

Public Art in the Context of Urbanization: A Comparative Study of Tokyo and Shanghai

Wenjun Ruan

The Shanghai Academy of Fine Arts, Shanghai University, Shanghai 200444, China
ruanwenjun@shu.edu.cn

Yixi Weng*

School of Fine Arts, Nanjing Normal University, Nanjing, Jiangsu 210023, China
11197@njnu.edu.cn

Abstract: Urbanizing cities use public art as a strong channel to express culture through which they acquire identity. The research investigates the cultural messaging within public art throughout Tokyo and Shanghai by understanding how city planners integrate artistic elements that display societal values and national histories and encourage community interaction. This research adopts a comparative method to examine visual and spatial elements and linguistic features of public art, which determine their social impact on the discourse and branding of cities. From a semiotic and sociolinguistic standpoint, the paper explores the communicative capabilities of public art and its role in sparking interactions between urban settings and the people that inhabit them. The study examines governmental policies combined with public reactions and the effect of globalization on artistic development across Tokyo and Shanghai. This research examines how public art enables Tokyo and Shanghai to balance their past heritage with their modern urban character by evaluating a detailed case study. The research findings expand the understanding of how public art functions as a crucial cultural representation tool for urban communication in international metropolises.

Keywords: Public Art, Urbanization, Tokyo and Shanghai, Linguistic, Cultural

1. INTRODUCTION

1.1 Background of the Study

Urban spaces use public art to form cultural identities through which they connect communities with societal narratives and their political environments (Zebracki, 2012). With rapid urban growth, cities use public art as their bridge between established cultural elements that combine with present-day urban style designs to direct resident interaction with their surroundings. Public art functions differently across sociocultural and political environments because Tokyo and Shanghai demonstrate through urbanization the distinctive roles played by public art (Gruber et al., 2016). Both cities adopt public art through institutional mechanisms, such as economic standards and local spiritual traditions. The public art landscape

in Tokyo results from collaborations between commercial support and technical advancement and the activities of independent artists who reflect Japan's combination of modern and traditional beliefs. Public art within Shanghai undergoes government direction, which selects artwork that reinforces Chinese cultural history and national political doctrine (Zhou & Huang, 2024). This research analyzes metropolitan outcomes by investigating how institutions and urbanization practices affect how people understand and interpret public art in society.

1.2 Research Problem

East Asian metropolises, including Tokyo and Shanghai, lack comparative research about public art even though this field receives extensive investigation throughout Western regions. Research currently examines public art only from two perspectives: aesthetic considerations (Mannion & Miles, 1997) or political dimensions (Mitchell, 2003), while cultural and communicative functions of urbanized public art remain poorly understood (Irvine, 2012). Following the modernization boom throughout Asia, researchers have given limited attention to understanding urban art engagement from the public perspective (Young, 1999). This study's research goal involves analyzing how public art within Tokyo and Shanghai addresses cultural narratives, promoting public participation, and exhibiting urban transformation. Through this analysis, the research contributes knowledge about how art functions in urban semiotic interpretation and linguistic settings.

1.3 Research Objectives

This study aims to:

1. Researchers must evaluate both communicative and cultural dimensions of public art installations throughout Tokyo and Shanghai.
2. Research the role institutional powers and political and economic conditions play in creating public art across Tokyo and Shanghai.
3. Assess public participation in public artworks through conducted interviews and surveys.
4. The research studies urbanization's effects on public art growth throughout these two contexts.
5. A theoretical model will describe public art as visual and spatial communication methods.

1.4 Research Questions

A set of research questions will direct the study to reach its main goals.

1. How Public art operates differently in Tokyo and Shanghai?
2. How Public art institutions, alongside economic forces, influence the

development of public art projects in both cities?

3. What is the public emotional response of Tokyo and Shanghai residents to display art in public spaces?

4. How developmental patterns in urban areas transform thematic choices, visual character, and operational uses of public art installations?

1.5 Theoretical Framework

The study applies semiotic and discourse analytical theories focusing on public spaces and visuals alongside urban semiotics. Key theoretical perspectives include:

- Public art becomes significant through Lefebvre's (Lefebvre, 2012) Theory of the Production of Space by showing how spaces emerge through social interaction and how arts establish meanings in urban settings.
- visual communication embedded within urban patterns of meaning can be analyzed through Kress and van Leeuwen's (Kress & Van Leeuwen, 2020) Multimodal Discourse Analysis.
- Mitchell (Mitchell & Mitchell, 1995) discusses the relationship between art and its public context through his theory of "Art and the Public Sphere."
- A combination of analytical frameworks positions public art installations as part of the city-wide semiotic elements alongside linguistic constructs within urban districts.

1.6 Methodology

Researchers in this project integrated two research methods into their study through a blended quantitative and qualitative evaluation.

The surveys involved two hundred total participants representing one hundred people from each city to evaluate public attitudes toward public art installations.

The researchers used fifteen interviews to examine institutional influences with artists, policymakers, and curators.

The research includes detailed investigations of public art creations in Tokyo and Shanghai, which study their expressive features and messaging capabilities.

Direct field observation methods will measure public interaction patterns with public artwork in metropolitan environments.

Multiple research approaches provide a complete analysis of public art within the contexts of Tokyo and Shanghai.

1.7 Significance of the Study

The investigation adds value to various disciplines, including:

Researchers use linguistic and semiotic analysis to evaluate public art as an urban space non-verbal communication system. This research investigates the relationship between urban development and the shaping of artistic creation and spatial communication, along with its consequences through Urban Studies. The study explores how two important East Asian metropolises use art to handle their identity formation and balance historical perspective with urban modernization. The research outcomes benefit urban planners, policymakers, and artists since they explain how public art produces vibrant cultural communities in typical urban settings.

