 2:** Devastation during the war
During this period, the development of clay figurine culture was interrupted due to the war, and many clay figurines was devasted. Accordingly, through setting up obstacles he space design creates the feeling of being in danger and drifting away in exile and in limbo. Visitors have to shuttle with relatively large body movement among obstacles, which could also provoke their internal participation and role projection. Meanwhile, visitors will lose their decorations gradually in the process. After the war, clay figurines will become very broken with the disappearance of many precious decorations and craftsmen. Clay sculpture culture fell into a long period of silence.

**Act 3:** Revival

Long after China was rebuilt, people realized the importance of cultural protection and classified clay figurines to traditional culture. However, with the label of traditional culture, the traditional symbols of pottery figurines became templated.

At this stage, after celebrating the good news of the upcoming revival, visitor will realize that they have to wear a uniform mask as the culture is stereotyped. After that, all visitors will enter a room and be photographed to generate a holographic image. Then visitors will enter three consecutive spaces surrounded by mirrors and find that they are homogenously duplicated by the mirror. The first space is formed with 64 mirrors, and the subsequent spaces have fewer mirrors. Meanwhile, fewer types of clay figurines remain in the subsequent spaces, as the appearance of various toys reduce their market demand. It seems that clay figurines could only feel their importance in museum, while got less attention in daily life.

**Act 4:** Extinction

In this phase, visitors will pass through a long aisle and enter a confined space--- a cultural tomb with no vitality. Inside visitors could find many uniform masks that have been taken off, they could also take off the masks and leave.

Through this immersive experience, we invite visitors to rethink the protection model of intangible culture. Meanwhile, this experience also aims to invite visitors to reflect that if

we are to some extent clay figurines being slowly shaped by rigid values toward the demise of individuality.
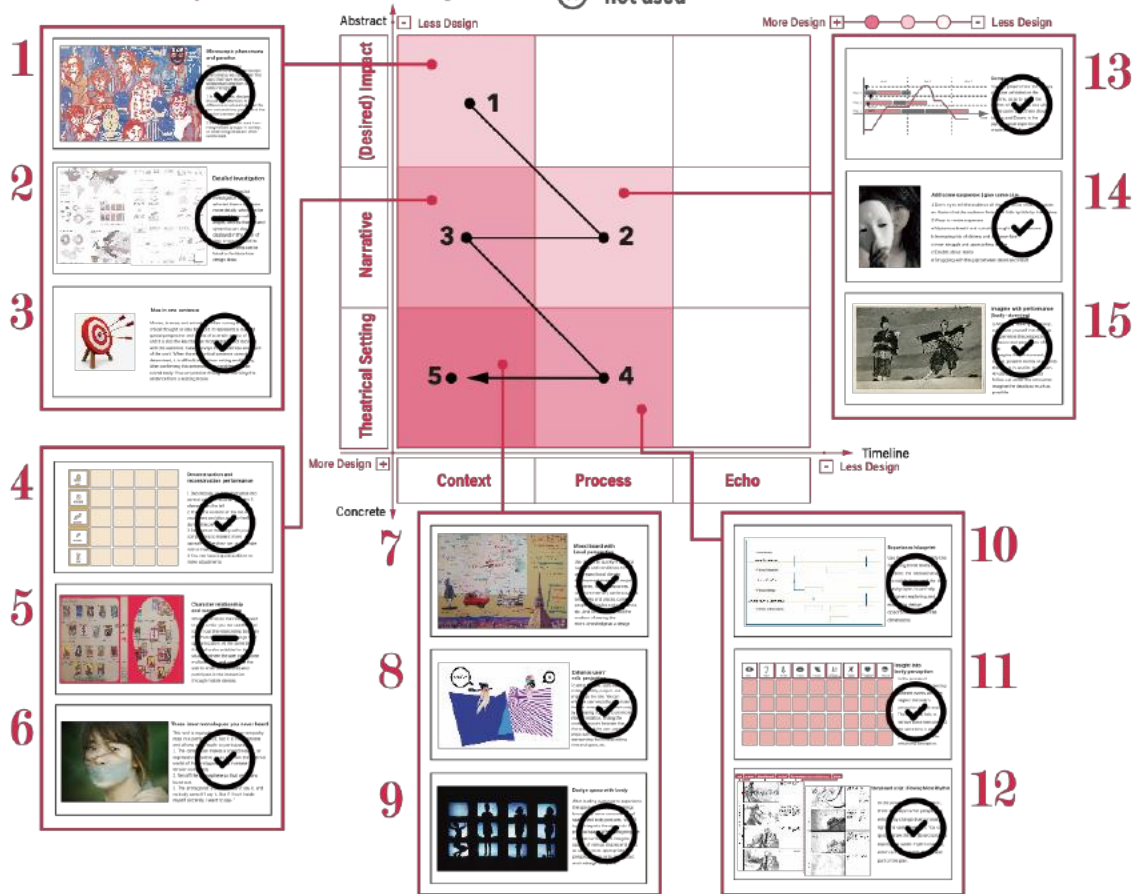


**Short description of the process design**( summarized from the interview with team 2)

**Step 1:** When visiting the Wuxi Museum, even though they saw many exquisite clay figurines, they did not feel touched by the clay figurines culture (Tool 1), which aroused their reflection on what is the most important thing to preserve for a museum. Artefacts? Skills? Or the culture itself? (Tool 3) To explore this topic, they interviewed a professor with expertise in local intangible heritage to know more about these crafts. The cultural context that generated the prosperity of Huishan clay figurine industry has changed, and associated collective memory has gradually disappeared. Therefore, they hope to create a sense of presence for visitors associated with Huishan clay figurines' fate through a performative experience.

**Step 2:** In order to compose an experience about the fate of Huishan clay figurines (Tool 13), they conducted desk research to understand the development process of the Huishan clay figurine industry, including three phases: Prosperity and development, War destruction and Rejuvenation. As the current clay figurines are gradually homogenized with low market demand, they add a fourth phase, Extinction, in the storyline to invite reflection. Meanwhile, they also sorted out key events related to the development of Huishan clay figurines in history, such as the prosperity of opera, the destruction of wars, and heritage protection policies to discover local scenery elements and related objects to enrich the storytelling(Tool 7).

**Step 3:** After identifying the different phases of the narrative, they deconstructed and reconstructed the scenes of each phase(Tool 4) with key characters, events, etc. For example, clay figurines of different styles carefully crafted by craftsmen with different decorations and skills in the first phase will encounter artillery fire, enemy pursuit, mould destruction and discards in the second phase. To enrich the scenes and stories, they anthropomorphized a clay figurine to examine its different inner feelings at each stage(Tool 6).

**Step 4:** Based on the inner feelings, they summarized the keywords that could represent the atmosphere of each phase so as to explore the corresponding body perceptions (Tool 11). For example, in the second phase (War destruction), there could be burning ruins with firelight and smoke, searchlights moving in the dark, the sound of artillery fire, air defence alert, people rushing and crying, the smell of gunpowder and blood. So they can plan these special effects in sequence or combination later with storyboard script (Tool 12) to manifest the micro rhythm of mise-en-scène.

**Step 5:** In this step, they tried to manifest different atmospheres through spatial arrangements. For example, many bifurcated passages with diverse opera staged were chosen to represent the prosperity of Huishan Clay Figure industry. Also, designing space with the body (Tool 9) was applied in the second phase to enhance role projection (Tool 8). It creates the feeling of being in danger and drifting away in exile through erecting obstacles so that visitors have to shuttle with relatively large body movement among obstacles, which could also provoke their internal participation and role projection. In addition, body storming(Tool 15) and suspense(Tool 14) had been used to design behaviour triggers and add mystery to the following experience.

# 8.4.3 Proposal 3: Unseen Local Food

## Unseen Local Food (Paradigm 2)

### Abstract:

The proposal could be an event launched by the Wuxi Museum, engaging the public in exploring and discovering local delicacies that haven't been well-known in Wuxi. Visitors could sign up and get a toolkit to record their journey of food exploration in the form of a scrapbook (journal/ lifelog) and share it with others. These results will be collected to make food exploring map and newspaper. Meanwhile, these scrapbooks and shop exploration experiences will be selected to exhibit in the Wuxi museum. In this exhibition area, a map of Wuxi will be displayed on the floor, so when visitors stand at a specific location on the map, they could read the exploring experience in this area.

### Background:

1. This is an era in which chain brands and large commercial districts replace small traditional restaurant.

2. Young people and new residents in Wuxi have a strong desire to explore new food, while only the old Wuxi residents have a better understanding of local food.

**Proposal details:**

There are many unknown local delicacies in Wuxi, which are not located in large commercial districts and cannot be found on the Internet. Instead, they are hidden in street corners and residential areas with less attractive restaurant decoration. These local delicacies are not only featured with authentic local taste but also close ties with the local community and provide service with a more human touch. The new residents in Wuxi and tourists will have a strong desire to explore local delicacies. However, these small local restaurants are gradually replaced by chain restaurants. This proposal envisages a service initiated by the Wuxi Museum that invite visitors to explore local delicacies in Wuxi. Visitors could sign up and get a toolkit to record their on-site experience in the form of a scrapbook (journal/ lifelog) and share it with others. These results will be collected to make food exploring map and newspaper. Meanwhile, these scrapbooks and shop exploration experiences will be selected to exhibit in the Wuxi museum. In this exhibition area, a map of Wuxi will be displayed on the floor, so when visitors stand at a specific location on the map, they could read the exploring experience in this area. Therefore, local cuisine can get more publicity. Meanwhile, the restaurant owners can better understand the different customer preferences, as well as their features and advantages that they themselves have overlooked.
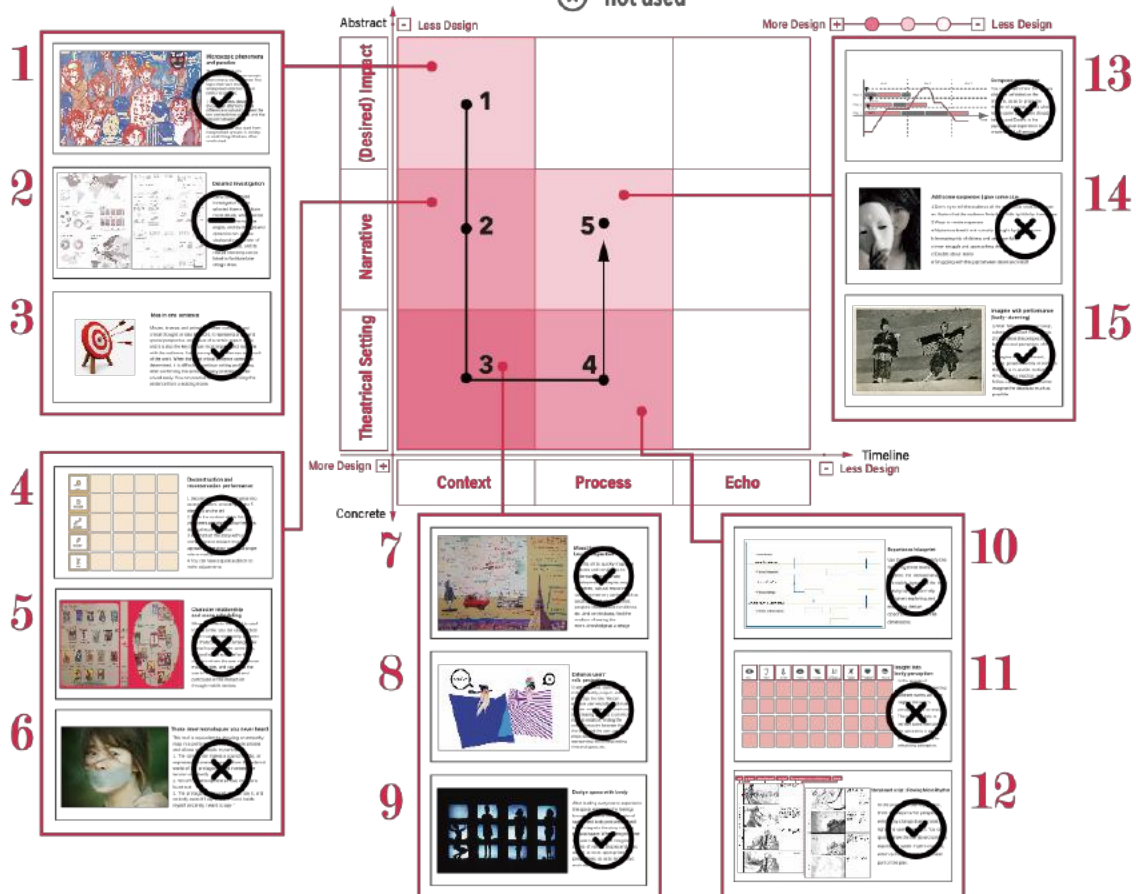
**Short description of the process design**( summarized from the interview with team 3)

