

Architecture, Story, and Place Identity: A Narrative Approach for Creative Placemaking in Museum Design

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ABSTRAK

Arsitektur museum dituntut untuk bercerita lebih dari sekedar bangunan fisik untuk dapat menyampaikan informasi dan pesan yang dibawanya. Ketika arsitektur dapat dinikmati secara fisik dan psikologis, maka arsitektur dapat lebih diingat, lebih mudah dipahami dan diapresiasi oleh penggunanya. Bagaimana orang menilai suatu tempat dapat dipengaruhi oleh narasi yang memberi karakter atau identitas pada tempat tersebut. Oleh karena itu, cerita memainkan peran penting dalam membuat suatu tempat dan membentuk identitasnya. Konsep placemaking memiliki beberapa jenis pendekatan untuk mengubah ruang dan meningkatkan signifikansinya. Secara khusus, penelitian ini mengeksplorasi bagaimana menggunakan narasi untuk creative placemaking dalam merancang museum, dengan menggunakan metode deskriptif kualitatif yang mengacu pada proses desain. Penggunaan narasi dalam desain arsitektur dikenal sebagai storytelling architecture yang melibatkan dua teknik yaitu 'storytelling as a metaphor' dan 'storytelling through sequencing'. Hasil penelitian mengindikasikan bahwa teknik-teknik ini mampu berperan dalam aplikasi creative placemaking yang memiliki tiga prinsip desain, khususnya dalam desain museum. Dengan menggabungkan teknik bercerita, arsitek dan desainer dapat menciptakan ruang yang membangkitkan emosi, membina hubungan, dan meningkatkan keseluruhan pengalaman suatu tempat.

Kata kunci: arsitektur bercerita, narasi, identitas tempat, creative placemaking, museum

ABSTRACT

Museum architecture is required to tell a story more than just the physical building to be able to convey the knowledge and messages it carries. When architecture can be enjoyed physically and psychologically, architecture can be more memorable, easier to understand and appreciated by its users. How people value a place can be influenced by a narrative that gives character or identity to that place. Therefore, stories play a crucial role in making a place and shaping its identity. Placemaking concept has several types of approaches to transform spaces and enhance their significance. In particular, this study explored how to use narratives for creative placemaking in museum design, using a qualitative descriptive method that refers to the design process. Using narratives in architectural design has been well-known as storytelling architecture involving two techniques that are 'storytelling as a metaphor' and 'storytelling through sequencing'. The results indicated that these techniques play a part in creative placemaking application which has three design principles, particularly in museum design. By incorporating storytelling techniques, architects and designers can create spaces that evoke emotions, foster connections, and enhance the overall experience of a place.

Keywords: storytelling architecture, narrative, place identity, creative placemaking, museum

1. INTRODUCTION

Lynch in 1960 asserted that the image of the city is perceived by its people and influenced by five physical elements, namely paths, edges, districts, nodes, and landmarks [8]. Even though physical characteristics significantly affect the identity of a city, Ujang and Zakariya argued that the identity of a place is more than spatial consciousness [22]. The city is a physical formation of man-made that is collective and built over a long time and through a process that is rooted in the culture of its people [10].

When the given narratives – the physical settings – are shaped by human activities and cognitions, it constructs a place [24]. Places have elements that are physical, social, psychological, and perhaps even mythical, involving past events, images, stories, and other diverse aspects [21]. The temporality of those places might as well be considered because it would influence the interaction between people and their physical environment. The results of study regarding people-place bond in temporary public spaces indicated the influence of physical attributes on people's dependence on that place, whilst the socio-cultural attributes – social intercourse (demographic and familiarity), social cohesion (affection, cognition, and behaviour), and social symbol (activities) – have a significant impact on place identity [1]. Then, it can be said that the values attached to places or cities are likely various and complementary.

People can appreciate and alter the way they use and feel about places using story as it helps to tie the new values to those places [21]. It is equally important to note that place identity is no longer exclusively sourced from long historical narratives but can be reshaped by new narratives that are formed in a comprehensive manner [24]. Architecture can play a key role in the development of place identity. It is creatively produced by humans as a spatial narrative that are capable of shaping human intellectual record both perceptibly and instinctively [9].

