

An Interdisciplinary Methodology for Practice-Led Research in Public Ambient Installation.

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Abstract

This paper describes an interdisciplinary path to ways of knowing about creative practice engaging with public encounter. An interdisciplinary research methodology is demonstrated as developing from creative studio practice in new media to incorporate ethnographic methods, grounded theory methods, and thick description to induce knowledge from the public encounter with a generative, ambient installation. Each stage of the research strategies is accounted for, and the overall interdisciplinary cycle framed within theories of Double Loop learning. The outcomes reveal an interdisciplinary methodology that can be generalized for studying the cycle through creative practice, public exhibition, and public encounter. This general approach to research methodology provides value for students, creative practitioners, and researchers who seek to understand the emergent, inductive, and relational aspects of interdisciplinary creative practice. This paper will be of use to those engaged in the praxis-research nexus, providing definitions and models for communicating knowledge contributions in new media arts and design.

Keywords

Creative Practice, Interdisciplinarity, Research Methodology, Practice-Led, Double Loop Learning, New Media, Ethnography, Grounded Theory, Thick Description, Public Encounter.

Introduction

This paper explains an interdisciplinary research methodology that grew initially from the author's studio-based creative practice in new media. This initial practice developed new knowledge through a Practice-Led approach that emphasized reflection both in and on practice. When an ambient installation was placed in a public context, the author sat with the work to observe and sometimes interview those who spent time with the work. This public encounter engaged ethnographic methods common to social science and in doing so opened a wider interdisciplinary cycle of research methods. This cycle enabled a view-from-a-distance of the author's creative practice—borne out in a research methodology that enacted “double loop” learning [3]. Double loop learning builds-in a periodic reflective cycle that questions the assumptions and mental models built into the practice. This questioning allows for revision of methods

and in so doing can provide expanded perspectives of the creative practice that may not be revealed within studio practice alone.

This interdisciplinary methodology was developed in the context of PhD (by project) research carried out by the author to understand the application of generative ambient screens in public spaces as calm technology [23]. In concert with creative practice, ethnographic methods were used for gathering data, followed by analysis of the data using grounded theory methods, then further ethnographic account of the outcomes using a thick description. This paper explains this sequence of methods, focusing on the construction of the methodology itself, to offer an interdisciplinary model to those either engaging in creative practice as research or studying creative practice as an object of inquiry.

Rationale

Interdisciplinary research methodology can induce new knowledge about new media installations in public space by using ethnographic methods that use interviewing, recording, observation, analyzing, and interpreting the public encounter with the creative work. An interdisciplinary approach that combines creative practice and social science methods can expand the study of creative practice and new media in public settings by gathering rich data and ways that members of the public encounter, experience, and incorporate such work into their life worlds. The methodological model explained here might be adapted and generalized to other kinds of inquiry into creative practice research and understanding public encounter with new media artwork.

Practice-Led Research

Practice-led research in the arts is a term used to describe a broad approach where the aim is to develop sharable new knowledge from within and/or about a given creative field. Artist researcher Carole Gray draws on philosopher and urban designer Donald Schön to describe practice-led research as “... firstly, research which is initiated in practice... and secondly, that the research strategy is carried out through practice...” [14, p. 3]. Rust et al. define practice-led research as “Research in which the professional and/or creative practices of art, design or architecture play an instrumental part in an inquiry” [26, p. 11].

Whereas *practice-based* research tends to deal with instrumental knowledge, mastery, and creative outputs,

practice-led deals in theories and concepts of practice. Notwithstanding this oversimplification, there is no universal agreement on the use of these terms or their application.

Candy and Edmonds make a distinction between practice based and practice led, where:

If a creative artefact is the basis of the contribution to knowledge, the research is practice-based.

If the research leads primarily to new understandings about practice, it is practice-led [7, p. 64].

It should be noted that the Candy and Edmonds definitions allow a practice-based approach to be contained within a practice-led inquiry. Creative practitioner-researchers may tend towards such a relationship of approaches when analyzing their own work acting in the world beyond the studio. The term ‘practice-led’ is used in this paper to capture the methodologies of the artist who first shares creative artefacts with an audience, and then methodically analyses this broader context of practice within a cogent theoretical and/or critical frame in order to reveal new understandings of the practice that can be revealed beyond the artists’ own reflexive immersion in creative methods.