**Step 1:** They were concerned about the phenomenon that traditional restaurants are being replaced by chain stores and large commercial districts so that new residents have difficulty finding those traditional good local delicacies (Tool1). After brainstorming around this topic, they proposed several directions, such as the map of old snacks in Wuxi, food experience classes, etc., and finally put forward a slogan(Tool 3) that is connecting new and old residents through local food.

**Step 2:** As they decided to explore from a relationship-building perspective, they began to envision scenarios where new and old residents would encounter (Tool 4). After visiting the museum, they went to eat near the local community and found a small restaurant with a very hospitable owner and authentic taste. Many patrons even knew the owner's name, greeted each other and chatted about their recent life, making it warm to eat meals here. Therefore, they decided to involve new residents by inviting them to visit these stores.

**Step 3:** To better engage new residents, they conceived a game(Tool 8) to facilitate new residents in integrating into this city and building a sense of belonging. Therefore, they proposed a shop-exploring toolkit that encourages participants to learn more about the local stories and the customs of nearby areas by enjoying delicious food and meeting old residents (Tool 7). While in the exhibition area of the Wuxi Museum, a map of Wuxi will be displayed on the floor, so when visitors stand at a specific location on the map(Tool 9), they can read the exploring experience in this area.

**Step 4:** In Step 4, they used experience blueprint (Tool 10) to refine the participating process of new residents (Volunteers) and applied storyboard script(Tool 12) to refine the micro-rhythm of the museum visitor experience.

**Step 5:** Finally, they demonstrated their proposal with experience composing(Tool 13) and performing(Tool 15).

## 8.4.4 Proposal 4: One thousand life in one museum

### One thousand life in one museum (Paradigm 1)

**Abstract:**

The proposal could be a guided service based on the original exhibition in the Wuxi museum, allowing visitors to take different roles(adopt different identities) and perspectives to explore the changes in local history and culture. Following the signs on the identity map, Visitors can find the puzzle pieces containing cultural symbols. The tour process is like a treasure hunt that allowing visitors to explore, encounter and putting together a memory like a Jigsaw Puzzle.

**Background:**

1. Wuxi Museum has a wide variety of exhibits, and many tourists have difficulty understanding the cultural details during a fast tour.
2. Many tourists who have visited the Wuxi museum may not visit again, as the subsequent visit will show a phenomenon of diminishing marginal experience.
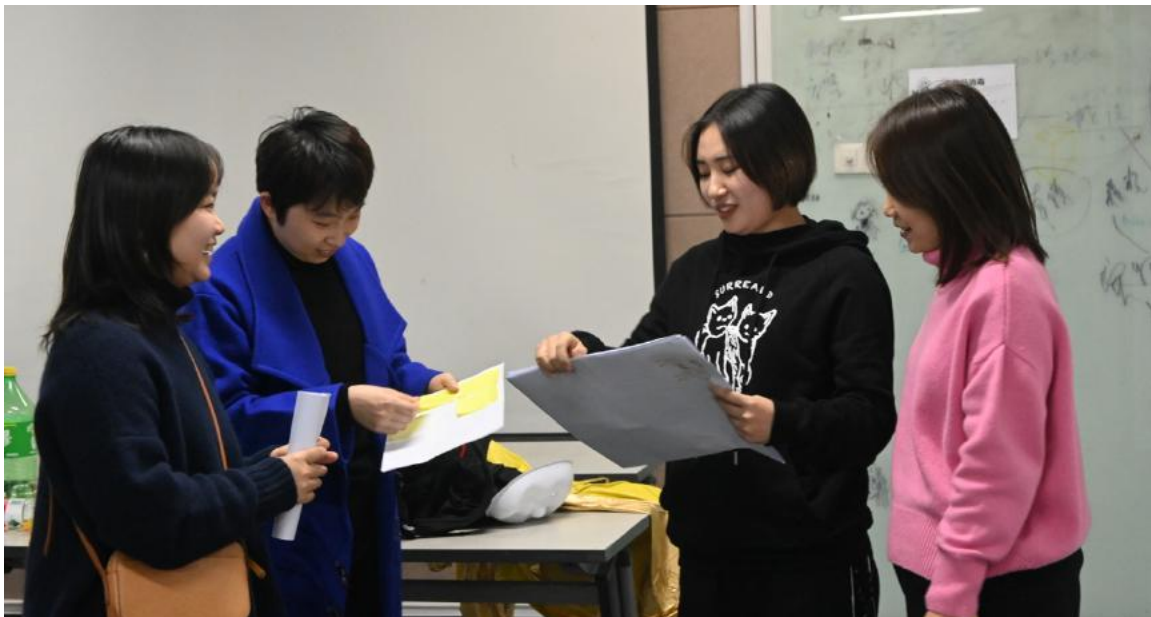


**Proposal details:**

The proposal is a guided service based on the original exhibition in the Wuxi museum. At the Wuxi museum's ticket office, visitors can get maps containing different identity information, such as children, soldiers and older adults. Then visitors could adopt a specific identity and their perspective to explore the changes in local history and culture. For example, visitors who choose soldier as their identity can learn about the change of soldiers lifestyle in different eras, such as the military strategy in the Three Kingdoms

period, conscription system in the Song Dynasty, soldier uniform in the Qing Dynasty and so on. There will be a series of small signs on the map that guides visitors to find relevant cultural symbols and obtain a piece of the puzzle. After viewing all the marked parts, visitors can collect a complete jigsaw puzzle as a souvenir. Different identity maps have corresponding different jigsaw puzzle styles.

**The advantage of this proposal:**
1. It could deepen visitors' understanding of the details of cultural symbols and their cultural connotation during the visit, such as printed interpretation on the puzzle piece about the lotus pattern of the Song Dynasty.
2. Through the integration of identities during the tour, tourists are inspired to rethink history. For example, visitors who choose soldier as their identity may compare the difference between soldiers in the Song Dynasty and contemporary soldiers.
3. It turns one museum into a collection of lifestyles that carry thousands of people, and increase visitors' interest in visiting the museum for the second and third time.

**Proposal 4 — One thousand life in one museum**
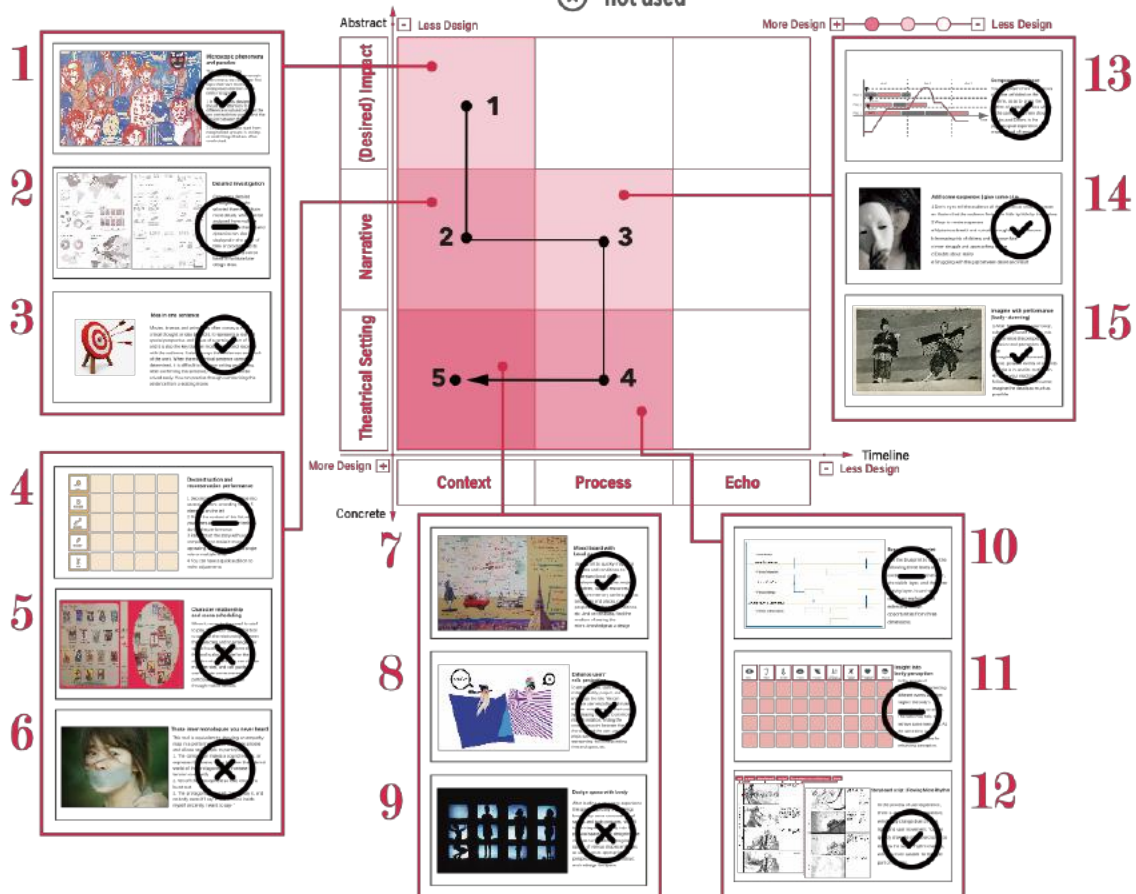
**Short description of the process design** (summarized from the interview with team 4)

**Step 1:** They initially started their discussion based on the phenomenon that many "useless" handmade designs became very popular on the Internet (Tool 1). They discussed whether there is value in being "useless". After visiting the museum, they found that many symbolic details and cultural connotations without literal interpretation are often ignored on the first visit, but many people think it is unnecessary to visit again. As such, they identified their design focus on promoting visitors' understanding and appreciation of the cultural connotation behind the exhibits during their visit (Tool 3).