People tend to have distinguish emotions and behaviors when they are in a space with various influences or conditions. As the spatial design would impact people when they move through the space, the potential outcome which is possibly occurred from any architectural intervention are most likely predictable [11]. Consequently, the place identity which is wanted to be created or strengthened can be acquired through rich stories in placemaking and architecture. In agreement with the Husserl's life-world concept, people can get a better understanding and connection with places through stories [6].

1.1 Stories in Place Identity and Placemaking

In general, place refers to the perception individuals or groups have of a specific location [17]. During the early 1970s, environmentalist Edward Relph introduced fresh perspectives on the concept of place. He emphasized that the quality of an environment resides in its capacity to captivate human attention and attract activities to unfold within it. People develop an attachment to a place through a process that reflects their behaviors, cognitive experiences, and emotional responses within the social and physical environment. Place identity is a more symbolic aspect of place attachment [22], serving as a mental representation that reflects the presence and essence of a specific location, hence playing a vital role in shaping the urban experience. Hence, the constituent elements of an area's perception are of great significance when it comes to the planning, design, and management of the locale. These elements are influenced by various factors, among which are the values ingrained within the area.

Stories play an important role in how people value a place. They added that stories basically give place a kind of personality, individuality, and identity [21]. The connection between stories and place identity is rooted in the aesthetic value of a historical area, giving it distinctive characteristics that set it apart from other locations. This attribute has the potential to become a distinctive advantage of the specific place. A place gains greater significance when the values derived from its past or history continue to resonate in the present, and these values will also shape its future significance [4].

However, the interesting nature of stories is that they are able to transcend space and time [12]. Accordingly to get an identity, the use of stories in a place can be varied, it can be in the form of past or future narratives [24].

Furthermore, making a place that are lively, safe, and distinctive for people has always been challenging. Placemaking generates a place through involvement, ownership, and connection with the function of the existing space. It strives to ensure that individuals who utilize a place can genuinely appreciate it. Its strategies involve purposeful interventions in a location, intending to transform its significance and importance for the local community. Ultimately, the whole process creates an enriched environment where storytelling thrives and new meanings can emerge both physically and psychologically [3][16].

As specified by Wyckoff, there are four distinct types of placemaking [23]:

- a. Standard Placemaking; This involves the intentional creation of high-quality places that cater to people's desires for living, working, playing, and learning.
- b. Strategic Placemaking; This targeted approach encompasses both planned and unplanned projects and activities within specific locations such as centers, nodes, and designated corridors.
- c. Creative Placemaking; This process entails the collaborative efforts of public, private, non-profit, and strategic community partners to shape the physical and social characteristics of an environment, city, town, or region around artistic and cultural endeavors. There are three basic design principles of creative placemaking [18] which shown in Table 1.
- d. Tactical Placemaking; Through an incremental and cost-effective approach, this type of placemaking focuses on generating high-value outcomes by initiating short-term commitments and realistic expectations. It primarily targets low-risk public spaces like alleys, plazas, and similar areas.

Table 1. The Design Principles of Creative Placemaking

Principles	Description
(1) Resources	The connections between spaces that utilize tangible culture (objects) and intangible culture (traditions).
(2) Meanings	The creation of spaces that can tell stories by combining user needs, activities, and locations.
(3) Creativity	The creation of shared and related creative spaces to improve the quality of life, through workshops or co-creation activities.

Source : Richards, 2020

1.2 Narrative Architecture: Museum

Vitruvius' theory is generally the cornerstone of architectural design [19]. Vitruvius classifies three main components of architecture, namely strength, utility, and beauty. A comprehensive architecture is created when these components create connectedness with one another. While form is important, it is not the ultimate objective. Instead, it serves as a tool to give places and pathways a unique identity and to organize them in a way that facilitates their utilization and leaves a lasting impression on the user's mind. Husserl's life-world theory explored how humans employ their bodies to perceive, experience, and comprehend the world, highlighting the crucial role of our senses in shaping our perceptions and understanding of experiences [6].

Story has become a tool in several design processes where architecture speaks for more than just buildings. Narrative architecture allows the giving of meaning through spatial experience. The architect gives form to a space, incorporating diverse contexts and stories. Narrative serves as a valuable methodology with two distinct approaches. Firstly, narrative functions as a catalyst for generating spatial experiences, drawing upon its capacity to interpret stories that shape the arrangement of spaces. Secondly, narrative serves as a tool for conveying preexisting imagery, responding to the spatial ideas that have been generated. Additionally, narrative can serve as an analytical and synthesis tool, where the process is articulated through a spatial story, and the architect

assumes the role of a storyteller [20]. The significant role of narrative is its power to bind people. Humans tend to remember interesting experiences better than boring experiences [16].