Practice-led methodology helps the researcher devise new propositions, orientations, narratives, and ways of thinking about practice. This new knowledge should have value and application for practitioners in the field beyond the researcher’s own practice. I would argue that reflection should be considered necessary, since creative breakthroughs, by definition, cannot be planned, compelled, or intended, so they must be given post-hoc consideration. Reflection and criticism—especially in light of discoveries—may lead to reconsidering assumptions, motives, and mental models. When reflection gives rise to new ways of doing or thinking about practice, the goal of the creative researcher is to bring this new knowledge to light. In all cases, the aim in research is to produce generalizable new knowledge that can at minimum be understood, interpreted, and acted upon by others.

Creative Studio Practice

The creative studio practice that was established at the beginning of this research has been discussed previously [23, 24, 25]. In brief, creative experimentation was conducted at the nexus of generative art, biophilic patterns, and Calm Technology (fig 1.) This practice was exhibited in a series of public installations that culminated in a permanent installation, commissioned for a metropolitan cancer hospital, that was designed to foster a calm, biophilic presence in a public sanctuary lounge. A second iteration of this installation called *Locus Amoenus (Place of Delight)* was mounted for two weeks in a large metropolitan public library, so that the author could observe and engage with the public in an encounter with the artwork.

The outputs of the research methods, and the critical and theoretical discussion concerned the contribution that generative ambient public screens can make to public place-making, and how generative biophilic patterns can play an important role in contributing to calm and healthful attention-setting in urban space.

Practice, Reflection, Double Loop Learning

To have a practice signals group membership of a community that fosters and defends the many dimensions of knowledge (methodological, cultural, legal, ethical, aesthetic, historical, philosophical) that comprise what that practice is. A wider view sees practice as methodological, repetitive, yet varied, framed by mental models, grounded in a world view, incorporating skills and knowledge of a field and its context in the world. Reflection in and on practice is seen to regenerate a field as a living, relevant and useful network of knowledge.

Donald Schön sees reflection occurring at three levels, where: “knowing in action” [28], is propelled by the practitioner’s expert, tacit knowledge; secondly “reflection in action” describes the live, improvisational conscious problem-solving that occurs in the midst of practice; and thirdly “reflection on action” that invites after-the-fact contemplation of practice itself, which aims for a critical and rational account of the practice situation. For Schön, this “reflection on action” is encouraged as a stage in an experiential cycle with the aim of developing new knowledge from practice and about practice.

This cyclical approach was developed further by Schön and business theorist Chris Argyris [2,3]. Argyris identified “Double Loop” learning factors that introduced another cycle outside production that was aimed at challenging the grounding assumptions of the processes themselves, to allow experiential learning and reflection on action [3] (fig. 2)

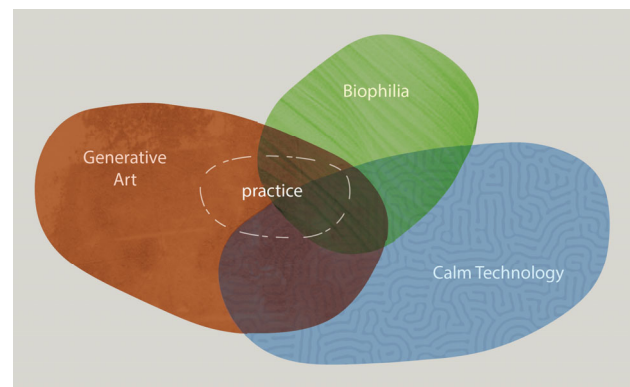


Figure 1. Theoretical and aesthetic factors of the author’s practice-led research (within the dashed boundary)

Those parts of the creative process that come from tacit, trained procedures extend from established mental models that are often not articulated and tend to be assumed. In the below diagram, this established procedure is represented in the cycle of “single loop learning” (fig. 2.) Within this smaller loop, the “Execute” stage of the pipeline is the part in a creative studio context that most involves action and tacit knowledge. This “Execute” stage is often romanticized in images of the entranced artist amidst a flurry of tools, media, notes, and gestures. In reality, it is typically a focused flow state of creative work that is achieved only after considerable preparation and practice. It is at the “verify” stage that outcomes are checked or tested to see if they have

fulfilled the planned intentions. For example, if we looked at this *plan* → *execute* → *verify* → *adjust* → loop when simply drawing with pencil on paper, we might see this loop enacted each time the artist commits a mark to the paper. If a mark is incorrect, unsuccessful, tacit variables within standing mental models may be adjusted, and plans are revisited before going back into another stage of “execution”. This loop allows development of the process: refining plans, finding efficiencies, honing competency, and/or inducing discovery.