**Step 2:** They decided to change the relationship between visitors and exhibits. People who are spectators may not feel like participants in real history, so they assumed to re-establish this relationship through invite visitors to take the perspective of historical participants.

**Step 3:** They started to compose the stories that could have happened from the

perspectives of historical roles (Tool 13), such as a soldier who lived through different dynasties. In order to add some suspense to the storytelling (Tool 14), they connected participatory logic to a jigsaw puzzle process. During the museum visit, visitors could collect puzzle pieces with hints to slowly piece together into a story and learn more details about the exhibits along the way.

**Step 4:** In order to envision how visitors will explore and collect the puzzles, they use body storming (Tool 15) to explore different possibilities. Additionally, storyboard scripts (Tool 12) are used to figure out the rhythm of behaviour triggers and interactive processes.

**Step 5:** They conceived different characters, such as rice merchant, purple clay pot artist, and child obsessed with toys, to allow visitors' multiple access to different experiences(Tool 8). Then they composed various stories with symbols extracted from relevant exhibits (Tool 7).

# 8.4.5 Proposal 5: Sweet impressions

## Sweet impressions (Paradigm 2)

### Abstract:
This proposal contains a collective exhibition and an exchange market of sweet memories in Wuxi. After collecting objects and stories about sweet impressions from different communities, a collective exhibition named "Sweet Impressions" could be curated by the Wuxi museum. This collective exhibition consists of four sections: the flavour of sweetness(smell and taste), the texture of sweetness, the shape of sweetness and the sound of sweetness. Meanwhile, it is also a fluid exhibition, as some sweet objects are exchangeable. If visitors bring with them an object with sweet memory, they can exchange it with other in the exchange market.

### Background:
1. The first impression the city Wuxi leaves to outsiders is local sweet preference. The food in Wuxi tastes very sweet. There are three main reasons for their sweet preference:
a. In the past, only the rich could afford sugar.
b. Eating sweet food helps prevent schistosomiasis infection, as Schistosoma used to survive in TaiHu Lake (a famous local lake).
c. Sweetness is one part of local food culture. The local use sugar very exquisitely in their cooking, that different dishes require specific types of sugar and cooking methods.

2. The sweetness of Wuxi lies not only in the taste of the food, but also in the local dialects, architecture, climate, costumes, and manners.



**Proposal details:**

Sweetness is not only a taste, but also exists in different forms in our memory. Therefore, this proposal curates a collective exhibition with the theme "The impression of sweetness". The Wuxi museum will collect people's impressions about sweetness from communities in different districts and display them in local mobile exhibitions. The collected items are not only exhibitable, but some of them are also exchangeable. Visitors could bring an item about sweet memories to the exhibition for exchange. There will be an area near the exhibition, where one can explain the intention of the exchange to the staff, and the service staff will make a record and inform both parties. Therefore, some objects in this exhibition are also mobile.

The first stop of the mobile exhibition will be in Huishan District, an area with a long history and many older adults. The collective exhibition will be divided into four parts, including the flavour of sweetness(smell and taste), the texture of sweetness, the shape of sweetness and the sound of sweetness. These four parts coincide with the sequence of the impression a thing left on us. For example, when we encounter street food, we first smell it, then touch and taste it. Finally, this experience ended with the fading of shouts, as sound disappears without leaving any traces. Through different forms of display, this

collective exhibition aims to enhance visitors' sensitive perception of the sweet smell, shape, texture and sound and trigger discussion, memories and resonance among visitors.

**The details of four exhibition sections:**

1. The flavour of sweetness: Except some exhibits that contain sweet taste, there will also be many transparent glass jars and hanging cards for visitors to smell, guess, discuss and recall shared sweet memories. At the end of this section, each visitor will receive a candy from the staff.

2. The texture of sweetness: The ground in this section will be softer, giving people the feeling of stepping on cotton candy. The exhibits, such as sweaters knitted by mother and local silk, are mainly displayed on touchable texture walls, where visitors can feel the texture of sweetness with their hands.

3. The shape of sweetness: In this section, silhouettes are mainly adopted to increase visitors' perception of the shape of sweetness. Visitors can guess and discuss what exhibit it is through its silhouette on the wall, and then see it directly. It could also provoke dialogues among different visitors.

4. The sound of sweetness: This section begins with a whisper wall in a soundproof environment. With ears close to the wall, visitors could hear lullaby, the laughter of children and families, warm nagging, sounds of daily ritual like greeting with the soft local dialect, etc. When visitors move forward, the sound gradually becomes louder, like the shouts of street vendors from the alley. At the end of this section, visitors will enter a market area, where the sound of the market area will gradually obscure the current sound, and the sound exhibition will be integrated with the sound in the real scene to enrich our experience of sound.

In the market area, visitors can buy local products related to the sweet impression of Wuxi. There is a foam muffler wall at the end of the market area, so these sounds will gradually weaken and disappear at the exit, creating a sense of detachment and loss. The ups and downs of sweet impressions will leave visitors a sense of reminiscence and reflection.

**Example of collected objects and sweet memories:**

1. A fragment of the purple clay pot: When a husband heard the good news that his wife had successfully given birth to a child, he was overly excited and accidentally broke his beloved purple clay pot, but feel so sweet in his heart. The fragments of the purple clay pot contained sweet memories for this new father.

2. A sugar ticket. If one wants to buy sugar in the era of China's planned economy, sugar tickets is as necessary as money, sometimes even more precious than money. Many grandparents would usually accumulate and save up their sugar tickets so that they could buy sugar when their grandchildren come back, and cook for them. Therefore, a precious sugar ticket is also the representation of sweet family affection.
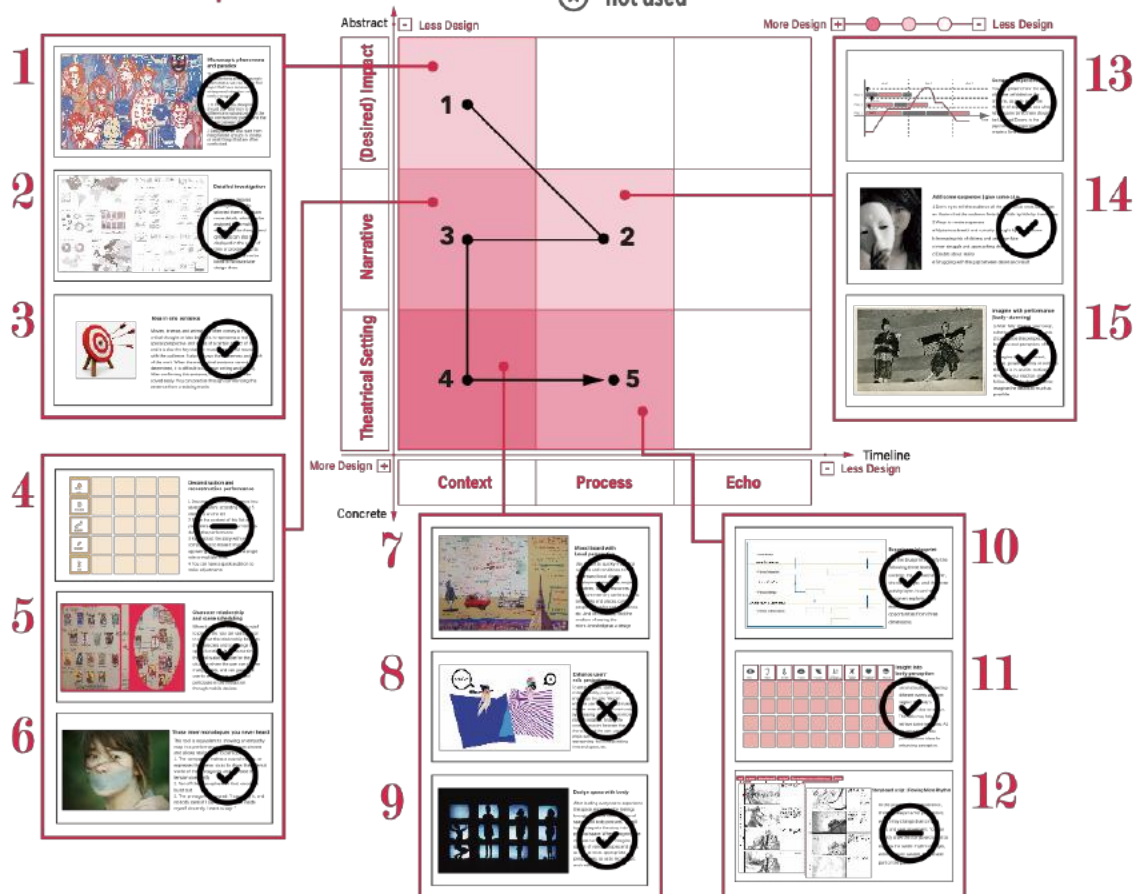
**Short description of the process design**( summarized from the interview with team 5)

**Step 1:** The first impression the city Wuxi leaves to outsiders is the local sweet preference, so sweetness has become a unique icon representing Wuxi (Tool 1). They hope to present the richness of Wuxi's sweet impression through adapting four theatrical acts, allowing people to feel the ups and downs of emotions in the experience. They brainstormed and put forward a lot of possibilities to exhibit the sweet impression. Through an interview with a professor with expertise in local intangible heritage, they realized that the sweetness of Wuxi lies not only in the taste of the food but also in the local dialects, architecture, climate, costumes, and etiquette(Tool 2). Therefore, they chose to present sweet impressions with the five senses from other possibilities(Tool 3).

**Step 2:** A sequence of four acts was planned according to the impression a thing left on us (Tool 13). When we eat street food, we first smell it, then touch

and taste it. Finally, this experience ended with shouts fading, as sound disappears without leaving any traces. Therefore, this performative experience consists of four sections: the flavour of sweetness(smell and taste), the texture of sweetness, the shape of sweetness and the sound of sweetness.

**Step 3:** They thought about engaging more communities, not only as visitors but also as contributors. They assumed a collective exhibition that displays sweet memories collected from the locals, as well as a free market for visitors to exchange their sweet memories (Tool 5). Then, they interviewed local people and sorted out the leading community in different regions: Huishan District with more older adults and old memories, Binhu District with more students, Nancheng District with more tourists, and New District with more young white-collar workers. Then, they use inner feelings to imagine the relationship between some objects and sweet memories (Tool 6). For example, a fragment of the purple clay pot could contain sweet memories of being a new father, while a sugar ticket could represent sweet family affection.

**Step 4:** In order to explore appropriate scene arrangements to impress different senses, they use performance to imagine different environments (Tool 9), such as hanging cards for smelling, softer ground and touchable texture walls that recall the texture of sweetness, a whispering wall for sweet sounds. After that, they listed the old objects that can be displayed in each section (Tool 7). For example, the sweater knitted by mom can be displayed in section 3: The texture of sweetness.