2. CHAPTER 2: LITERATURE REVIEW

Public art maintains essential importance throughout cities through its ability to create urban identities and contact between communities and its functionality as a reflection of social-political elements. Public art plays an essential role in urban development because its visibility integrates cultural heritage, political ideologies, and social change as cities expand (Mannion & Miles, 1997). The present section reviews research that explores public art implementation in cities, particularly examining cases from Tokyo and Shanghai. The study tracks the historical development of public art by revealing urbanspace signification dynamics alongside traditional policy influence characteristics and considering how communities respond to city-based artwork.

2.1 Historical Evolution of Public Art in Tokyo and Shanghai

The development of public art within Tokyo and Shanghai has undergone sophisticated transformations due to historical events, political changes, and cultural evolutions. The cities experienced extreme development with international influence and governmental urban planning actions, influencing how people view public art displays. The historical development of public art within Tokyo and Shanghai is examined in this section, along with the main artistic movements and pivotal governmental policies that have formed their visual municipal attractiveness.

2.2 Public Art in Tokyo: Tradition and Modernity

2.2.1 Edo Period (1603–1868): Art as Cultural Expression in Urban Spaces

The Edo era served as a foundational period for public art in Tokyo

because the city adopted its political and cultural leadership position as Edo. The religion-based institutions and the public entertainment areas of that period were tightly connected to municipal artworks. During the Edo urban period, public urban spaces were enhanced through accessible Buddhist temples and Shinto shrines, which displayed intricate wood carvings, while murals were painted and deities were presented by bronze statues. The ukiyo-e woodblock prints formed a unique category of visual art in Edo that became popular by decorating the marketplace areas and theatre districts even though traditional public art lacked their definition. Edo art prints combined images of natural scenery, theatrical arts, and usual life activities to showcase the contemporary cultural elements of that era (Stanley-Baker, 1992).

2.2.2 Meiji Restoration (1868–1912): Westernization and Urban Modernization

Under the Meiji period, Japan experienced a radical shift in urban appearance because government initiatives focused on quick modernization and Westernization. Integrating European architectural elements in Tokyo led to fresh public art developments that responded to these urban transformations. Bronze statues appeared as public commemorative monuments to establish themselves as a fundamental aspect of artistic traditions in public spaces. The Statue of Saigō Takamori in Ueno Park stands as the beginning of contemporary public art in Japan, according to Coaldrake (Coaldrake, 2002). Public art started to be closely associated with imperial ideology during this period. The Japanese government officials used monuments together with sculptures to organize public artistic expression that promoted national advancement and highlighted military victories (Kurokawa, 1986).

2.2.3 Post-War Reconstruction and Public Art (1945–1980s)

The global world of the 1950s confronted Tokyo with two main tasks: reconstructing its fundamental systems and changing appearances in international spaces. Public art movements developed as avant-garde in the 1960s and 1970s while incorporating Western modernism concepts and Japan's evolving cultural climate after WWII. Public performance and installation became core activities for the Gutai Art Association when it was formed in 1954 while challenging conventional artistic standards (Guth, 1996). Japan's fast economic expansion caused public art to become associated with corporate sponsorship. Large official bodies of the Tokyo Municipal Government and multiple private enterprises funded massive

sculptural artworks that found their positions in central areas, including Marunouchi and Shinjuku (Steele, 2017).

2.2.4 Contemporary Public Art in Tokyo (1990s–Present)

The capital city of Tokyo used technology to accept public artwork during the 1990s and 2000s period. Public spaces contained defining elements such as massive LED setups, interactive multimedia displays, and total immersive digital encounters. Borderless's digital art museum team created a seamless connection between public and private viewpoints in the artistic experience (Steinberg, 2012). Public art in Tokyo during the present emerges from dual artistic directions featuring commercialized productions and locally inspired grassroots initiatives that showcase the city's unique visual spirit.

2.3 Public Art in Shanghai: Political and Cultural Symbolism

2.3.1 Qing Dynasty and Treaty Port Era (19th Century–Early 20th Century Shanghai's)

The cultural and economic cenhai manifests through public artwork, which has always been prominent in the city. The late Qing Dynasty transformed Shanghai into a vital commercial port, exposing its architecture to European art traditions (Lu, 1999). Western sculptures and urban design features entered the International Settlement and French Concession thanks to foreign dignitary statues and symbolic colonial representations (Fang, 2005). Traditional Chinese art remained visible across public spaces throughout the era through elaborate temple stone carvings and temple calligraphy inscriptions in gardens. Traditional Chinese ornamental elements survived among growing European influences, producing mixed modern urban aesthetics (Shao, 2013).

2.3.2 Communist Era and Propaganda Art (1949–1978)

Public art in Shanghai underwent a fundamental ideological transformation after the PRC gained power in 1949. Through art, the Chinese Communist Party (CCP) established socialist values and promoted national unity for public purposes. Revolutionary propaganda advertisements, Mao Zedong images, and slogan posters took over public urban spaces in China (Brown, 2006). During the Cultural Revolution from 1966 until 1976, the state tightly regulated art, expressing its preferences through the destruction of traditional pieces and replacing art with didactic sculptures portraying workers together with soldiers and peasants (Thote, 1997). Through its role in public art, the CCP reinforced its political

propaganda to influence public perception of daily city life.

2.3.3 Economic Reforms and Cultural Renaissance (1980s–2000s)

The economic reforms initiated by Deng Xiaoping in 1978 produced a cultural transformation in Shanghai, which resulted in public art becoming more experimental. The Chinese art movement expanded to incorporate modern abstract artworks, which aligned with China's growing engagement with global modernization (Clarke, 2019). The rapid urbanization in Shanghai resulted in dramatic changes to the skyline while large-scale architectural installations and sculptures emerged simultaneously. Lujiazui and the Bund received international art commissions and contemporary public artworks as elements to present Shanghai as an international metropolis.