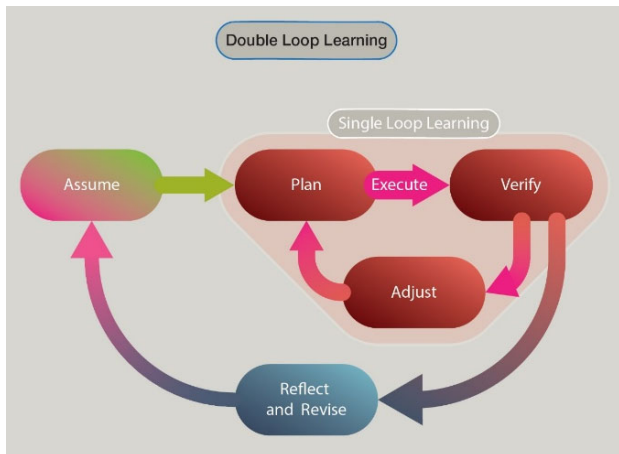


Figure 2. Single and double loop learning [3].

The double loop of Argyris is enacted in the “reflect and revise” stage (fig. 2) that occurs typically outside of the practical flow of creative execution and is concerned with reflection on practice, questioning assumptions, and re-examining mental models. It is from this stage where the practitioner might revise their assumptions about the practice, adjust mental models, to evolve aspects of the practice. This often occurs when the practitioner deliberately changes their settings away from the practice situation, focuses on something else, goes for a walk, or sleeps on it.

Qualitative Research

The cycle of reflecting in and on practice is particularly suited to qualitative approaches of interpretation. Qualitative research is inductive and aims to draw out the properties of things. In this sense it is an empirical enquiry into the constituents of the world and favors an exploratory, rather than confirmatory, approach. Qualitative approaches factor in the subjective, reflexive filter of the researcher and so are a common fit in researching both creative practice and ethnographic encounter that generate accounts which remain open to multiple interpretations.

This methodological approach is especially suited to creative practice, as it does not always set out necessarily to answer a question or to respond to a problem statement (more being the province of the designer), but rather begins by reflexively responding to an impulse, an idea, a medium, or a situation from where questions may emerge.

Interdisciplinarity and Qualitative, Bottom-up Methods

The qualitative interdisciplinary methodology used in this research demanded reflection and problem solving from multiple perspectives. Healthcare researchers Aboelela et al. [1] establish three characteristics of interdisciplinary research in: “... the qualitative mode of research (and its theoretical underpinnings), existence of a continuum of synthesis among disciplines, and the desired outcome of the interdisciplinary research” (p. 329). This research methodology used methods for inductive, qualitative approaches, could be synthesized by interpretive approaches native to each knowledge domain, and was able to establish contributions and knowledge outcomes that are valuable across the knowledge domains from where the methods were drawn.

Higher education researcher Lisa Lattuca [16] argues for three conditions that support a claim of interdisciplinarity: first, research can be interdisciplinary where questions link disciplines, use language from separate disciplines and do not obviously belong to any particular one; second, the attempt to answer the research question necessitates a synthesis of concerns and ways of seeing from separate disciplines; third, the methods and the data are set in distinctly separate fields/domains (in the case of the author’s research, across art, design, and social science). The methodology explained in this paper makes an account for satisfying each of these three conditions.

As mentioned above, the research methodology grew from an established studio-based art practice that developed in a bottom-up way from multiple procedures that were not interdependently fixed at the outset. This bottom-up, emergent process later incorporated research methods and strategies from social science to expand the field of inquiry into public encounter.