**Step 5:** Finally, They summarized the corresponding sensory stimulation in each section(Tool 11) and set up some suspense to promote discussion among visitors(Tool 14), such as a transparent glass with its bottom temporarily covered to guess the sweet smell or silhouettes on the wall for perceiving the shape of sweetness. Meanwhile, They used performance to envision investigation the process of memory collection and memory exchanges(Tool 15) and organized them with an experience blueprint(Tool 10).

## 8.5 Research results assessment and design process analysis through interviews with designers

During the co-creation session, the designable parameters and corresponding design tools are introduced without the meta-design framework. As a result, all the teams had great flexibility in scheduling their design process and using different tools. After the co-creation session, the author conducted a half-hour interview with each group to understand their design process and the use of the toolkit (Figure 8.5.1), as well as the difficulties during the design process. In the interviews, the author introduced the meta-design framework to all the participants and asked them to identify their design process within the framework.

Legend:
- ▮ used in co-creation session
- ▮ will be used for futher refinement due to time limits
- ▯ not used

| Tools | Team 1 | Team 2 | Team 3 | Team 4 | Team 5 |
|---|---|---|---|---|---|
| 1 | used | used | used | used | used |
| 2 | used | refinement | refinement | refinement | used |
| 3 | used | used | used | used | used |
| 4 | refinement | used | used | not used | not used |
| 5 | used | refinement | not used | not used | used |
| 6 | used | used | not used | not used | used |
| 7 | not used | used | used | used | used |
| 8 | used | used | used | used | not used |
| 9 | used | used | used | not used | used |
| 10 | refinement | refinement | used | refinement | used |
| 11 | not used | used | not used | refinement | used |
| 12 | refinement | used | used | used | refinement |
| 13 | used | used | used | used | used |
| 14 | used | used | not used | used | used |
| 15 | not used | used | used | used | used |

**Figure 8.5.1. Toolkit usage in co-creation session.**

All the tools were used during the co-creation session and received good feedback. However, many tools have not been fully used due to time constraints. For example, Tool 2, "Detailed investigation", requires too much time. Tool 5, "Character relationship and scene scheduling", is more suitable for sorting out complex character relationships, while the character relationships in these proposals are relatively simple. Many groups did not distinguish the Tool 10

experience blueprint from the service blueprint and used it only as a demonstration tool rather than a design tool. During the co-creation session, the designable parameters and corresponding design tools are introduced without the meta-design framework. As a result, all the teams had great flexibility in scheduling their design process and using different tools. In the interviews, after the author introduced the meta-design framework to all the participants, all the groups thought it valuable and inspiring to guide relevant design practices. Furthermore, they were able to identify their design process within the framework and found that the tools they used could almost correspond to the parameters of each section of the framework. In addition, the participants also invented various combinations of tools during the co-creation session (Figure 8.5.2). Therefore, the use of tools is not necessarily limited to specific framework areas.

**The combination of tools used to design proposal 2: Life sculpture with clay**

### Tool 13: Compose experience

To compose an experience about the fate of Huishan clay figurines with four acts: prosperity and development, war destruction, rejuvenation and extinction

### Tool 4: Deconstruction and reconstruction performance

To sorted out five key elements for each act, including Place, Time, Motivating events, fuse of events Fuse, Reaction

### Tool 6: Those inner monologues you never heard

Anthropomorphized a clay figurine to investigate its different inner feelings in each scene, so as to summarized the keywords that could represent the atmosphere for each scene.

### Tool 11: Insight into body perception

To envision the corresponding body perceptions according to the atmosphere, such as the sound of artillery fire, air defence alert, people rushing and crying in act 2

### Tool 9: Design space with body

To design space with body perception. For example, through setting up obstacles, the space design for act 2 creates the feeling of being in danger and drifting away in exile and in limbo as visitors have to shuttle with relatively large body movement among obstacles

### Tool 15: Imagine with performance (body-storming)

To design behaviour triggers and meaningful props (more details) from body-storming

### Tool 12:Storyboard script | Flowing Micro Rhythm

To manifest the micro rhythm of mise-en-scène(sound, lighting...)

**Figure 8.5.2. The combination of tools used to design proposal 2**
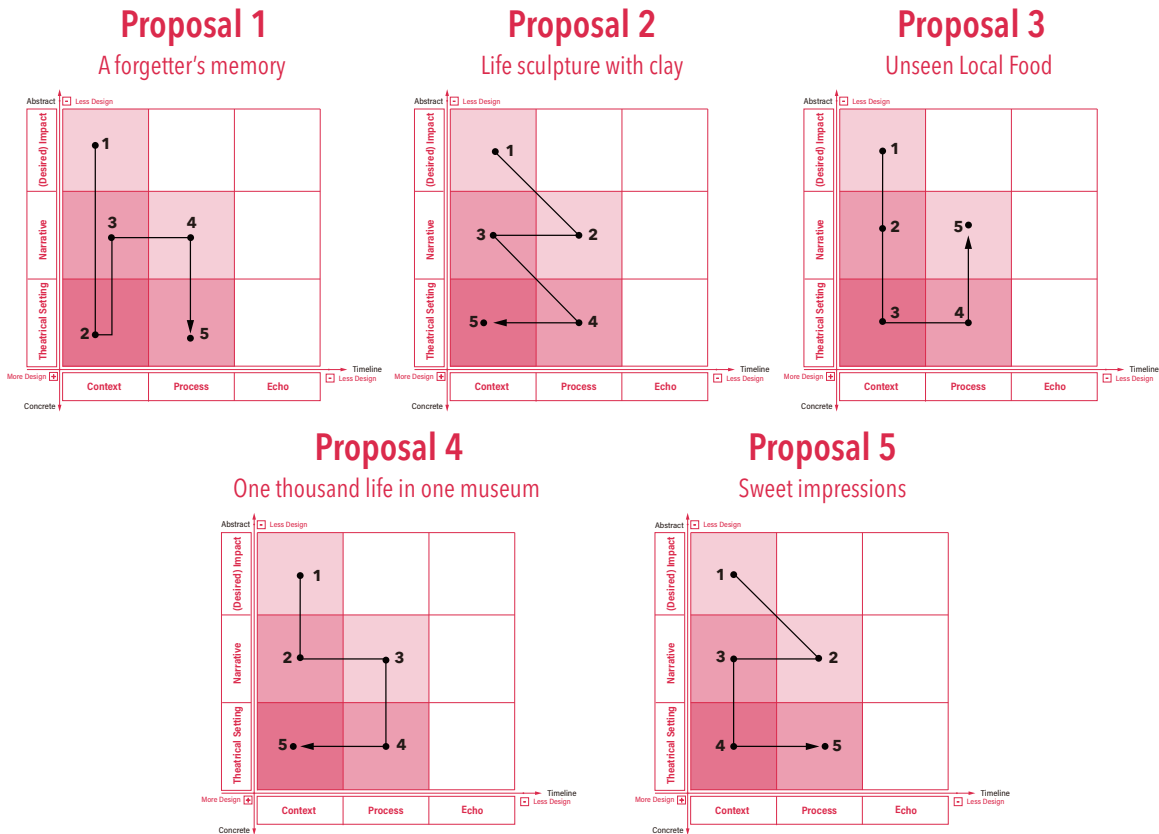
**Figure 8.5.3. Design processes during co-creation session**

After the interview, the author analyzed their design processes and marked their general design processes in the framework(Figure 8.5.3). The focus of their design and discussion in each phase is apparent, although their design process as a whole presents a back-and-forth. The design process is not necessarily in the same order as the experience process (Figure 8.5.4), from Context to Process and to Echo, but is interwoven among different levels. For example, body-storming with performances can contribute to the enrichment and envisioning of the narrative, while some settings at the narrative level will lead to further design at the theatrical level, and some details in the stage Process could be used to deduce and enrich the contextual settings.

More Design [+]

| Structure | Factors | direction to develop performative strategy |

**Context**
- Topic / Value/ Vision — （Shared/ Not sufficiently）concerned topic & Diversified values
- Role/ Perspective/ Relationship — Blurring between actor and audience & Perspective conversion
- Mise-en-scène — Space / people/ objects/ five sense/ atmosphere

Into the frame

**Process**
- Meaning Preset — Storyline/ Symbolic props
- Trigger / Guidance — Easy to follow / acceptable Participatory Logic
- Open framework — Suspense/ Interface for following actions/ Invite imagination

Freedom to perform

**Echo**
- Encounter / Social Interaction — Active participation and co-creation (Consciously / unconsciously)
- Co-created experience/ memory/ emotion — Spontaneous overflow
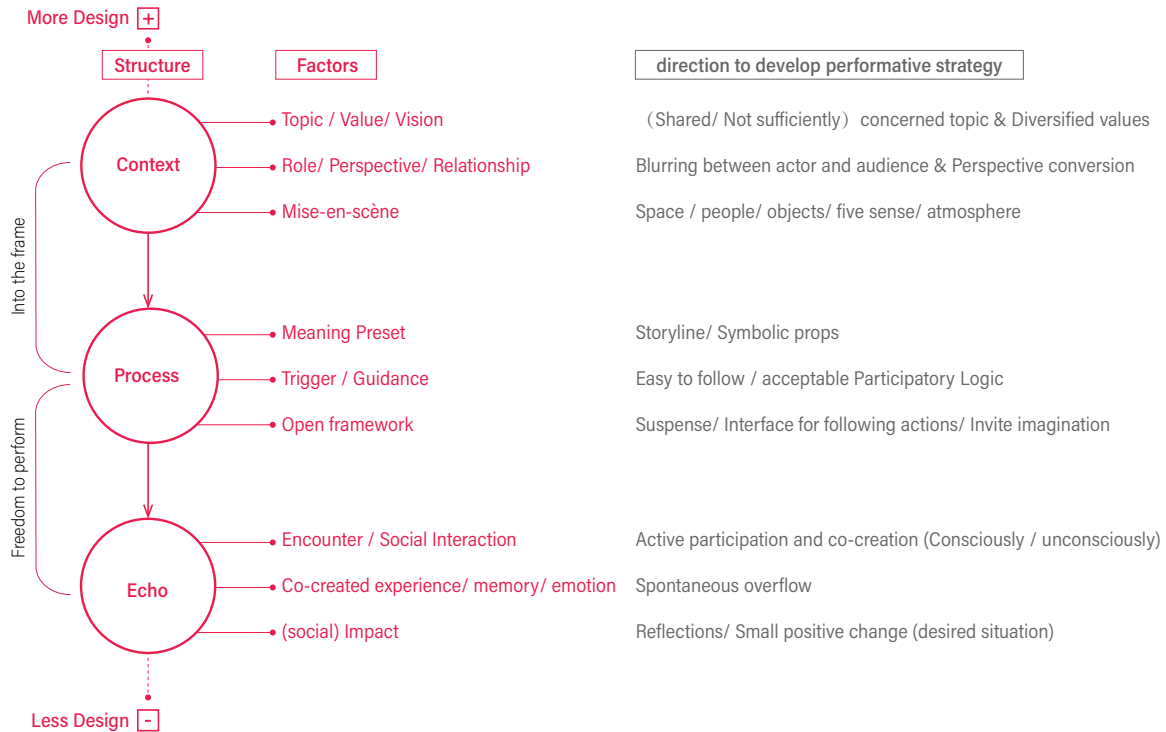- (social) Impact — Reflections/ Small positive change (desired situation)

Less Design [-]

**Figure 8.5.4. Experience process of Performative Cultural Service**

In the interviews, all the groups said that if they were given more time to optimize their proposals further, they would likely use the entire toolkit again to enrich their proposals with more details. However, the final result will be based on the initial proposal, as the order in which the tools are first used can significantly influence their design direction.