According to the recent studies, the implementation of a narrative approach in architectural design might involves two approaches as follow [2][15]:

a. Storytelling as a Metaphor

Understanding architecture through metaphorical storytelling offers designers a new set of tools with which to envelope designs and engage new lines of questioning that may prove to result in more emotionally sensitive and engaging architecture. Metaphors require user interpretation to understand the stories that make up the architecture indirectly. In addition, there is the concept of meta-narrative which means a summary of experiences that cover the entire story told.

b. Storytelling through Sequencing

The narration of space through each sequence can aid humans in understanding the architect's intended message. The concept of spatial sequencing inspired by storytelling tests the potential of creating spaces that involve users through arranging spaces that build tension and drama. Because of this, some experiments can be carried out to determine how drama can be constructed by creating an architectural setting that captivates and stimulates the user's mentality. In the context of a museum, the exhibition plot chronologically can be arranged in such a way as to achieve a certain effect. It should also be noted the speed or estimated duration of visitors accessing the exhibition. Besides that, the segmentation of the storyline sequence (chapters) in museum architecture also needs to be considered as the initial chapter, middle chapter, and final chapter to create a dramatic arc. Compartmentalizing the design into segments can help sequence the architecture to achieve a well-organized narrative. Just like a story, a building consists of an introduction, a body, and some form of conclusion and by explicitly considering such a design, architecture can be structured like a story.

Moreover, in her book "Architecture and Narrative", Psarra delved into the connection between ideas and experiences [14]. She examines the potential of architectural narratives in enriching cultural establishments like museums and other buildings of historical and cultural significance. Museums serve as repositories of cultural heritage, bridging the gap between bygone eras and the present. They house tangible remnants of human civilization that have evolved through societal progress. In the realm of educational tourism, museum administrators must possess the expertise to effectively curate and maintain collections that align with the objectives and aims of educational experiences. This entails carefully managing visitor flow and arranging the museum's exhibits in a manner that promotes visitor comfort and accessibility whilst facilitating a deeper understanding of the museum's content and significance. The organization of visitor pathways and exhibit displays should be executed systematically and harmoniously, ensuring that visitors can readily comprehend and appreciate the museum's collections [13].

Whilst considerable studies have been conducted on placemaking and place identity, little is known about using narratives pragmatically for placemaking in architectural design. The concept of placemaking has undergone rapid global development in knowledge, yet its implementation in Indonesia still presents challenges [5]. The geographic and socio-cultural diversity of Indonesia necessitates further exploration and research on placemaking to achieve the creation of higher-quality places.

One of the fast-growing cities in Indonesia, which is Batam City, has been known as an industrial city, yet many other potential stories can be told about this city, ranging from its culture, local food, to its plants and animals. There are only a few public spaces that can represent the identity of Batam City, even though the existence of these kind of public spaces might likely become the city's landmarks that potentially improve the image of this city. Museums, meanwhile, have been known as public spaces that are effective in conveying certain knowledge and are often a reflection of the city's identity. Giebelhausen mentioned that museums ideally should not only handle the existence of historical items which will be a place to order, store, and display them, but also be a legitimate part of great culture

that can be made by architects [7]. Therefore, making a place in a museum as a public space through storytelling was explored in this study, to obtain a comprehensive understanding how to use narrative for placemaking in museum design, particularly those capable of strengthening Batam's identity.

2. METHODOLOGY

A qualitative descriptive method that refers to the design process was applied in this study (Figure 1). For data collection, a literature study and field observations accompanied by documentation were conducted to obtain an overview of the current condition of the design site. The data were analyzed in-depth as a reference in designing the museum afterwards. Since museum is a kind of artistic and cultural public spaces, the design exploration focused on the narrative approach for creative placemaking in particular.