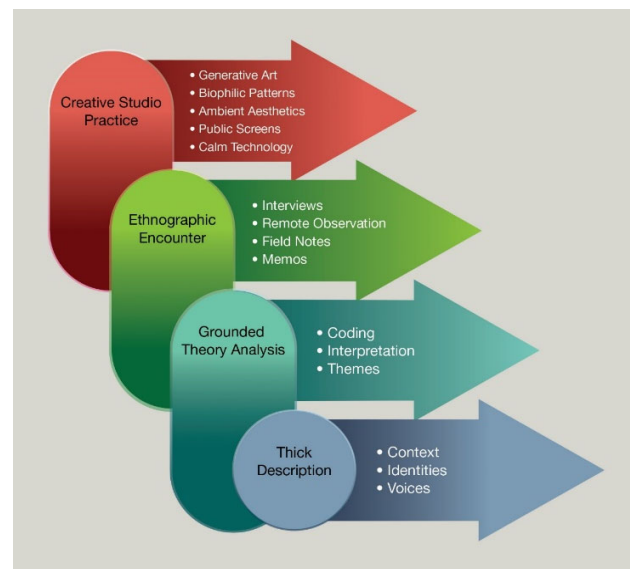


Figure 3. Clusters of methods that formed the interdisciplinary methodology used in this research. Each cluster represents a practice-led phase that informed and drove the next. © John Power

Four Distinct Qualitative Strategies

The interdisciplinary methods drew on four distinct strategies (fig.3): creative practice in and exhibition of animated generative media installations [7,11,5], ethnographic methods in fieldwork [21,22], Grounded Theory methods in analysis [4,27], and finally thick description, in accounting for the human context [12]. Each of these stages or clusters of method share traits in being reflexive, process-driven, bottom-up, abductive, and seek to leverage emergent tendencies in the generation and analysis of artefacts, human actions, and qualitative data.

These emergent, reflexive, bottom-up, strategies are common both to investigation by artists themselves from within their own creative practices [18,23], and to qualitative methods in the observation of practice and practitioners. In particular, Grounded Theory and action research [17], which have their genealogies in ethnography, have long influenced creative practice research [15]. Furthermore, transdisciplinary researcher James Oliver acknowledges the cross-over for ethnography (from social science) into situations of creative practice in that the domains of method in each are valued for their "... iterative inductive potential" [21, p. 23].

This interdisciplinary methodology allowed for an understanding of public participation as part of critical reflection on the possible amenity of generative ambient public screens (GAPS) in urban spaces. This approach opened multiple pathways for investigating GAPS across aesthetic, cognitive, social, and ethical dimensions.

The interdisciplinarity methodology allowed for a large cycle through studio practice, public encounter, and qualitative analysis of that encounter (fig. 4). The outcomes of such an approach will be particular to the indeterminate public context and the voice of the artist(s)/designer(s) involved.

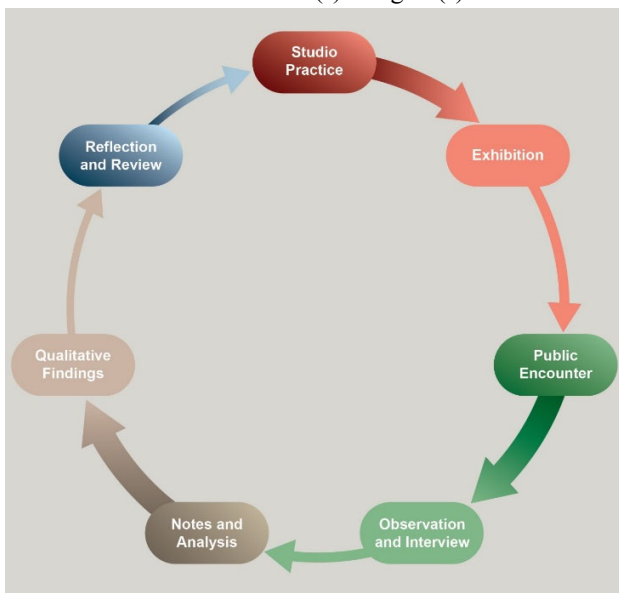


Figure 4. Bottom-up approaches formed a chain of methods in an interdisciplinary cycle. This balanced the internal, tacit knowledge

of creative practice with taking an empathic decentered view within the public encounter. © John Power

Ethnographic Methods and Public Encounter

Understanding the public encounter with the ambient installation led to the uptake by the author of ethnographic methods, including interviews and remote observation. These methods allowed the author to engage with the public in a semi-structured way and gather qualitative data about the public experience of the installation.

Ethnography deploys fieldwork to encounter people and their cultures where they are practiced. Those who use ethnographic methods approach participants as the experts on a given "natural setting" [10,27]. For the ethnographer, it is through participants' experiences, practices, and stories that we can make sense of the world.