Through the analysis of their design processes, the author found that the first two steps will basically dominate the direction of the entire design proposal. Usually, the first step is to identify the topic and further interpret it to determine the design focus, while the second step will lead to different design orientations.

Furthermore, the subsequent steps are to optimize and refine at different levels the specific-oriented design formed in the former two steps. After the analysis of four design processes, the author summarized three orientations for the design process of Performative Cultural Services (Figure 8.5.5), including: relationship-oriented design process, storytelling-oriented design process, space-oriented design process.
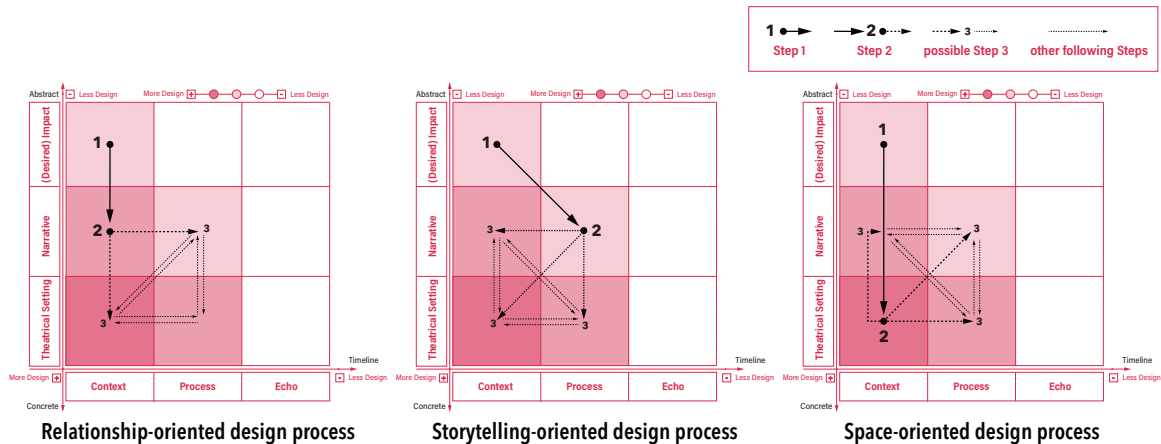
**Figure 8.5.5. three orientations for the design process**

1. Relationship-oriented design process
   The relationship-oriented design process relates to the design focus aimed at creating or rebuilding relationships. The third proposal, Unseen Local Food, aims to connect new and old residents through local food to build a shared sense of belonging, while the fourth proposal, One Thousand Life in one Museum, seeks to change the relationship between visitors and exhibits, allowing visitors to learn more about cultural connotation behind exhibits through multiple unique visits. The relationship-oriented design process is always focused on relationship-building and connection-creating, even with narrative and scene design. The scenario design envisions where different communities could encounter and make something happen together. The narrative design is to make their encounters more engaging and attractive.

2. Storytelling-oriented design process
   A storytelling-oriented design process places the emphasis on narrative design. It may facilitate relationship-building with intricately crafted scenes and interactions, but these are all about making the narrative more vivid and believable. Through a storytelling-oriented design process, a holistic experience parallel to the real world was created to inspire visitors' reflection or re-interpretation on their real life. And the scene design is to foster visitors' role projection in the beginning of the experience and to create a sense of detachment in the end. With a storytelling-oriented design process, the second proposal "Life Sculpture With Clay" and the fifth proposal "Sweet Impressions" are the most complete on a narrative level.

3. Space-oriented design process

A space-oriented design process is ideal for services with site-specific requirements and experiences based on authentic historical sites. In such a design process, designers could subtly arrange narratives and experiences according to the specific form of the space. For example, different lightings and spaces with specific shapes and sizes could manifest very different atmospheres, while the dynamic relationship between spaces and behaviours could impact the change of visual angles (Figure8.5.6). The first proposal, " A forgetter's memory", is based on the circular exhibition space of the Wuxi Museum, which combines the space with circular images such as clocks and reincarnations to promote narrative and form a unique two-way visit mode.
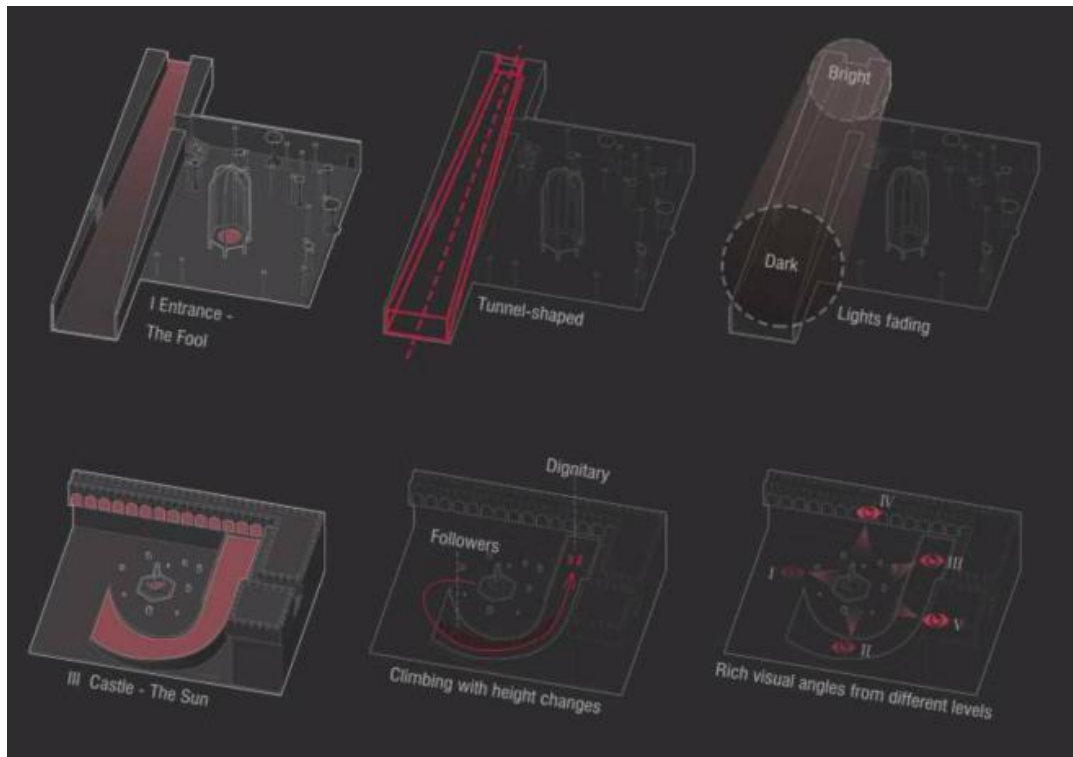


**Figure 8.5.6. Performativity based on the dynamic relationship between space and behavior.**

# Chapter 9: Three design paradigms to enhance social cohesion

9.1 Performance as an effective language to enhance social cohesion
9.2 Physical engagement and psychological distance in Performative Cultural Services
9.3 Three design paradigms to enhance social cohesion
9.3.1 Creating empathy through immersion (Paradigm 1)
9.3.2 Reconstructing relationships through realistic happening (Paradigm 2)
9.3.3 Creating reflection through defamiliarization (Paradigm 3)
9.4 The possibilities to integrate different Paradigms in one performative cultural service experience

Abstract:

This chapter presents a pedigree explaining the mechanism of Performative Cultural Service in enhancing social cohesion and identifying three critical design paradigms with different social impacts. Firstly, this chapter explores Performative Cultural Services as hypothetical solutions for social cohesion. After understanding how various elements construct performative cultural service and the grammar of language performativity, we may coordinate them systematically to enhance social cohesion. After comparing the two different experience modes——service and drama, three design paradigms are identified to facilitate performative cultural service design for social cohesion. Also, it clarifies the various impacts and promising directions to develop design strategies that vary among the three paradigms.

## 9.1 Performance as an effective language to enhance social cohesion

Social cohesion refers to the extent of connectedness and solidarity among groups in society (Berkman& Kawachi 2000), where all groups have a sense of belonging, participation, recognition and legitimacy (Durkheim 1897). It includes two main dimensions: 1) the sense of belonging of a community and the presence of strong social bonds; 2) the relationships among members within the community itself and the absence of latent social conflicts. Therefore, social cohesion is all about the relationships, while performance is a promising approach in dealing with relationships. As we mentioned before, different dimensions of performativity could be used to create different impacts. Through re-positioning role, perspective and relationship in an experience, we may be able to adjust to some extent visitors' attitude between positive affection and negative affection.

When we talk about performance as a language, we are actually talking about performance as a tool of communication. In order to better understand the rationality of understanding performance as a language and effective tool for communication, we should understand the principles of human communication. In the book Pragmatics of human communication: a study of interactional patterns, pathologies, and paradoxes, Watzlawick, Bavelas and Jackson (2011) distinguished two modes of communication (Figure 9.1.1): Digital communication and Analogic communication, which are different in effectiveness, accuracy and generalization. In the phenomenon of human communication, there are two completely different ways to present objects: 1) Digital communication: use names or written words to express, such as "a cat caught a mouse"; 2) Analogic communication: use pictures to express, or just point your finger at the real cat and mouse.

Compared with analogic materials, digital materials have a higher degree of complexity, versatility, abstraction and accuracy, and can perform logical operations. Because its function in knowledge dissemination without time-binding, digital communication is very important to the development of human civilization. In digital communication, words are arbitrary symbols manipulated by logical syntax. For example, the three letters c-a-t can indicate a specific animal because a semantic rule in English.
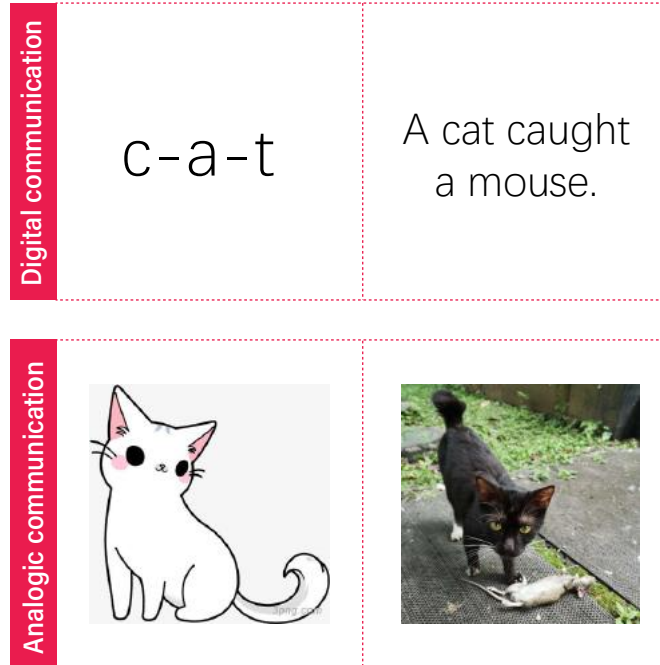
**Figure 9.1.1. Two modes of communication.**

Analogic communication involves almost all non-verbal communication, which is not limited to body movements, but also includes posture and gestures, facial expressions, sequence, rhyme, the inflection and rhythm of a speech, and any other non-verbal communication that the living body can perform, as well as any communication clues that exist in the situation. Among them, the situation could be very important in analogic communication. For example, a person brushing his teeth on a street is likely to be arrested and sent to a police station or a lunatic asylum. But analogic communication itself cannot distinguish between the past, the present and the future and has no qualifiers for disambiguating. For example, tears could represent sadness or joy, while silence can be interpreted as anger or indifference.