2.4 Contemporary Public Art in Shanghai (2010s–Present)

Shanghai is now a worldwide hub for contemporary modern art since it organizes the Shanghai Biennale and maintains venues like M50 Creative Park (Clarke, 2019). The designated areas act as platforms for official government-sanctioned artists and self-employed artists to present an assortment of public artworks. Shanghai has welcomed interactive and digital public art by installing large LED-based art and augmented reality projects in its commercial districts and public locations. The city remains open to public art, but state regulations remain essential because they ensure that artwork contents adhere to national themes (Gladston, 2016). The cities of Tokyo and Shanghai have maintained a strong tradition of public art expressions influenced by traditional values combined with political developments and modern progress. The public art in Tokyo transitioned from imperial and religious symbols to modern corporate-based interactive pieces. At the same time, Shanghai evolved from imperial to communist socialist movements before embracing contemporary global works. Understanding this historical development remains crucial for evaluating modern-day public art communication purposes in both cities.

2.5 Defining Public Art in an Urban Context

The public art domain contains various artistic forms, such as sculptures, murals, installations and performance pieces visible in areas open to public viewing (Mitchell & Mitchell, 1995). The difference between gallery-bound artistic creations is that public art interfaces with the city framework, allowing citizens to encounter it while it impacts the urban visual message system. According to scholarly interpretations, public art functions beyond

simple decoration since it communicates important aspects of cultural history and community values of its surroundings (Irvine, 2012). Zebracki establishes public art as a dual power tool through which institutions and local activists create balance (Zebracki, 2012). Public art emerges from two origins: authorities commission artworks to establish their political perspective, and artists use public spaces to resist dominant ideologies and reclaim territories (Mannion & Miles, 1997). Public art in Tokyo and Shanghai is a dual interpretation between government institutions that exercise control measures alongside independent artistic expressions.

2.6 The Evolution of Public Art in Tokyo and Shanghai

2.6.1 Tokyo: A Blend of Tradition and Innovation

Tokyo's artistic public environment combines traditional Japanese design elements with modern experimental art concepts. The Japanese art tradition deeply integrates spiritual and natural elements and continues to exist through temple architecture and public shrines, while classical sculptures adorn city locations. After its rapid modernization in the last two centuries, Tokyo adopted an eclectic style by combining technological artworks with commercial visuals across the city (Gruber et al., 2016). The many public art installations in Tokyo exist because of municipal projects and corporate funding. The Roppongi Art Night festival carries out its operations with funds provided by local businesses to create a street art exhibition that connects innovative art with public audiences (Shao, 2013). Borderless's digital installation team transforms traditional public art methods by blending interactive technology with audience interaction.

2.6.2 Shanghai: Public Art as Political and Cultural Symbolism

The government implements public art within Shanghai to advance state representation and conduct cultural diplomacy (Clarke, 2019). Early 20th-century Shanghai was a central location for Western artistic elements because it operated as a major international treaty port. The government established under the People's Republic of China 1949 converted public art into socialist propaganda that spread national political ideology (Wu, 2005). The administration of Shanghai, in recent decades, has worked to transform its public art compositions by merging global metropolis tendencies with native Chinese designs (Zheng, 2019). Through its Shanghai Biennale exhibitions, the municipality attempts to lead Asian cultural development, though its works must support existing national political goals. Large sculptures on The Bund and massive wall paintings exhibit a harmonious arrangement between preserving historic ties and

redefining modern cultural identity.

2.6.3 Public Art and Urban Semiotics

Urban semioticians state that public art creates new visual city language elements, affecting urban space interpretation. Modern-day public art demonstrates equivalent meaning-carrying properties to language because it expresses meaning through its environmental positioning, artistic form, and spatial interaction. Both Tokyo and Shanghai utilize street murals and graffiti artworks as semiotic symbols that show societal disagreements and the active ways people of different generations respond to cultural blending (Irvine, 2012). The street art of Tokyo's Shibuya district combines Japanese pop culture motifs with international inspirations, representing Tokyo's global urban personality according to Clarke (Clarke, 2019). The government uses authorized public murals throughout Shanghai to support historical and nationalist narratives, thus illustrating their control over artistic expression.

2.7 Institutional Influence on Public Art

2.7.1 Government Policies and Public Art Initiatives

Government institutions play a pivotal role in guiding the development of public art initiatives. The funding for public art in Tokyo is divided between municipal authorities and private groups because policies exist at the city level (Gruber et al., 2016). This sponsorship system produced a lively urban art environment where independent creator Shao joined forces with corporate donors to enhance the city's appearance (Shao, 2013). Public art in Shanghai exists under strict governmental supervision because cultural authorities must approve most artworks (Wu, 2005). The Chinese public art sector utilizes art elements to advance state ideology through messages promoting economic expansion, national unity, and historic linkages. The artistic freedoms of contemporary artists struggle against government control, which determines the artwork allowed in public settings (Zheng, 2019).

2.8 Corporate Sponsorship and Commercialization

The number of corporate-funded large-scale public art installations has expanded in Tokyo and Shanghai to boost business branding alongside urban aesthetics. Areas such as Shinjuku and Roppongi in Tokyo display clear examples of public artistic works as part of commercial advertising formats. The financial area of Shanghai features public art projects that have reception from multinational enterprises to deepen the city's position

as a global economic hub. The discussion persists about whether corporate sponsorships weaken artistic purity because some thinkers argue that such sponsorships support artists financially and visibility-wise (Zebracki, 2012). The research society continuously examines the impact of business control on artists' autonomy in developing contemporary public works.

2.9 Public Engagement with Public Art

The impact evaluation of public art strongly depends on research about how visitors relate to artwork. Public perceptions of art differ according to individual cultural backgrounds, education levels, and access to physical locations (Mannion & Miles, 1997). Public installations at teamLab Borderless have become popular in Tokyo because visitors can engage and become immersed through the interactive displays. The traditional public sculptures in Shanghai operate as historical markers that draw multiple types of public interaction, according to Wu (Wu, 2005). Research finds that digital technology has changed how people experience public art, and social media has become an essential tool for boosting public interaction (Irvine, 2012). Instagrammable public artworks in both cities draw more tourists who influence how citizens move through urban areas while changing their perception. The published research about public art in urban areas demonstrates that this art form is a powerful tool to develop cultural identity, political discourse, and urban design principles. Shanghai and Tokyo maintain separate approaches to public art yet exhibit identical concepts regarding institutional power and commercial and public participation dynamics. The review creates essential groundwork enabling examining public art communication functions across these two cities through academic knowledge and real-world data.