The site for this research was the *Locus Amoenus* generative ambient installation in State Library Victoria (SLV), Melbourne, and was normalized as a "natural setting" within the social dynamics and life worlds of those who use the space. This study made an opportunistic (as they appeared) sample of a largely transient population of participants identified as "native" to the setting along one or more dimensions of signification. The study was conducted over two weeks in mid-winter, coinciding with mid-year school break. In this large library, students, retirees, tourists, the homeless, city workers, researchers, and library staff incorporate the various spaces into their life worlds and identify amenity within the building according to their needs, interests, and values.



Figure 5. An illustration of The SLV *Locus Amoenus* installation. © John Power

The first moment of contact between the author and the public was observation in mutually occupying the space. The challenge for the ethnographer conducting remote observation, says ethnographer James Spradley [29], is to be simultaneously both an insider who empathizes with the experiencing subjects and an outsider who is actively noticing

tacit forms of engagement. In this way, I was able to dwell in the installation that became the site to study the public response to GAPS as a Calm Technology in context.

The data was gathered (mostly from one-time-only attendances) over 140 hours across two weeks. Ethnography is used as both a verb and a count noun, so this study *did* ethnography, but did not quite extend to *an* ethnography (generally understood as a more lengthy, embedded study of a setting). The study observed the dynamic social milieu inside the installation of aesthetic encounter, orientation, habituation, dwelling, and socializing responses of participants experiencing the public space in context. Data was generated in field notes, photos, and a small amount of respectfully mediated video recordings constituting remote observation of 1,169 participants. Transcripts of audio recordings were made of 88 semi-structured interviews, and ad hoc memos. The author continued memo writing and journaling for months after the study on patterns of occupation, speculations, and theoretical reflections.

Ethics

In the case of the broader research, installation artworks mounted in significant inner city public spaces (a trade union hall, a cancer hospital, a state library) were subject to implicit and explicit prior ethical reviews according to the context of each venue. This research presents then a discrete overlay of interdisciplinary procedures where creative risks are played out in concert with defined ethnographic methods to responsibly enable encounters in public space. The public encounter made for an engaged and participatory way to discover knowledge about both the work and the public engagement that could not have been accessed from the perspective of personal studio practice alone.

In the SLV installation, ethnographic methods vetted prior to the fieldwork by the RMIT University Human Ethics Research Committee (HERC) made provision for remote observation and interviews of participants 18 years and over. All interview participants signed a Participant Information and Consent Form (PICF) and consent to being observed was implied by crossing the threshold in the installation. This implied consent was made clear in a plain language statement that was posted at the entrance and pointed out to all before they entered by an assisting attendant.

Interview

The interview is widely valued in social science as a meaning-making process that can uncover the internal features of a social situation in rich detail: perceptions, opinions, emotions, behaviors, motives, embodied experiences, cultural norms and expectations, personal narratives, and ethical values [33,34]. The interview protocol—a semi structured procedure of questioning—in this research prompted participants to consider their own aesthetic, cultural, emotional, embodied, perceptual, and conceptual responses to the setting, their general attitudes to screen media in public space, their response to the concept of ambient screens specifically,

and to speculate on the amenity or effect the work might contribute to public space.

Conducting interviews in the SLV study was salutatory from the perspective of the author's so-called artist persona, where public scrutiny (of process, intentions, artefacts, taste, and efficacy) outside of a more culturally prepared context, such as a university or an art gallery, provides unfettered critical response to the work. Interview recordings were transcribed with Trint [32], verified, and further annotated to capture other gestures, phatic emphasis, and tone. These transcripts and accompanying notes were imported into NVivo, a qualitative data analysis software platform by Lumivero [19], that allows tagging, coding, and cross-referencing of text and media objects.

Grounded Theory Analysis

The qualitative Grounded Theory Analysis continued with reading of theoretical texts, writing field notes and memos, combined with interview transcripts amounted to a large amount of data being generated; partly perhaps overcompensating as a first time out artist/ethnographer (for example, where 88 interviews were made, 30 interviews would be seen as a sufficient sample in equivalent studies), but also in the spirit of making the most of the opportunity provided by two weeks dwelling in an art installation with public participants. The ethnographic data gathered from the public encounter (annotated transcripts, field notes, journal entries, memos, photos, video, texts, emails, and social media posts) were analyzed using Grounded Theory methods; an iterative process of tagging and coding the data, that are then sorted into emergent categories and themes.

Themes were interpreted with respect to the practice-led framework of creating GAPS, and the wider theoretical context of the study, which is beyond the scope of this paper, but discussed at length in the PhD dissertation [23].