Meanwhile, Watzlawick, Bavelas and Jackson (2011) also state that every communication not only conveys information, but also stipulates behavior. This two parts can be respectfully regarded as the report aspect (information, data, content) and command aspect (instruction, meta-information, relationships). For example, the sentence "Do you think that person will do it?" could convey different meanings depending on the position of the accent, while the written language usually does not provide accent indications. Usually, the content aspect may be communicated in a digital manner, while the relationship aspect is mainly conveyed through analogic method. When relationships become the core of communication, digital

communication is almost meaningless. According to Tinbergen(1953), there is a large amount of analogic communication between animals and humans, by which they could understand each other. The mode of analogic communication is roughly the same as we inherited from our ancestors of mammals. People perceived that children and animals have special instincts about people's sincerity and hypocrisy, as it may be easy to preach something verbally but difficult to bring lies into analogic communication. Therefore, performance, as a language of analogic communication, shows it potential in dealing with relationships in an interactive way.

Human beings could perform both digital communication and analog communication. Digital communication is extremely complex with logical syntax, but lacks semantic meaning in terms of relationship. While analog communication has semantic value, but lacks sufficient syntax to clarify and define the essence of relationship. In short, every communication has two aspects-- content and relationship—that serve as complement for each other. However, whether as a sender or receiver of information, when people need to use these two languages together, they must continuously translate one language into another. Namely, both in expressing and understanding, there are mutual translations between analog communication and digital communication, but these two-way translation could be difficult in some circumstances.

The problem of misinterpretation is a joint focus in the field of philosophy, literature, and linguistics. The linguist Saussure(2011) brought a second turn to the philosophical world, leading philosophers to think about whether literal language could convey exactly the real message. Saussure brought a foundational theoretical framework of " Signifier- Signified " to linguistics. Signifier is the sign of representation in language, while Signified is the content corresponding to literal representation. The language unit of Signifier and Signified are arbitrarily connected then conventionally established our literal language, and the same word can refer to different signifiers. The deconstructionist philosopher Derrida's theory also affected linguistics through raised strong questions about whether there is a stable connection structure between language signs. Since the Signifier and Signified of language are arbitrary when they are created, readers will also face with the arbitrarily of their personal Signifier and Signified when interpreting and decoding. So Bloom(1997) argued that the meaning of a text is constantly produced and disappeared through the endless transformation, dissemination, and extension of meaning between the Signifiers during the reading process. Therefore, the reading of the original meaning of the text does not exist, nor is it possible to exist". That is, when reading the text, different readers see the same word (signifier), and they may jump to different signifiers, and this signifier becomes a

new "signifier", which will cause the readers to continue to jump to other meanings. Such mutual extension and constant variation won't extinct, unless the reader stops reading and thinking. Therefore, Bloom(1997) argued that there are no interpretations but only misinterpretations. Of course, reading is the basis for all theories of misinterpretation depends. According to Paul Deman's theory of textual rhetoric, that is, the "rhetoric" in language, does not point to a single and definite meaning at all(De Man, 2000). No matter how knowledgeable the reader is, he cannot find the unique and definite meaning that the author wants to express. Therefore, the translation between digital communication and analogic communication is a process co-created by sender and receiver, where meaning is not in a static but flow state.

## 9.2 Physical engagement and psychological distance in Performative Cultural Services

Freire (1975) stated that man is a subject because he is a being of relations, capable of reflection, of critical thought, of historical awareness; a being who can choose, create and transform reality. While engaging users in performative cultural service is of great importance, as the author argues in section 8.1 that a service's ability in impact-creating may depend on the extent to which it engages user's participation (both physical and psychological) in sense-making and on the quality of these participations. In this section, both physical and psychological engagement in Performative Cultural Service are discussed following a comparative analysis between theater mode and service mode.

Theater and service represent two different spatial and dynamic modes in the experience industry(Figure 8.2.1). As traditional theater has a" forth wall", an invisible wall of a set through which the audience sees the action of the play, he theater space is divided strictly into two parts, that actors are main mobilizers performing on the stage while audiences sit quietly in the auditorium. While the environment of some services is more inclusive, the two in-service encounters are interactive relationship without a demarcated line between them. Therefore, users in a Performative Cultural Service could also conduct physical involvement in a realistic environment by reacting, responding, and co-creating to change or influence the experience. If not taken into account applied theatre, Performative Cultural Service could better engage users physically than drama in a realistic environment, allowing visitors to react, respond, and co-creating change or influence the experience.

Under the constraints of the fourth wall, the drama deal with the relationship with the audience by adjusting psychological distance --- a cognitive separation between the self and other instances such as persons, events, or times. The psychological aesthetic of drama includes the process of passive feeling with theater illusion and active imagination. "Psychological Distance" is a crucial concept that balances these two aspects(Huizhu, 2006). Expanding psychological distance weakens the illusion of passively "entering the drama," while the imagination could be strengthened accordingly. The audience can pull away a little psychological distance in various emotional changes and get a kind of detached fun.

With the influence of materialist dialectics, Brecht(1964) proposed a dichotomy to the impact of drama—— Aristotelian emotional resonance and epic Alienation Effect. This dichotomy reveals two tendencies of creating drama: one creates the illusion of life, while another dispels the illusion. According to Aristotle(2006), the purpose of tragedy is the so-called "Katharsis." Katharsis represents the feeling of release felt by the audience at the end of a tragedy, that the audience experiences catharsis, or is set free from the emotional hold of the action, after experiencing intense emotions and sharing in the protagonist's troubles. The famous drama educator Stanislavski (2008) trained actors to put aside rational judgment for a while and act with their emotional experience, to enhance the appeal of drama illusion. However, when people are wholly and profoundly grasped by the plot itself, they may not consider the extraterrestrial purpose of the stage image, and hard to think rationally. Thus, Brecht(1964) proposes the concept of "defamiliarization" that dispels the illusion. Brecht(1964) argues that rational judgment is the most critical component of the theater experience, requiring the audience to put aside emotional, passive reactions as much as possible and use reason to communicate and collide with the play's stories and the concepts reflected in it.

Illusion invites empathy and Katharsis, while defamiliarization brings reflection and contemplation through providing an unprecedented, fresh perspective to re-interpret daily life and inviting imagination for new possibilities. With the concept "Psychological Distance," we may break the dichotomy mentioned above and establish a pedigree of impact that varies according to the magnitude of psychological distance(Figure 9.2.1).
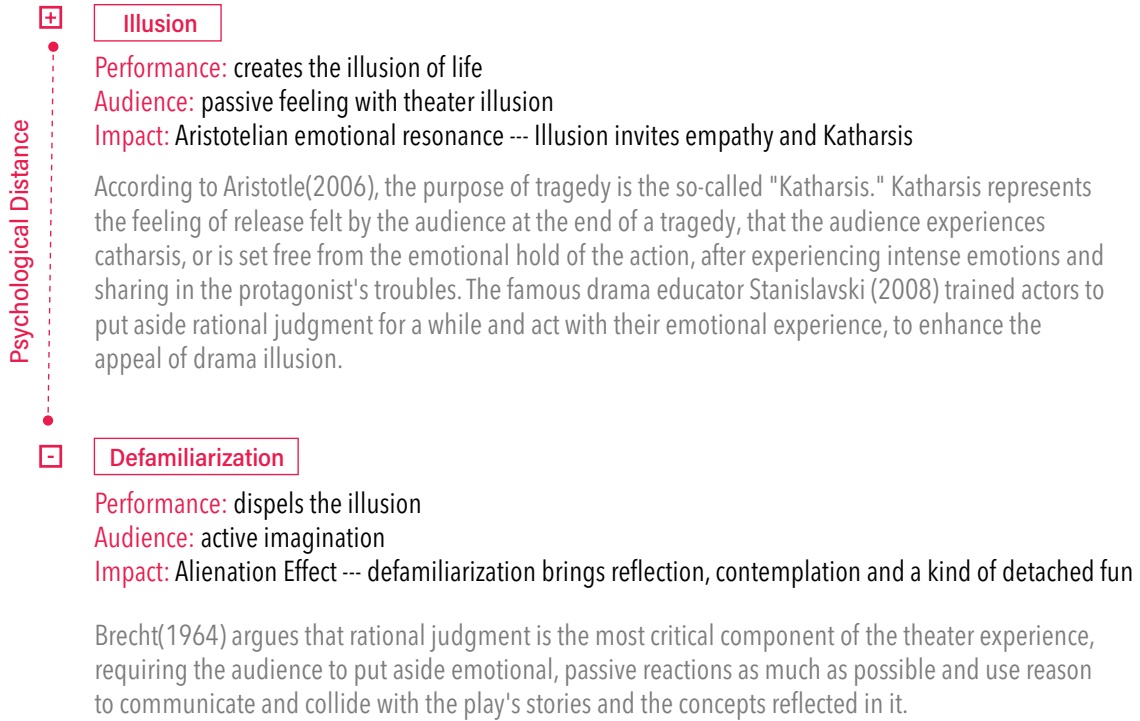
**Illusion**

Performance: creates the illusion of life
Audience: passive feeling with theater illusion
Impact: Aristotelian emotional resonance --- Illusion invites empathy and Katharsis

According to Aristotle(2006), the purpose of tragedy is the so-called "Katharsis." Katharsis represents the feeling of release felt by the audience at the end of a tragedy, that the audience experiences catharsis, or is set free from the emotional hold of the action, after experiencing intense emotions and sharing in the protagonist's troubles. The famous drama educator Stanislavski (2008) trained actors to put aside rational judgment for a while and act with their emotional experience, to enhance the appeal of drama illusion.

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**Defamiliarization**

Performance: dispels the illusion
Audience: active imagination
Impact: Alienation Effect --- defamiliarization brings reflection, contemplation and a kind of detached fun

Brecht(1964) argues that rational judgment is the most critical component of the theater experience, requiring the audience to put aside emotional, passive reactions as much as possible and use reason to communicate and collide with the play's stories and the concepts reflected in it.

Psychological Distance

**Figure 9.2.1. A dichotomy to the impact of drama.**

Therefore, we could establish a pedigree of social impact the language performativity produced, based on the magnitude of psychological distance between users and the role created in a Performative Cultural Service.