3. CHAPTER 3: METHODOLOGY

A quantitative research design unites visual elements and ethnographic observation with semi-structured interviews to develop complete findings about public art in Tokyo and Shanghai.

3.1 Visual Analysis

The study performs a visual analysis of particular public artworks through examination to identify:

- The analysis evaluates what stories and stories convey through their content.

- The interpretation is shaped by design standards and colours with materials within the aesthetic style.
- The physical area where an artwork is located plays a vital role in how viewers understand and interact with the artwork.
- The research analyzes robotic imagery in the Akihabara district Tokyo's mural and socialist symbolism in the People's Square Shanghai sculpture (Yeats, 1998).

3.2 Ethnographic Observations

Fieldwork based on ethnographic principles allows researchers to observe direct interactions between audiences and exhibition displays. This includes: 1. The portrayal of pedestrian behaviour includes their willingness to interact with the artwork. 2. The research tracks behavioural patterns among guest attendees by measuring their reactions to photographing artworks and observing their discussion activities or art critique processes. Social media users share their thoughts about public art through Twitter in Japan and Weibo within Chinese cultural networks. The study analyzes urban encounters to show how public art operates when people go about their daily lives (Cresswell, 2013).

3.3 Semi-Structured Interviews

Analyzing public art production and audience reception requires interviewing various participants using semi-structured interviewing techniques. Our research interviews local artists and muralists because their insights reveal artistic purposes. Urban planners, together with policymakers, participated because the study investigated governmental policies (Focus on State Policies) An assessment of public perception is conducted among residents and tourists.

Sample interview questions include:

- The combination of public artworks and urban streets defines what distinguishes a location.
- What problems do artists face when developing public artwork projects?
- What procedures do policy regulators implement regarding funding mechanisms for community art projects?

Through their research approach, Bain and McLean (Bain & McLean, 2013) allow participants to share personal views about the creation process, management, and public response to public artworks. The research unifies semiotics with sociolinguistics and cultural policy studies to understand

how public art in Tokyo and Shanghai uses symbols for cultural messaging and enables urban dialogue while showing institutional control. A combination of visual analysis eth, ethnographic observations, and interview data delivers a complete understanding of urban identity development through public arts. This research reveals that public art exists beyond its aesthetic qualities because it delivers crucial cultural representation alongside urban communication capabilities in contemporary global cities.

3.4 Theoretical Framework

The study applies semiotic, linguistic, and cultural policy frameworks to evaluate how public art transmits cultural and communicative messages throughout Tokyo and Shanghai. Theories supply researchers with comprehension of meaning transmission in public art practice and its capabilities to stimulate citywide discussions while demonstrating institutional control.

3.4.1. Semiotic Analysis of Public Art

Studying signs and symbols, known as semiotics, enables a valuable interpretation of public art as an urban language within physical spaces. Visual representations of public artworks contain two distinct components: denotation (literal meaning) and connotation (cultural implications), according to Yeats (Yeats, 1998). Public artwork throughout Tokyo and Shanghai presents detailed cultural stories through text components and visual elements integrated into spatial designs. The anime-inspired artwork depicted on a Shinjuku mural symbolises youth vitality and shows Japan's social influence as a media power (Chandler, 2022). A public sculpture showing a socialist leader in Shanghai might serve as a memorial for history, yet it simultaneously spreads state propaganda through ideology (Zukin, 1995). Public art analysis methods help researchers understand numerous urban meanings that public artworks represent for urban society identity development.

3.4.2. Sociolinguistics and Urban Communication

Public art functions as visual art and an urban communication method that engages with local languages in public spaces. Researchers use sociolinguistics, especially linguistic landscape studies, to explore public space elements that display social and political dimensions (Landry & Bourhis, 1997). The public art environment operates through multilingual messages and written text elements that enhance the linguistic nature of

cities. Public art throughout Tokyo and Shanghai demonstrates various linguistic elements because of their status as worldwide cities. The Japanese art of calligraphy appears frequently in Tokyo public artwork spaces to unite traditional elements with contemporary urban fashion. The street art of Shanghai combines Chinese English and Pinyin symbols to reflect China's modernizing global outlook (Shohamy & Gorter, 2008). Public interactions throughout urban areas are shaped by multilingual elements that function as communication mediators between cultures (Jaworski & Thurlow, 2010). Through its discourse nature, public art acts as a form of expression that either approves or contests prevailing stories (Jaworski & Thurlow, 2010). Political graffiti in Shanghai uses artistic methods to critique both state policies and urban redevelopment activities. Tokyo features interactive installations that expose consumer culture with views on present technological developments (Hall & Miles, 2004). The analysis adopts sociolinguistic approaches to understand public art's role in creating urban interactions among public audiences.

3.4.3 Cultural Policy and Urban Aesthetics

The concept of cultural capital demonstrates how art acts as a social and economic power that maintains elite control in cultural creation (Bourdieu, 2018). Public art in Tokyo and Shanghai often receives its funding from government agencies, corporate sponsors, and international cultural foundations, which determine both the accessibility and message of the artwork. According to Henri Lefebvre, urban spaces result from social clashes since they establish their form through collective contestation (Lefebvre, 2012). Urban interventions through public art establish state authority or present different ways of interpreting reality through space. Public art projects in Tokyo exist to protect heritage sites and attract tourists, yet Shanghai utilizes public sculptures as symbols of economic development and national identity (Zukin, 1995). An investigation into cultural policies and urban aesthetics explores control mechanisms of public art and public reception together with their influence on the urban identities of Tokyo and Shanghai.

