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There is a preliminary conceptual framework as part of the methodology. The conceptual personages that will be involved are of specific kind, for example the usually taken as marginals, such as vandals and other toxic members of public spaces, here they will play a structurally positive role, giving feedback. This is

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The public art that has been left after many years of totalitarian regimes during the soviet times has controversial values. This is where people tend to divide into two main camps, those who are for soviet legacy in the form of murals and other variations of what we might call today public art, and those who feel depressed and alienated. Soviet era public art, is spread in the microrayons on the walls of panel housing with propaganda content. However, there are a number of art objects of great beauty and value in the form of fountains and murals that are not propagandistic or less heavily associated with the social realism agenda. What we are first of all interested in is art, not the ideological part of public art, though the two come together. But methodologically we develop more democratic perspectives on public art and public space co-constituting each other.

With the traditional art forms in public spaces there is the key relational contradiction with common people and community. Mostly it has State representational function and represents mythical narratives of less real and more symbolic value. There is no typology of public space, and no practice of issuing public art for neighborhood context. Monuments of cultural and political figures abound and dominate the public sphere and public art genre of Kyrgyzstan as a whole and Bishkek in particular.

There is a deficit for models of public space and all its constitutive ingredients such as public art. There is also a typological scarcity of community-based spatial objects such as art. And there is no vision for the overall paradigm of working with different urban phenomena, such as art objects in public spaces, street art included. We need to relate these things to spatial aspects of different urban situations. In other words, public art should not only be produced randomly, but should have urban policy, urban fabric relatedness, and spatial site-specific strategies.

Public art is first of all art, in spite of its social connotations and significance. This means that its main core, the art element, should be approached with the help of indirect discourse tools – such

and connect it to problems of place-making and community developing processes. What are the strong points about art is that it is an error-tolerant discipline in principle. It is radically inclusive. It works with identity problems. Art helps develop the agency of local communities. It prompts tourism and internal tourism in particular.

Public art is the indicator of public spaces. And it is the element of beauty, and beauty is a basic, necessary element of normal life. How do you choose meat or vegetables when you go to a bazaar – you look at it from an aesthetic point of view. Because aesthetics is the fundamental element of our life and our ability to comprehend the world.

- Public art increases tolerance, toward differences in age, gender, race and so on.
- Community-based public art strengthens community agency - the capacity to act and solve problems.
- Agency development is a placemaking driver.
- Public art creates conditions for better emotional wellbeing, and positive effects.

Public art is an urban phenomenon, but it is not only needed by the urban context. It can very well be part of rural or suburban communities. Public art can play its social role not only as an attractive object, but also by creating social capital for the community that needs to have its agency identified with material objects of the community, architecture (cultural), landscape (natural), design (utilitarian), and art included (symbolic).





the city is always part of something bigger, Like part of a Chinese wall, which was built with the method of "from the particular to the general," from the small parts to the big whole.

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- Think creatively instead of trying to make renovation, and don't limit the program to utilitarian problems.
- When drawing a mural on a wall don't ignore the architectural style of the building.
- Public art should be Community-based and community-driven, but state supported.
- Public art should have educational effects.
- Public art can and should involve a touristic element into its agenda.
- Public art should develop policies of urban spaces such as working with developers.

1. Public art walking tours.
2. <https://www.denver.org/things-to-do/itineraries/downtown-public-art/>
3. Enhanced hoarding around the construction site.
4. <https://www.calgary.ca/transportation/roads/traffic/permits/hoarding-permits.html>
5. Percent for art
6. [https://en.wikipedia.org/wiki/Percent\\_for\\_art](https://en.wikipedia.org/wiki/Percent_for_art)
7. Arts council
8. [https://en.wikipedia.org/wiki/Arts\\_council](https://en.wikipedia.org/wiki/Arts_council)
9. Art in architecture program AIA
10. <https://www.gsa.gov/real-estate/design-construction/art-in-architecture-fine-arts/art-in-architecture-program>

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