To conclude, the mechanism of psychological distance could not be applied to Performative Cultural Service for different levels pf psychological involvement. Besides, Performative Cultural Service could also engage users physically in a realistic environment. In this situation, the user is in a parallel and equal psychological position.

# 9.3 Three design paradigms to enhance social cohesion



| Paradigm | Immersion | Realistic Happening | Defamiliarization |
|---|---|---|---|
| The Psychological distance we created (a pedigree) | Under Distancing — Close | Zoom in — Parallel | Zoom out — Far / Over Distancing |
| Role system | Role-taking | Role-playing in daily life | De-roling from illusion or daily life |
| Performativity creates | Illusion, simulated experience | mutual fusion; co-creation; resonance; syntony; Realistic social encounter State of generating/ becoming | Detachment; Soberness; Ration; Reverse force; Surreal experience |
| Increase sensitivity | Sensitive context | Collective sensitivity | Make something invisible sensible |
| The impact of performativity | Catharsis; Empathy | Relationship; Shared feeling; Sense of healing; Prototyping for social change | Reflexivity; Tension; Reconstruction; Reach to the unconscious |
| Its relationship with social cohesion | Issues about social inclusion like marginalized people, subculture and cross-culture, lifestyle diversity, animal protection... | Community building; A space inviting social dialogues; A incubator for social innovation; Reduce path dependence | Break the stereotype; Eliminate indifference; Challenge rigid beliefs to avoid going to extremes; Break the original habit of interpretation... issues like Climate warming, Financial crisis |
| Directions to develop strategies | Promoting role projection through artifacts | Coordinating and Empowering visitors in a semi-structured framework | Creating turning point, Contrast through absurdity, metaphor and paradox; Satire; Humor |
| Symbols we use are | Concrete | Users need more imagination | Abstract |
| The relationship between visitor and service | service experience like a dream | service as a space | service as a mirror |
| The relationship between visitor and service provider | users — NPC | users / activity organizer / coordinater / users | guider / users |
| Existing form in daily life | Role-playing game; Living history | Ritual; Performing healing workshop; Festival; Community building project; Event; Community museum | Contemporary art; Poem; Philosophy; Dramatic experience during COVID-19 |
| Service type | Guide tour; Game; Exhibition Living-history experience | Workshops; Talks; Events; Ground visits and other participatory activities | Exhibition; Performance; Event |
| Examples | Dialogue in the Dark The Museum of Tolerance | Chinatown History Museum Forum Theater 100 in a day | MIRACOLO A MILANO by Studio Azzurro |

**Figure 9.3.1. Three design paradigms to enhance social cohesion.**

After understanding how various elements construct performative cultural service and the grammar of language performativity, we may coordinate them systematically to enhance social cohesion. To achieve this goal, in this section, we

analyzed the mechanism of drama in impact-creating. To enhance social cohesion and create social impact, adjusting the psychological distance could become a strategic approach to design performative cultural service in local museums. After comparing the two different experience modes——service and drama, author assumed that we could establish a pedigree of social impact the language performativity produced, based on the magnitude of psychological distance between users and the role created in a service. In this pedigree, three design paradigms( Figure 9.3.1) are identified to design performativity within cultural services to promote social cohesion, including Immersion, Realistic Happening, and Defamiliarization. These three design paradigms are identified to facilitate performative cultural service design for social cohesion. Also, it clarifies the various impacts and promising directions to develop design strategies that vary among the three paradigms. And all these paradigms will be explained in the following sub-sections.

## 9.3.1 Paradigm 1: Creating empathy through immersion

The first paradigm can be used to state facts and trigger exclamations. In this design paradigm, performativity works by narrowing the visitors' psychological distance with the virtual role. Visitors could obtain a new perspective to experience an interactive journey through taking the virtual role. During the experience, visitors will have a psychological projection and identification with the role. Resonating with the virtual role, visitors will generate catharsis and empathy after the story ends. This paradigm has been widely applied to many areas, like the film industry, game, theme park, etc. However, it could not only be used for entertainment.



Figure 9.3.2. The Museum of Tolerance.

For example, in "The Holocaust Section" of The Museum of Tolerance (Figure 9.3.2), visitors receive tickets with different pictures of Jewish children on them as a passport. The child's condition will be updated throughout the museum tour, until at the end of the tour, whether the child survived or died will be revealed. The

technique "from the third-person perspective to the first-person perspective" has been used to turn visitors into witnesses or one part of history, creating empathy and emotional impact. The designer is a context provider who creates a context that supports story making and will create a lasting and memorable experience for people who visit it.

In this paradigm, performativity increase visitors' sensitivity with designers sharing and representing their sensitivity in the service experience. As Tolstoy states, the realm of "real art" is to eliminate the difference between visitors and the artist in the receiver's consciousness and the difference between him and those who appreciate the same work.

The design focus is to facilitate visitors' role-taking role projection. Various trivial methods are used to create an atmosphere where the visitors cannot escape and affect the visitor's attention before experience the service. The audience will become part of the performative atmosphere, and his/her emotions can be integrated into the experience. Therefore, In this situation, visitors encounter psychologically with this virtual role and the groups it represents.

For example, dialogue in the Dark (Figure 9.3.3) is one of the world's most exciting life-changing experiences, where blind guides guide visitors in absolute darkness. Visitors are pushed out of their comfort zone into a world without pictures. Thus, a role reversal is created whereby the sighted becomes blind, and the blind gain sight. This experience generates empathy and advances social inclusion.



**Figure 9.3.3.  Dialogue in the Dark.**

## 9.3.2 Paradigm 2: Reconstructing relationships through realistic happening

Not limited to empathy provoked by illusion, cultural services in museums could also be designed to engage visitors in realistic social interaction. In the second paradigm, the language performativity enhances social cohesion with two tenses——"are doing" and "could be." Malzacher (2017) argues that the curatorial potential of performativity lies in combining performative strategies and reality-making in the same approach, that not only describe reality but create an awareness of their own realness. The approach focuses less on the result but on its becoming, liveness, the co-presence of all participants, the (temporary) community. Phillipson(1972) stated that social reality could be constructed and communicated among social members through performance, which could be regard as a way of social communication to generating interactive social structure.

Therefore, performative strategies in the second design paradigm are adopted to create a real encounter, in which visitors could be spectators or participants or even initiators of a realistic story. In this case, performative cultural service provides a space for collective participation and continuous becoming, where visitors could contribute their creativity while learning from diverse viewpoints and social communication. For example, 100 in 1 day is a creative activity initiated in major cities worldwide, encouraging people to spend 100 days thinking about the social problems around them, and perform their solutions together on the same day, to trigger social dialogue. Figure 9.3.4 shows the practices in Hongkong, 2016. A residents' innovative actions against the prohibition of bicycles on roads have triggered the public's reflection on the question of "who should be the user of roads."



**Figure 9.3.4.  100 in a day in Hongkong.**

With visitors' participation and creativity, each service experience is unique and non-repeatable with the quality of emergent, which also implies the complexity of cultural service design. Visitors' participation is not limited to one single experience but could generate long-term relationships and a growing community during multiple experiences. So this paradigm could not only be used in community museums but also be applied to build new communities. And local museums could serve as a media connecting individuals, a space inviting social dialogues, and even an incubator for potential social innovation.

For example, The Theatre of the Oppressed (Figure 9.3.5) is a forum theater. It begins with the crafting and performance of a short play that dramatizes real situations faced by the participants, and that ends with the protagonist(s) being oppressed. After the first performance, the play or scene is repeated with one crucial difference: the spectators become "actors" and can at any point yell "freeze" and take the place of an actor to attempt to transform the outcome. Forum theater is not intended to show the correct path, but rather to discover all possible paths which may be further examined. It offers a chance and "safe space" to rehearse for social change. Forum theater is an effective tool of creative activism, useful for generating interventions, as an intervention itself, and for building common strategic frameworks for movements. Ideally, participants will be proactive and have the courage to break oppressive situations in real life since they feel much more prepared and confident in resolving the conflict.



**Figure 9.3.5. The Theatre of the Oppressed.**

As a language for communication, exploration, and prototyping, performativity enhances collective sensitivity by valuing each participant's creativity and imagination. According to Murray (1998), to create natural and memorable experiences, a balance is required between the freedom to interact when we perform and the structure imposed on us by the environment. Therefore, the design focus is on empowering and coordinating visitors through providing a semi-structured participatory framework.

Under a shared concerned topic, an open framework should be designed to empower and coordinate visitors, consisting of participatory approaches, the potential medium, and procedure for cooperation and interaction, assistance, possible results, room for emergent variants. Service designers need to iterate the framework to adapt to visitors' capacity as well as the emergent contents during the process (Agid& Chin, 2019). An open framework means both designers and service providers should learn to lose control, that does not focus on the results but the process.

## 9.3.3 Paradigm 3: Creating reflection through defamiliarization

In the third paradigm Defamiliarization, performativity could be a powerful language for asking questions and rhetorical questions about everyday life and social reality. As Brecht(1964) states, performance not only releases the feelings, insights, and impulses possible within the particular historical field of human relations, but employs and encourages those thoughts and feelings which help transform the field itself. Our socialities are composed in reiteration, where disaster takes place as recurrence. Advocating a critical habit of looking and thinking twice, Brecht(1964) proposed the concept of Defamiliarization, that might help us gain distance from the knee-jerk habits of precondition and ask what we could do to respond differently?

According to Bennett(2005), this is not a one-way way of "listening to work" but a variety of encounters, processes, experiences, and relationships that will change over time and in different ways, but not in ordinary spaces. A performance-participating encounter ensures this participation "by attacking our senses, emotions, and bodies, pushing us into an intellectual inquiry" (Deleuze, 1995; Bennett, 2005). As Bauman (1984) argues, performance has a quality of reflexivity, as it can provide a situation that enables one to enter the other's attitude and experience and start to look at itself from other's perspectives, to raise their level of consciousness.

In this design paradigm, a surreal experience reveals contradictions and tensions that are often overlooked in daily life, to generate a momentum for coexisting positively with contradictions. Social issues like global warming and financial crisis could be the topic of these cultural services. The design practice in Paradigm 3

could enhance social cohesion with its potential in eliminating indifference, breaking stereotypes and the original habit of interpretation, challenging rigid beliefs to avoid going to extremes, so as to revive a resilient and evolving society.

For example, the exhibition Miracle in Milan( MIRACOLO A MILANO) creates a virtual encounter between the visitor and homeless in Milan(Figure 9.3.6), calling for inclusive cities and the attention to the marginalized. Images of the homeless are pre-recorded by studio Azzurro and be applied in the interactive media. When the visitor approaches a sensor mirror screen, a homeless person's image will appear on the screen, telling his/ her own story. After that, the image will jump and fly into the sky (the doom of the museum), leaving a few belongings on the screen. All the traces will disappear soon, as a metaphor for the brief glimpse of our communication with them daily, which won't leave even an impression or trace. We regard them as a homogeneous group without knowing their unique story and personality. Following their flying trajectory to the sky, visitors will look up and find these marginal people flying in the sky and searching with hope. Studio Azzurro creates in this exhibition an absurd world without gravity, where visitors with shelter could anchor down, but the homeless will float up with limited belongings they can hold.