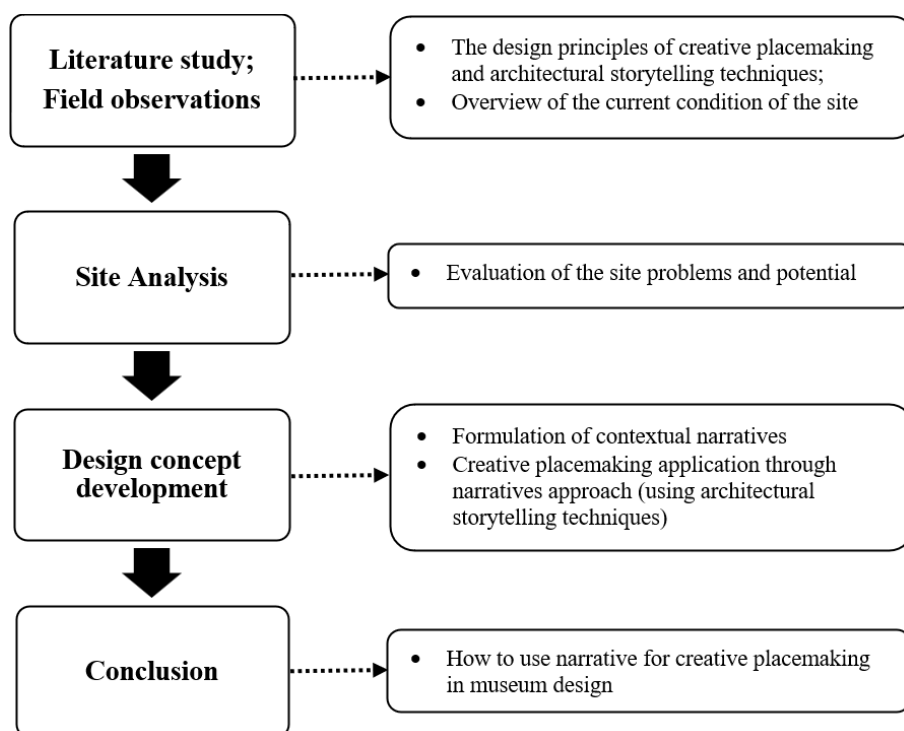


Figure 1. The Research Process

Source : Author, 2023

Creating contextual narratives based on Batam's identity will initiate the process of creating the design concepts. These narratives were then translated into the design principles of creative placemaking. The design site was situated in the Teluk Tering area, Batam City, Indonesia, with a total area of approximately 15,000 m² (Figure 2).

3. RESULTS AND DISCUSSION

3.1 Site Analysis

The site has a great advantage by being close to the supporting public amenities and landmarks of Batam City such as Raja Ali Haji Museum in the Engku Putri Square/Batam Centre Park area, Great Mosque of Batam, Welcome-to-Batam Monument, Ferry Terminal, and many more (Figure 2). There is a potential to become a unified tourism area that further enhances the public activity and identity of

Batam City. The contour of the site also tends to be flat with differences in height at several points so that it will make it easier to organize the space on the site.



Figure 2. Site Location

Source : Author, 2023

Additionally, the view towards Welcome-to-Batam Monument can play a big role in attracting visitors' interest so that the arrangement of public outdoor spaces needs to be considered to support visual access to the monument from the site. Not surrounded by tall buildings, this site can get optimal sunlight throughout the day yet still needs additional vegetation to support outdoor activities in the museum as there was less adequate greenery on the site.

3.2 The Creative Placemaking Application through Narratives Approach

The Malays have had a significant influence on the history and development of Batam City. Besides being eaten by most people, betel leaf is also known as a cultural symbol and an integral part of Malay's culture. Betel is used in ceremonies for welcoming guests, wedding ceremonies, traditional medicine, and various other traditional ceremonies. In wedding ceremonies, the betel leaves are arranged in the form of a beautiful 'sirih junjung', and together with 'sirih penyeri', are used as gifts for the bride. In the official ceremony of the greatness of the palace, 'sirih junjung' is used as a decoration to liven up the atmosphere. 'Sirih junjung' was also brought as the head of a traditional procession. Betel leaf is a vine that is commonly found in the Riau Islands, including Batam City, which thus has the potential to become one of the identities of Batam City that needs to be strengthened, in addition to its identity as an industrial city. Betel is also one of the herbal medicines known for its many health benefits. Accordingly, the spread of this new identity can be pursued through the creation of a natural science museum, containing information on herbal medical plantations in the city of Batam, including betel.

Furthermore, the creative placemaking application through narratives approach was as described below:

a. Resources

The connections between spaces need to be considered in designing high quality public spaces. Utilizing both tangible and intangible culture can be done to achieve it. This study put up the tangible culture of betel through 'storytelling as a metaphor'. Whereas, activities ranging from planting, research, and the use of betel and other plants with various functions became a routine schedule in the museum as an intangible tradition that could be offered. It aimed to foster a sense of belonging and curiosity about these plants.