3.5 Data Collection and Analysis

The survey's online and physical distribution took place in the various urban art districts within Tokyo and Shanghai.

1. The research interviews were carried out face-to-face and through Zoom meetings, which participants authorized for recording. 2. Research analysis focused on thematic coding to identify main patterns within survey

participants' quantitative and qualitative public art data. 3. The research gathered important information demonstrating public perception, interaction with public art, and its relationship to socio-political structures. The collected data forms the basis of analysis in the following chapter to establish empirical correlations with actual observations of diverse communities.

4. CHAPTER 4: ANALYSIS: PUBLIC ART IN THE CONTEXT OF URBANIZATION IN TOKYO AND SHANGHAI

This study analyses open-air art within Tokyo and Shanghai by examining its three key aspects: social languages, symbolic meanings, and institutional operations. The study's evaluation of public art includes ethnographic fieldwork, interviews, and visual interpretation to explore how these cities represent their urban identity through cultural stories shaped by social and political factors.

4.1 Results of the Survey and Interviews

This section details survey results combined with semi-structured interview findings, which show the essential characteristics of public views and interactions with public art installations between Tokyo and Shanghai. The research results demonstrate complementary and distinctive elements regarding public art understanding between Tokyo and Shanghai.

4.1.1 Survey Results

Data collection through surveys involving 200 participants resulted in 100 respondents from Tokyo and Shanghai, each providing their opinions on four key aspects of public art exposure and meaning interpretation, institutional influence and public trends.

4.1.2 Exposure to Public Art

Public art visibility in the city became a fact-finding question for study participants.

Table 1: Daily Perception of Public Art

Frequency of Noticing Public Art	Tokyo (%)	Shanghai (%)
Daily	30%	40%
Weekly	40%	35%
Occasionally	20%	15%
Rarely	10%	10%

Respondents' daily perception of public art exceeded in Shanghai by forty per cent compared to thirty per cent of Tokyo respondents. The higher number of people encountering public art indicates that Shanghai provides greater visibility of public art throughout its urban spaces.

The government of Shanghai, through its initiatives, promotes the widespread display of public art at critical locations across the city.

4.1.3 Types of Public Art Engaged With

Most participants chose to interact with public art consistently.

Table 2: Types of Public Art

Type of Public Art	Tokyo (%)	Shanghai (%)
Murals	25%	35%
Sculptures & Monuments	40%	45%
Graffiti & Street Art	20%	10%
Digital/Interactive Art	15%	10%

Tokyo and Shanghai residents frequently interacted with murals and sculptures as their most preferred public artworks. The public art regulations in China appeared to limit graffiti and street art compared to Tokyo, where 20% of participants observed these forms. However, Shanghai participants only noticed it 10% of the time.

4.1.4 Interpretation of Meaning in Public Art

Participants expressed their views on how much public art in their city shows cultural identity through their urban setting.

Table 3: Public Artwork Represents Cultural Identity in Shanghai

Does Public Art Reflect Cultural Identity?	Tokyo (%)	Shanghai (%)
Strongly Agree	50%	65%
Agree	30%	25%
Neutral	15%	5%
Disagree	5%	5%

Public artwork represents cultural identity in Shanghai, according to 65% of participants, while Tokyo residents agree only to the tune of 50%. The survey indicates that public art projects in Shanghai follow defined cultural ideologies differently than how public art projects in Tokyo engage with both cultural narratives and commercial interests.

4.1.5 Perceived Institutional Influence on Public Art

The survey participants were interested in whether public art emerged from government policy or corporate financing.

Table 4: Perceived Institutional Influence on Public Art

Is Public Art Influenced by Institutions?	Tokyo (%)	Shanghai (%)
Yes	60%	80%
No	15%	5%
Not Sure	25%	15%

Statistics show that Shanghai residents overwhelmingly support the idea that public art reflects institutional influence since China follows strict state control in cultural productions. The Tokyo public art sector experiences institutional involvement combined with corporate support while maintaining artistic independence.

4.1.6 Public Engagement with Future Trends

Individual survey participants indicated their opinions about interactive features in public art installations.

Table 5: Public Engagement with Future Trends

Should Public Art Be More Interactive?	Tokyo (%)	Shanghai (%)
Yes	70%	60%
No	10%	20%
Depends on Context	20%	20%

Most Tokyo residents (70%) supported interactive public art, surpassing Shanghai residents' preferences (60%). The results suggest that Tokyo residents strongly accept digital art forms and participatory artwork because technology lies at the core of municipal aesthetics.

4.2 Interview Findings

Researchers met in-depth with artists, urban planners, residents who lived in the area, and tourists. The participants' open-ended responses delivered rich information about the key points found in the survey data.

4.2.1 Artists' Perspectives

The Tokyo artistic community shows mixed views about corporate backing because it both restricts artistic vision and enables the funding of major projects through sponsorship. One graffiti artist noted: *“The relationship between commercialization and regulation limits the public art scene in Tokyo. Only large projects can succeed when funded by corporate sponsors”*. Master artists from Shanghai described their concerns regarding government restrictions on artistic freedom while sharing their thoughts through the expressions of one muralist who said: *“The process of creating public art requires maintaining equilibrium in Shanghai. Artists wish to demonstrate their creative vision*

while facing well-defined restrictions regarding their statement.”

4.2.2 Urban Planners and Policymakers

The Tokyo planning department explained that public art serves as a tool for branding cities through the following statement: *“Occupying a central role in the city's image-making, Tokyo utilizes public art installations to combine conventional historical symbols with modern electronic artwork.”* *“The officials from Shanghai stressed that public art receives direction from government programs according to their explanation.”* As an extension of cultural policy, public art exists throughout this place. The city's public art programs need to directly support the established strategic direction of the municipality and uphold national identity.