Thematic codes were induced from emergent patterns in the data, such as: what people noticed about the space, what came to mind while they spent time there, or ways in which they used the space to dwell. An account of this analysis was developed into a “thick description” [12] of the setting, to impart a sense of the human experience of encountering the public installation and overall reflections from the public about the idea of mediated ambience in public space.

Having gathered the ethnographic data in this way, the author used Grounded Theory methods [27] to tag, code, and analyze the ethnographic data. Grounded Theory methods use an abductive (most likely) approach that induced interpretive themes and categories from the data.

As a final synthesis of this theming and categorization approach, the author subsequently wrote a prose account of the outcomes, rendering what anthropologists call a “thick description” [12] of the public encounter. This thick description imparts a sense of the human experience of encountering the work and makes extensive reference to the language and observations of the research participants themselves. The thick description rendered a systematic narrative account of the emergent themes from the analysis.

Qualitative ethnographic data gathered in the public setting were subsequently analyzed using Grounded Theory methods (tagging and applying codes) to induce patterns and themes in the data that revealed a range of experiences, ideas, and attitudes toward immersive generative screen installations in public space. Themes were interpreted with respect to the practice-led framework of creating such work and the theoretical context of the research questions [23]. This interdisciplinary methodology allowed for an understanding of public participation as part of critical reflection on the work. This opening to public critique was impactful in opening multiple pathways for investigating and understanding encounter with the work across aesthetic, social, and ethical dimensions.

Coding

Interpretation of ethnographic data using Grounded Theory methods takes allowed abductive interpretations of the data drawn from the ethnographic fieldwork. Abductive reasoning is used both to generate hypotheses and justify conclusions with a heuristic approach to providing explanations through a process of elimination; this also leaves open the possibility of alternative explanations. In this way, a Grounded Theory is considered useful for generating theory amidst ongoing interpretive cycles. In a second pass of these interpretive cycles, the codes created in this research were analytically sorted and grouped into themes. In a third pass, these themes were in turn analyzed to yield what Saldaña calls “core codes” [27]. These core codes formed the basis for the knowledge contribution drawn from the analysis of the ethnographic data.

This first stage began with what education researcher Johnny Saldaña calls “eclectic” coding [27], who draws on a range of methodological approaches from the development of Grounded Theory methods applied in different domains [6,8,9,13,30,31], tagged each line of text (transcripts, notes, and memos) in appropriate ways by allowing multiple methods, such as: In Vivo (participants’ words as uttered), Process, Evaluation, Action/Gerunds, Sentiment, Narrative, Versus, and Emotion codes. The second stage of coding involved thematizing of the first stage codes. Second cycle coding can include “explanatory or inferential codes, ones that identify an emergent theme, configuration or explanation” [27, p. 210]. The third and final stage of coding leading to “core codes” created from grouping themes. In summary, the Grounded Theory methods proceeded as follows:

- First “eclectic” coding generating many initial codes
- Second phase of “thematic coding” clusters initial codes into groups
- Third phase coding identifies “codes of codes” or “core codes” by abductively identifying patterns and concepts across the themed groups.

Thick Description

As the coding process described above began to yield patterns and themes, the author steadily developed an account of the setting that imparted a view of the human experience

of encounter in the setting. This interpretive prose account of both the context and the surface events of the setting by the ethnographic interviewer/observer is captured in anthropologist Clifford Geertz’s application of “thick description” [12, p. 6]. Geertz identifies ethnographic methods as a necessarily interpretive process that reaches “... toward grasping what anthropological analysis amounts to as a form of knowledge” [12, p. 5]. In each case of encounter in the ethnographic setting, where a “multiplicity” of “things” is at play, Geertz sees the value of thick description as “... most of all about particular attempts by particular peoples to place these things in some sort of comprehensible, meaningful frame” [12, p. 30]. This thick description is illuminated with extensive quotes from participants, which helped to hold to a sense of the immediacy of ideas and responses as they had emerged in the setting. The process of developing a thick description helped the author understand the multiple and, in some cases, contending perspectives on the project work and the larger context that the ambient installation provoked.

Outcomes

Coming to this research as a creative practitioner, the ethnographic encounter had the effect (after some months) of de-centering the art/design object and opened the way to an insider view of the public setting to better appreciate the human context. The interdisciplinary cycle (fig. 4) allowed (and necessitated) a shift from seeing creative production at the center to a position that balanced the perspectives of others in the public reception of the installation. This shift across multiple perspectives revealed the value of the interdisciplinary methodology in pushing an understanding of the research to inhabit multiple viewpoints and learn from and empathize with participants in the setting. This process of analysis and description furthermore induced patterns that the author found can be interpretively reapplied to the design and creation of GAPS. This sequence of methods constituted the cycle of the interdisciplinary methodology (fig. 6.)