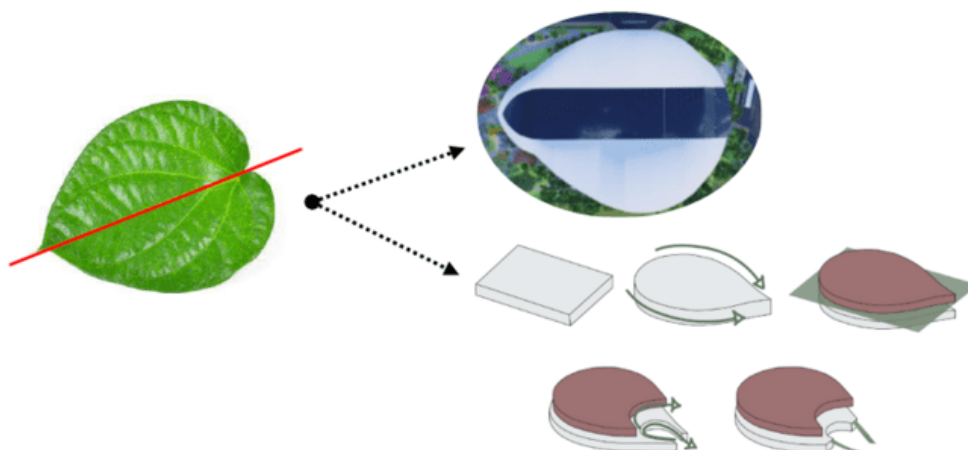


Figure 3. The Betel Leaf Metaphor for The Shape of the Museum Building

Source : Author, 2023

The shape of the museum's building told a story about betel through the shape of the building's roof and body that resembles a betel leaf (Figure 3). This kind of roof shape used a wide-span structure.

b. Meanings

To strengthen the meaning, it is necessary to provide spaces that can tell stories by combining user needs, activities, and locations. Hence, the narrative approach used was 'storytelling through sequencing', in which there was a museum plot with space segmentation (divided into chapters) that is deliberately formed to tell certain stories. These collective stories have notable contribution to define the place identity and hold great potential in the architectural design of a museum as a means of exploration. Moreover, narratives facilitate connections among people and create impactful and profound impressions when incorporated into designs. Whilst the previous metaphor concept gave visitors a visual stimuli, these plot chapters most likely give more.



Figure 4. Outdoor Plot Chapters

Source : Author, 2023

Starting from the outside of the building, there were several sections with different settings such as a sandy area, a bamboo forest area, and an hydroponic area highlighting the importance of environmental conservation awareness for humans (Figure 4).

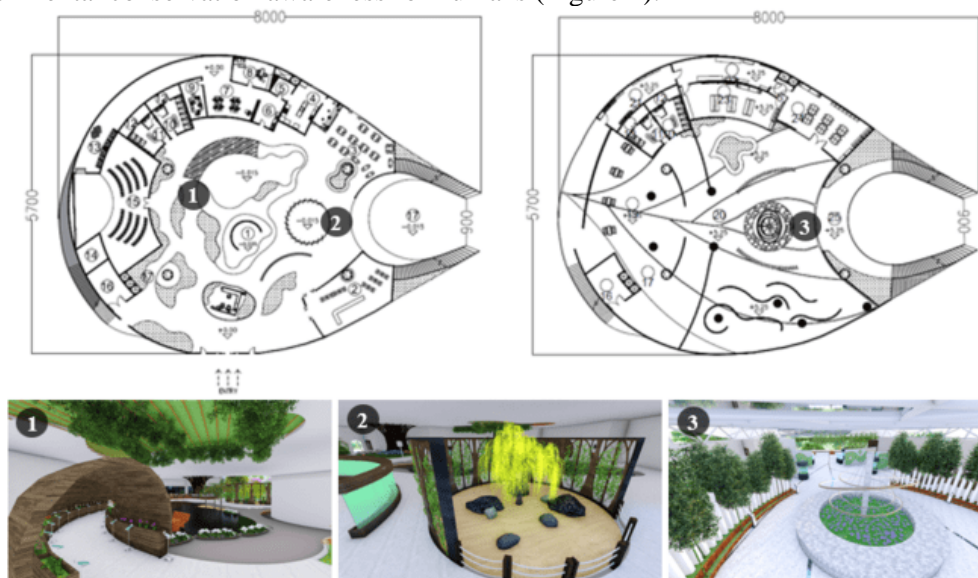


Figure 5. Indoor Plot Chapters

Source : Author, 2023

Subsequently, different chapters of exhibition plot could also be found inside the museum to tell more story related to the plants as shown in Figure 5. Each section had a different physical arrangement through the selection of materials, furniture, and lighting, so as to provide a certain setting that is able to tell more about the objects on display.