4.2.3 Public Perception (Residents and Tourists)

The people of Tokyo favour public artwork involving audience engagement, as demonstrated by this statement from a resident. *“Digital art by teamLab is an artistic direction that will define modern public art. It's immersive and engaging.”* *“People from Shanghai viewed public art supported by the state government as a vital element which links cultural heritage to tradition.”* *“The public art pieces throughout this area present an insightful community history. This artwork gives us insight into our origins' present and future directions.”*

4.3. Key Themes and Interpretation

The analysis of surveys and interviews produced three essential finding areas: Public art in Shanghai requires strict governmental oversight, which generates artwork with nationalistic and political elements, whereas Tokyo enables artists to produce diverse commercialized pieces. The public art platforms of Shanghai and Tokyo use cultural narratives to communicate heritage through their platforms. However, Shanghai opts for historical-themed art, and Tokyo showcases futuristic pop components with technological art elements. Many people, particularly in Tokyo, showed strong interest in interactive and digital public art installations, indicating a growing preference for participatory artwork. Data gathered through survey and interview methods confirmed how public art expresses urban traits, institutional control, and social-cultural expectations for Tokyo and Shanghai. Prominent public artworks in Shanghai derive from institutional organizations that promote state ideology and national pride. The mixed corporate aesthetic and cultural factors in Tokyo shape its public art scenes, resulting in a broader artistic variety. The public's rising interest in digital interactive art indicates the development of future artistic trends for urban

spaces. These research findings establish foundation knowledge for examining how public art affects urban life and cultural development in fast-developing metropolitan regions.

4.4 Semiotic Analysis of Public Art

The visual artwork establishes itself as a semiotic system which transmits extended communicational values beyond pictorial elements. The examination uses denotative and connotative methods to study specific artworks found in Tokyo and Shanghai to identify cultural and ideological elements.

4.4.1 Public Murals: Representations of Identity and Memory

Murals are the primary public art choice in Tokyo and Shanghai since they represent essential local histories and social transformative events.

4.5 Tokyo: Popular Culture and Urban Aesthetics

Shibuya's large-scale anime and manga character murals play a role in establishing Tokyo as the global centre of popular culture. A prime illustration of this phenomenon exists at Shibuya Station, where artists paid tribute to Osamu Tezuka's creations through a mural that displays Japanese cultural dominance in media space (Chandler, 2022). The artwork shows stylized composed figures with bright colours that mirror current youth cultural trends. The work of art demonstrates Japanese soft power through its representation of dominant storytelling and entertainment sectors worldwide (Yeats, 1998).

4.6 Shanghai: Political Narratives and Historical Legacy

The murals throughout Shanghai contain frequent political statements. A mural at The Bund presents pivotal points from the 100-year history of the Communist Party of China (CPC). The artwork shows soldiers alongside workers and revolutionary leaders in prominent red and gold colours throughout the work. As part of its state agenda, the mural sends messages about nationalism and social advancement (Zukin, 1995). The public art pieces in Shanghai perform memory work on behalf of the government, while Tokyo primarily showcases aesthetic and consumer culture through its mural programming.

4.7 Sculptures and Monuments: Urban Space as Political Expression

Both cities exhibit public artworks that display the three elements of state power while depicting modernization trends and urban promotional

messages.

4.7.1 Tokyo: Heritage Preservation and Modernity

The public sculptures of Tokyo seek equilibrium between historical elements and new creative interpretations. According to Miles and Hall (Hall & Miles, 2004), the Hachikō statue in Shibuya embodies societal nostalgia and shared personal memories. A bronze statue of a loyal Akita dog has denotative meaning. The statue embodies Japanese cultural values through its presentation of loyalty, perseverance, and historical recognition (Bourdieu, 2018). The contemporary sculptures which decorate Roppongi Hills use abstract shapes to communicate Tokyo's role as an international business capital.

4.8 Shanghai: State Endorsement and Globalization

Shanghai uses statuary to convey its pursuit of financial expansion and its commitment to maintaining national ideological values. The resolution in Huangpu District is a notable monument that recognizes revolutionary martyrs today (Lefebvre, 2012). The stone monument reaches great heights to present recorded revolutionary milestones. The monument explicitly validates the CPC's historical reality, strengthening state political doctrine throughout public areas. The modern sculptures installed along the Lujiazui waterfront present cutting-edge designs that reflect Shanghai's growth as an economic centre and its outward reach to the world (Zukin, 1995).

4.9 Text-Based Public Art: Linguistic Landscape in Urban Spaces

The linguistic landscape of both cities shows growth through text-based artworks where graffiti inscriptions and neon signs combine to create this aspect (Shohamy & Gorter, 2008). Kanji script luminous signs throughout Ginza and Akihabara link Japanese heritage with modern commercial messages to present Tokyo's historical and financial coexistence. The cultural exchanges of Shanghai are symbolized by Tianzifang graffiti that blends Chinese calligraphy with English phrases (Landry & Bourhis, 1997). Semiology allows researchers to see how urban art expresses modernization and city identity and political messaging within the collective spaces of Tokyo and Shanghai.

4.10 Public Art as Sociolinguistic Communication

4.10.1 Multilingualism in Public Art

Multilingual content in public art allows people to communicate globally

yet simultaneously exposes existing power relationships (Jaworski & Thurlow, 2010). In Shinjuku and Asakusa, public facilities throughout Tokyo offer Japanese, English and Korean translation services to welcome tourists from various nations. The artworks at The Bund feature text written in Chinese with Pinyin and English, which displays Shanghai's position as an international financial centre. Multiple languages that appear in public art demonstrate linguistic tolerance yet create challenges regarding how cultures are ranked against each other and what languages carry the most status (Cheng & Worrall, 2021).