**Figure 9.3.6.  Miracle in Milan.**

The name Miracle in Milan has a double meaning. On the one hand, it reveals a miracle we didn't realize that so many marginalized people survive in Milan. On the other hand, it also implies the marginalized, as displaced people are still searching for the right place and trying to reintegrate into society, which would be a hopeful miracle for themselves. In this exhibition, performance strategies are utilized to create the context and interactive methods, where visitors encounter the marginalized group psychologically through their unconscious activation, echo, and reflection.

In this paradigm, visitors' sensitivity is increased by making something invisible sensible. According to Brecht(1964), Alienation Effects or estrangement and defamiliarization can take place only by contrast with the familiar. As Bauman(1984)

states, communication through multiple codes and channels could be called "the shift in the frame of experience." When the empirical framework shifts to highly symbolic, multidimensional communication, formal methods and principles of transformation are adopted to promote sense-making activities. These methods and principles transform ordinary or extraordinary experiences into meaningful signs and messages so as to stage, display, and explain social experiences (Bakhtin 1968). These principles of transformation and meaning-creating include repetition and variation, metaphor and metonymy, condensation and exaggeration, juxtaposition and reversal, Increase and selectivity, multiplication of activity, disassembly of parts, and manipulation of social categories.

## 9.4 The possibilities to integrate different Paradigms in one performative cultural service experience

As we mention before, the three paradigms present three key points in a pedigree of social impact the language performativity produced. There are countless transition nodes in this pedigree based on the magnitude of psychological distance between users and the role created in a service. For instance, Theatre of the Oppressed is between paradigm 2 and paradigm 3, while dialogue in the Dark combined paradigm 1 and paradigm 2. Besides, Services are temporal in their nature (Holmlid, 2009) since they are distributed in time and space(Kimbell, 2009). Therefore, we may Intertwine different paradigms in the timeline of one service experience, like a paragraph consists of sentences with different tones, like a piece of music composed with different pitches. For example, the experience Avatar Tales adopts paradigm 3, paradigm 2, and paradigm 1 in sequence (Figure 9.4.1).
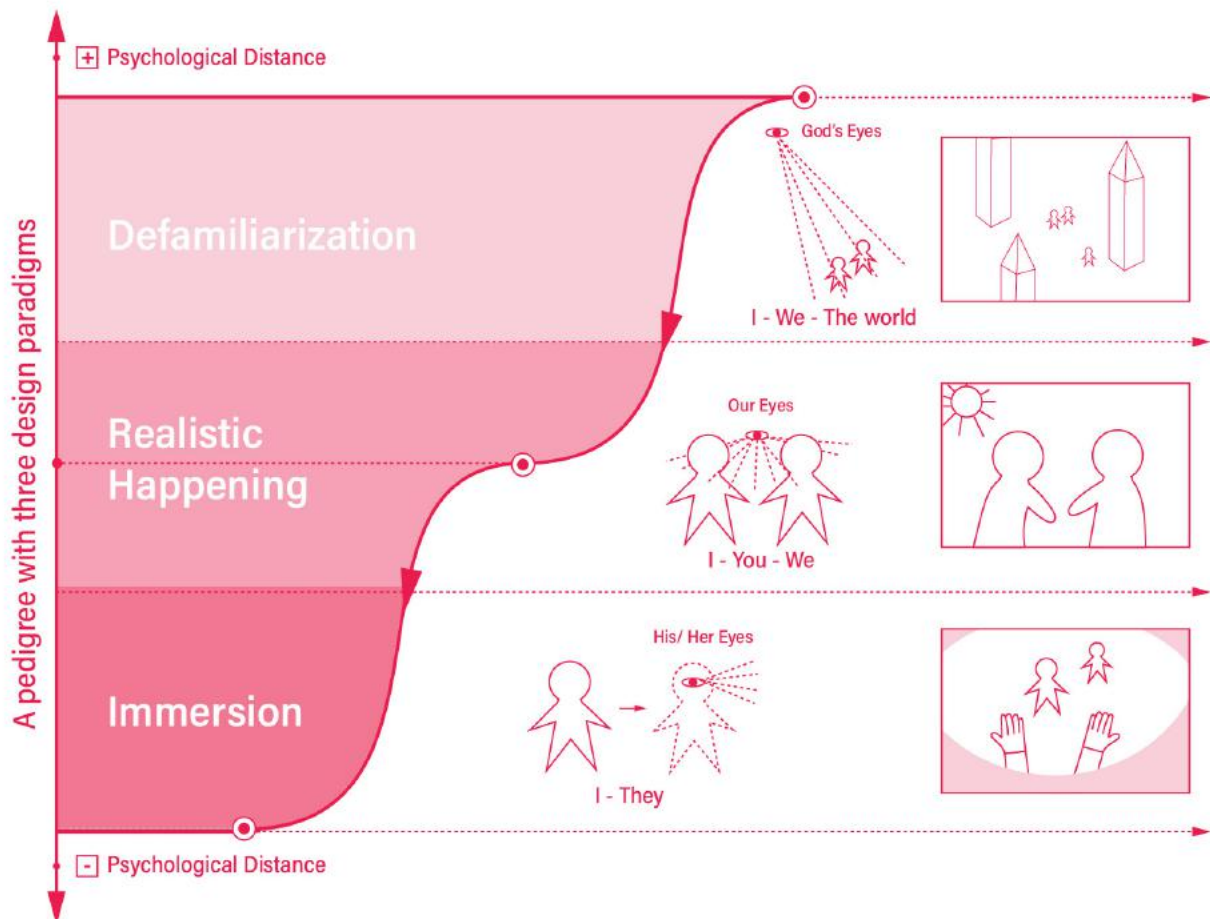


**Figure 9.4.1. Avatar Tales experience is composed of three paradigms.**

Avatar Tales (Figure 9.4.2) is a gamified tour in the art district 798, Beijing, that combines live streaming with reality. It investigates the monumental construction project and the recent changes in and around 798 in an "archeology of the present", explores stories behind the buildings' facades and stories of local people, as they are historical witnesses and an important part of art district 798. The word "Avatar" originally described a god or goddess descending into earthly spheres. In this experience, a performer take the role of Avatar, a network substitute, an executor and messenger who walks in art district 798 along the roughly planned route, and delivers live information to other spaces via video and audio, while audiences in other spaces can participate in reading and dialogue. In the first phase, participants sitting together indoors can experience this virtually through the screen and send instructions to the performer, to interfere and change her live presentation (paradigm 3: a defamiliarized world is created with a strange role and absurd rules). In the second phase, for those spectators willing to enter the real space, it provides options to track her down in 798 and join the game at one of the stations that have been set up for this purpose. Participants follow the performer's footsteps and explore together to keep "presence" at this moment. This narrative was compiled from the common experience of virtual reality and the audience, a collective composition between people and the Avatar(Paradigm 2). In the third phase, Avatar will meet all the participants and dance together in art district 798, and then every participant could explore the district by themselves like Avatar or the local(Paradigm 1).



**Figure 9.4.2.  Avatar Tales.**

# Chapter 10 : Discussion and conclusion

10.1 Discussion of results
10.2 Research contributions and novelties
10.3 Criticalities and research limits
10.4 Future Work

Abstract:
This chapter proposes a discussion of results achieved in this research by connecting the research objectives presented in the introductory section. It discusses from a disciplinary, theoretical, and methodological point of view the contributions of the research and also underlines the novelties. The limits and the criticalities of the research are also discussed, in particular, by differentiating the ones that were researcher choice in order to proceed and have a clear focus during the research. This section closes with a proposal for possible future works and areas of research that are opened by undertaking this research.

## 10.1 Discussion of results

Local museums in the future will not only be a space to display the local culture and history, but also strive to serve as a shared place that connects diverse communities and their memories, as well as a local media for social dialogue and social negotiation. As a promising channel for enhancing social cohesion, cultural service in the museum could create value by triggering social dialogue and open participation, encouraging visitors' reinterpretation and reproduction, and fostering relationship-building. To create a performative experience where visitors are both audiences and active participants, performance theory was introduced in this research to propose the concept of" Performative Cultural Service." As an interactive and intuitive language, performativity could systematically coordinate all the elements, from the physical environment to the human senses, from the narrative to emotional resonance, to achieve an optimized and impactive experience. This transdisciplinary research investigates the possibility of applying the knowledge in performance studies to service design by exploring performativity as a language of service encounters, whilst addressing the issue of social cohesion in the context of local museums.

After defining the concept" Performative Cultural Service", I proposes a meta-design framework through analogy and case study, indicating possible design parameters and strategies to facilitate relevant design practices in different stages. Then, based on the investigation of performativity's mechanism in creating social impact, this paper identified three design paradigms for catalyzing social cohesion. All the strategies are redesigned and transformed into a toolkit and tested together with the framework in a co-creation session.

## 10.2 Research contributions and novelties

This original research shows it a novelty in applying the knowledge from performance study to cultural service design, together with its unique methodology. It brings good insights into the relationship between cultural service and performance strategies, as well as the framework to improve performativity enlightening a set of critical stages and elements. Further, it argues that service designers play a role in systematic sense-making and that performative strategy can contribute to intercultural cohesion in the context of local museums. All the strategies are redesigned and transformed into a set of toolkits, which was tested together with the framework in co-creation workshops. This paper presents a reflection of the role and the future of local museums in the digital age.

Furthermore, this research provides new research paths for some interesting research topics, such as design digital performativity for museum interpretation, design performative cultural service for social impact and social innovation, performative strategies for brand experience design, etc.

## 10.3 Criticalities, Research limits and Future Work

In the actual research and in the field experiences presented here, the transdisciplinary approach was crucial in deeply understanding the methods that connect different disciplines and competencies. While the transdisciplinary approach that bridges performance studies and other disciplines haven't been investigated deeply. Meanwhile, in this research, local museums were chosen as a place for performativity without distinguishing the differences between cultural services, exhibitions and events, as well as different roles and stakeholders in the museum context, such as curators and service designers. Besides, more action research in a real project to refine the meta-design framework was cancelled due to the pandemic. Another aspect regarding the design framework is that it is constructed for cultural institutions like museums, but it may not specify or guarantee the feasibility of all the categorie of services. Additionally, social cohesion was chosen as the theme for the co-creation sessions as participants in Jiangnan University were not familiar with the details of local cultural heritage, but many local museums may not have the motivations to catalyze social cohesion.

There are two ethical issues to be concerned about. Because of its social function, performance studies also connect to politics. Therefore, in performative service, any kind of manipulation and prejudiced judgment should be avoided.
1. The willingness of visitors to participate should be taken into consideration, with notifying visitors of the details and agreements before service experience. Any unwillingness to participate during the process should be respected.
2. Museums should be neutral on the social issues by avoiding any biased judgment and encouraging wholly perspective and open-mind dialogues.
3. The issue of authenticity should be taken into account during the promotion of cultural service. Any fictional story and imitated artefacts should inform the visitors.

The meta-design framework could be tested is a real project in the future and further refined with a more elaborated case study. After that, a guideline will be drafted for local museums, with ethical issues taken into account.

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