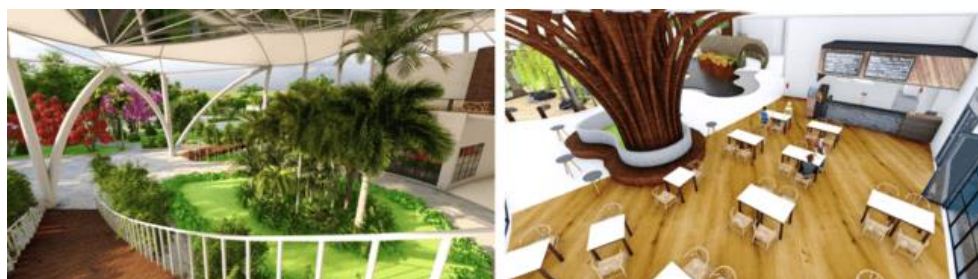


Figure 6. A Garden-like Atmosphere to Strengthen the Place Identity

Source : Author, 2023

Figure 6 displays how the overall spatial design concept with the arrangement of materials, lighting, and furnitures emphasized creating a garden-like ambience. It serves as a means of education and recreation for the community. The visitors could have memorable multisensory experiences throughout the whole sequence of spaces.

c. Creativity

Creative tourism, which is based on the theory of sustainable development, offers both learning and training experiences to ensure visitors play an active role. This museum had an auditorium and public laboratory as shared spaces which is the basic element in increasing user creativity to learn and create together through workshops and other co-creation activities. It provides a better opportunity for visitors to understand and appreciate the museum and its contents. A sense of belonging can naturally arise from these routine joint activities and the place identity thus will be more easily formed. Further, better economic development could also occur.

4. CONCLUSION

The image of the city is often reflected from its quality of public spaces. As part of the cultural civilization of urban society, the museum is one of the public spaces which is able to describe the city's identity. It should be able to become a meaningful place of both education and recreation that connects to its users, so that the conveyed knowledge and messages can be well received. This attachment can be realized with the help of narratives. Stories can be a medium for spatial experiences to be of higher quality, easier to understand and appreciate. It bonds individuals and their surrounding physical environment, framing perceptions and fostering a sense of belonging as well as an attachment to the place. Hence, stories play a crucial role in making a place and shaping its identity.

Placemaking, which focuses on creating high-quality and engaging public spaces, has several types of approaches – standard, strategic, creative, and tactical – to transform spaces and enhance their significance. In terms of museum design, creative placemaking might likely be the better option. It creates a design that embraces images of culture as resources, meanings, and elements of creativity. This study revealed that by incorporating storytelling architecture, creative placemaking can activate spaces, captivate the interest of visitors, and contribute to the strategic development of the economy.

Storytelling architecture translates narratives in architectural design through two distinct approaches that are ‘storytelling as a metaphor’ and ‘storytelling through sequencing’. The results of this study also pointed out how these techniques play a part in creative placemaking application particularly in museum design. Firstly, tangible culture could be utilized by metaphorically transforming a part of that culture into the building, whereas arranged activities promoted the use of intangible culture in the design. Secondly, defining narrative structures by sequencing museum plots into chapters could offer meaningful experiences for the visitors. By creating a certain ambience, the spatial design of each chapter should be able to represent the story. It could be achieved with a multisensory design that adjusts the selection of materials, lighting, furnitures, and others if needed. Thirdly, it is necessary to provide a shared space that allows visitors to carry out activities together on a regular basis, because it can stimulate creativity in the museum as well as to generate a sense of belonging and place identity.

To sum up, the use of narratives in creative placemaking and architecture, particularly in museum design, offers a comprehensive approach to strengthen place identity. This study was limited to the application of creative placemaking through narrative approach in the design of a museum, nevertheless. A wider exploration of other approaches in the creative placemaking process can be carried out in future studies, in addition to the possibility of differences in the object to be designed.

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