4.10.2 Interactive and Digital Public Art

Interactive artworks such as augmented reality (AR) installations generate new ways for the public to engage with each other. The art exhibition teamLab Borderless at Tokyo lets visitors control the projection displays using movement detection technology (Cresswell, 2013). Public movement in Shanghai's Xintiandi district triggers light-based artworks, resulting in a moving visual exchange. Modern public art innovations demonstrate how street art has transformed into interactive systems that change urban communication norms.

4.11 Institutional Influence on Public Art

4.11.1 Governmental and Corporate Sponsorship

Public art receives direction from governing state policies and private financial support (Bourdieu, 2018). The Tokyo Metropolitan Government supports cultural heritage development and tourist activities through funding, emphasising beauty without political statements. Through strict control of public art, the Shanghai Chinese government maintains political alignment and economic performance goals.

4.11.2 Censorship and Artistic Freedom

Creative professionals from both locations handle official limitations during their work.

The Tokyo municipal government enforces strict legal boundaries on independent graffiti artists that restrict the creation of subversive street art, according to Miles and Hall (Hall & Miles, 2004). The political artwork in Shanghai has to face permanent modification or removal as an indicator of how the state regulates public artistic expression (Lefebvre, 2012). Officials in both cities obstruct underground artists, yet artists in these cities utilize wrecked properties and momentary art presentations to express their

boundary-breaking art. The study demonstrates that public art throughout Tokyo and Shanghai becomes a reflection of dominant socio-political aspects alongside linguistic and economic structures. Through semiotic methods, public artworks encode meanings that form urban identities between Tokyo and Shanghai by presenting their cultural passages and official communication messages. Through sociolinguistic communication, public art elements based on texts and digital media work as urban communication platforms to enhance globalism and community identity. The municipal authorities in Tokyo choose to develop publicly-funded art to sell products and create pleasing aesthetics. However, the Shanghai government directs its creative efforts toward economic expansion and national ideology. The data presented in this research proves that urban public artworks are both a communicative tool and a medium for developing identities and handling socio-political structures of present-day urban areas.

5. CHAPTER 5: CONCLUSION

The investigative process concentrated on cultural communication aspects of urbanized public art through a dual investigation of Tokyo and Shanghai. This study combined survey data with semi-structured interviews and case-study analysis to identify how public art depicts socio-political beliefs, cultural stories, and urban personality in both Tokyo and Shanghai.

Multiple important questions formed the main focus of this research project.

- Public art serves what purpose in communication between people in Tokyo and Shanghai?
- Public art in these cities expresses state and corporate control and community preferences to what degree.
- Public developers in rapidly developing cities should focus their attention on innovative approaches related to urban art.

Analyzing public surveys, interviews with artists and policymakers, and field observations generated substantial findings about institutional elements and cultural and technological aspects affecting public art methods across these globally focused cities.

5.1 Key Findings and Interpretations

5.1.1 The Role of Public Art in Urban Identity Formation

Public art emerges as a primary discovery because it establishes identities

within urban spaces. Public art expressions in Tokyo represent traditional values that weave together with present-day modern trends through commercialized diversity. Public spaces in cultural institutions use art to create beautiful displays catering to promotion and leisure purposes by manifesting popular culture through animations and digital interactive exhibits. The public art elements in Shanghai exist under state oversight and receive input from political bodies to expose pride in cultural heritage alongside national values. The vast Chinese artwork created in public spaces functioned to educate people about the nation's history, combined with socialist principles and economic developments. The two cities demonstrate opposing methods when using public art to build identity because their strategies starkly contrast each other. The city of Tokyo emerges from corporate business interests, yet Shanghai maintains its control through state-directed messages.

5.2 Institutional Influence: Government vs. Corporate Sponsorship

The research establishes that basic requirements from institutions influence how both cities manage and produce their public art programs. Government sponsorship and regulation function as the main authority deciding what types of public art appear in Shanghai. Public artworks must adhere to policies which require nationalistic themes together with historical values and ideological interests. Cultural unity benefits from unified guidelines, but such connections restrict artistic and political expression. Public art in Tokyo develops independently through corporate funding, local government authority, and individual artists. Urban artistic diversity expanded through the creation of street art, digital art, and commercially industrialized public installations. Some artists condemn public artwork corporatization because they choose profitable projects rather than those that engage with culture and society. These findings demonstrate the fundamental conflict between government oversight and artistic liberty because it shapes both cities' public art creation and reception process.

5.3 Public Perceptions and Engagement with Public Art

Research conducted through surveys and interviews demonstrates that people in Tokyo significantly differ from Shanghai residents in their interaction with public artwork. Shanghai residents demonstrated better knowledge about public art installations throughout the city because the government implemented major urban improvement schemes. The people

of Tokyo interacted more deeply with public art elements that contained digital content and active participation features. Public art effectively conveys the identity of Shanghai since 65% of those surveyed strongly agreed with this statement, while Tokyo residents only agreed with 50%. The public art in Shanghai presents cultural heritage and historical meaning, whereas Tokyo's public art mostly serves aesthetic and entertainment functions. Shanghai residents prioritized art pieces which protected cultural heritage elements over interactive artwork, which attracted 70% of Tokyo residents. Population expectations about public art development differ between Tokyo and Shanghai due to cultural significance and social demands.

5.4 The Impact of Urbanization on Public Art

The art experiences in Tokyo and Shanghai have experienced fundamental changes due to urbanization trends. Rapid modernization has led to:

- Increased government funding and corporate investment in public art projects.
- The urban environment of Tokyo now integrates digital art installations due to increased technological integration.
- Public art in Shanghai features historical and nationalistic themes, and Tokyo displays modern, commercial, and participatory art elements.

Urbanization actively influences how public art develops into its modern form.

5.5 Contributions to the Field

The research produces multiple essential advancements reinforcing understanding in linguistics, urban studies and cultural theory. The investigation extends research on public art by viewing it as a language that embodies semiotic meaning. The research demonstrates that public art constitutes visual and spatial communication, which delivers its messages through symbols, narratives, and interactive involvement.