Where studio practice set out to use new media approaches to creating an aesthetically attractive, relaxing, biophilic space in the inner city for urbanized citizens, the human encounter raised issues of calm, shelter, reassurance, and environmental connectedness. These issues in turn brought a critical frame to thinking about aesthetics, biophilic, mediated, publicly shared spaces.

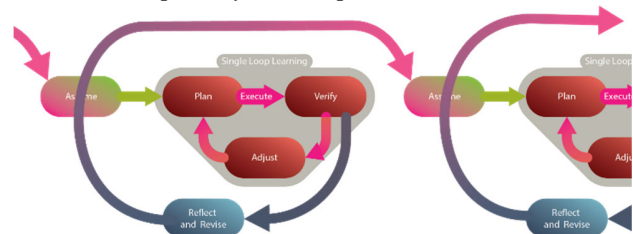


Figure 6. The double loop learning cycle leapfrogs to the next cycle as earlier assumptions are overwritten.

This double loop approach was applied in both creative practice and in the cycle of qualitative ethnographic methods. In the case of the author's creative practice, double loop learning involved a cycle of reflection upon and revision of the studio practice. This reflection tended to occur outside the studio practice itself, helping develop new knowledge about the creative practice and challenge assumptions about the creative methods. In the case of ethnographic methods, the sequence of gathering, analyzing, and interpreting qualitative data afforded stages of reflection and revision that opened other perspectives on ways to see both the creative practice and the public encounter.

The interdisciplinary methodology explained here represents a double loop cycle that afforded the generation of new mental models that have been incorporated into the practice. Where the "single loop" represents iterative, methodical, generative processes of practice (in this case, both studio practice, and the public ethnographic encounter), the double loop is engaged in integrating the knowledge generated in each methodological context to the extent that it transforms ways of doing and seeing the practice. Assumptions that inform plans are themselves revisited and overwritten, leading to revised ways of thinking about planning. This transformation established the studio component as being practice-led; a research perspective that looks onto and analyses the assumptions built into the practice. The interdisciplinary cycles within this methodology can be understood as a system of double loop learning, a system that builds in periods of reflection and examination of assumptions and mental models entrained in the practitioner. In an interdisciplinary framework, we can observe this double loop leapfrog to the next set of assumptions as the research progresses [fig. 6].



Figure 7. *Locus Amoenus* at Victorian Comprehensive Cancer Centre, Parkville, Victoria. © John Power

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Conclusion

This paper has shown how an interdisciplinary methodology was assembled with the coordination of methods from creative studio practice, ethnography, Grounded Theory methods, and thick description. This interdisciplinary approach enabled a double loop learning cycle that built up to the public encounter in the SLV public setting (fig. 5). Following the encounter, ethnographic data gathered was tagged, coded, and subsequently analyzed with Grounded Theory methods to interpretively develop ideas, discover patterns, and develop themes. These ideas were linked with key theoretical texts and over time informed studio practice, so completing an extensive interdisciplinary cycle. This cycle generated productive ways to answer research questions and ultimately to think about the amenity and application of ambient screens in public space. This cycle also revealed ways to refine the research methodology itself for studying the aesthetic interventions and encounters that GAPS afford. The explanation of the cycles within an interdisciplinary methodology is recommended as a model to those creative practice researchers setting out as studio practitioners and trying to develop research strategies that can help them to address questions that involve the combination of creative practice and human encounter. Where interdisciplinarity is ripe for collaboration, it should be noted that the multiple focused roles and/or methods across this interdisciplinary approach can be separated across a collaborative team.

The outcomes reveal a systematic interdisciplinary methodology for studying the cycle of creative practice, public exhibition, public encounter, analysis, and interpretation. This methodology provides value for installation artists, animators, new media students, creative practitioners, and researchers, to consider relational approaches to the growing field of generative installation and screen-based experience in public space. Developing interdisciplinary approaches from the intuitive, bottom-up domain of creative practice can be thoughtfully coordinated with ethnographic approaches to synthesise new knowledge by combining methods from multiple disciplines in ways that may be meaningfully applied in each respective discipline.

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