5.6 Comparative Urban Analysis

An examination of artistic production between Tokyo and Shanghai reveals multicultural differences in how institutional systems alongside urban development shape artistic work.

5.7 Theoretical Application

The research enhances theoretical understanding of semiotics and

discourse analysis by showing that public art is an ideological and social expression tool. The contributions showcase public art research's multi-disciplinary aspects because they link linguistic, sociological, and design research areas.

5.8 Limitations of the Study

This research project generates multiple benefits yet contains various boundaries.

5.8.1 Sample Size and Scope

The study collected data from 200 participants who might not adequately represent the entire population of Tokyo and Shanghai. The use of more participants would enhance study generalizability.

5.8.2 Focus on Major Urban Areas

The research mostly analyzed public art in central districts of major urban districts due to higher concentration patterns. Research investigations need to extend into smaller population areas beyond major urban centres.

5.8.3 Institutional Barriers to Data Collection

Public discussions regarding state policies were limited because Shanghai authorities imposed restrictions that prevented people from obtaining alternative perspectives on government policies. The study's boundaries allow researchers to undertake additional research and develop improved methodologies.

5.8.4 Future Research Directions

Further study in the described domain could examine the following:

- Congratulations on adding NFTs, AI and AR installations as new components to our evaluation of public art performance in spaces.
- Comparative Studies Beyond East Asia:
- Urban planning within European, North American, and African cities demonstrates how they implement public art in their local development strategies.
- Under cities governed by strict governmental oversight, what methods do artists adopt to handle censorship and initiate public activism in their artworks?

The identified research topics open new avenues for public art

investigation through expanded investigation possibilities. Research emphasizes the significant position of public art as both a cultural expression and an urban communication avenue. The study demonstrates how institutional control meets public involvement and creative artwork to form present-day urban looks by comparing examples from Tokyo and Shanghai. The public art of Tokyo connects commercial elements with technological advances and cultural aspects to express the extreme blending of urban background. The public artwork in Shanghai functions to expand official state messages, which build national unity while connecting the past with the present. Pulling public participation toward art increases in popularity because people now want experiences requiring their active involvement in the artmaking process in urban areas. The analysis shows that public art operates beyond aesthetics because it functions as a key method to express ideas that result in social transformations and identity development in today's urban societies.

References

- Bain, A., & McLean, H. (2013). The artistic precariat. *Cambridge journal of regions, economy and society*, 6(1), 93-111.
- Bourdieu, P. (2018). Distinction a social critique of the judgement of taste. In *Inequality* (pp. 287-318). Routledge.
- Brown, S. J. (2006). Remaking Beijing: Tiananmen Square and the Creation of a Political Space. *China Review International*, 13(1), 289-293.
- Chandler, D. (2022). *Semiotics: the basics*. Routledge.
- Cheng, H., & Worrall, J. (2021). Unfolding China's urban development: The implementation of public art in Beijing and Shanghai. *Journal of Chinese Architecture and Urbanism*, 3(1), 1025.
- Clarke, D. (2019). *China—Art—Modernity: A Critical Introduction to Chinese Visual Expression from the Beginning of the Twentieth Century to the Present Day*. Hong Kong University Press.
- Coaldrake, W. H. (2002). *Architecture and authority in Japan*. Routledge.
- Cresswell, J. (2013). Qualitative inquiry & research design: Choosing among five approaches. In.
- Fang, K. Y. (2005). Empire Made Me: An Englishman Adrift in Shanghai. *Journal of Colonialism and Colonial History*, 6(1).
- Gladston, P. (2016). *Deconstructing contemporary Chinese art*. Springer.
- Gruber, S., Miller, V., Verlič, M., Wang, H.-K., Wieger, J., Baldauf, A., Hille, M., & Krauss, A. (2016). *Spaces of commoning. Artistic research and the utopia of the everyday*. Sternberg Press.
- Guth, C. M. (1996). Japan 1868–1945: Art, Architecture, and National Identity. *Art Journal*, 55(3), 16-20.
- Hall, T., & Miles, M. (2004). *Urban futures: Critical commentaries on shaping cities*. Routledge.
- Irvine, M. (2012). The work on the street: Street art and visual culture. *The handbook of visual culture*, 235-278.

- Jaworski, A., & Thurlow, C. (2010). *Semiotic landscapes: Language, image, space*. A&C Black.
- Kress, G., & Van Leeuwen, T. (2020). *Reading images: The grammar of visual design*. Routledge.
- Kurokawa, N. (1986). Intelligent Buildings Rise in Tokyo. *Japan Quarterly*, 33(2), 154.
- Landry, R., & Bourhis, R. Y. (1997). Linguistic landscape and ethnolinguistic vitality: An empirical study. *Journal of language and social psychology*, 16(1), 23-49.
- Lefebvre, H. (2012). From the production of space. In *Theatre and performance design* (pp. 81-84). Routledge.
- Lu, H. (1999). *Beyond the neon lights: Everyday Shanghai in the early twentieth century*. Univ of California Press.
- Mannion, A., & Miles, M. (1997). Art, space and the city: public art and urban futures. In: Psychology Press.
- Mitchell, D. (2003). *The right to the city: Social justice and the fight for public space*. Guilford press.
- Mitchell, W. T., & Mitchell, W. J. T. (1995). *Picture theory: Essays on verbal and visual representation*. University of Chicago Press.
- Shao, Q. (2013). *Shanghai gone: Domicide and defiance in a Chinese megacity*. Rowman & Littlefield.
- Shohamy, E., & Gorter, D. (2008). *Linguistic landscape: Expanding the scenery*. Routledge.
- Stanley-Baker, J. (1992). *The transmission of Chinese idealist painting to Japan: notes on the early phase (1661-1799)*. Center for Japanese Studies, University of Michigan.
- Steele, J. (2017). *Contemporary Japanese Architecture: Tracing the Next Generation*. Routledge.
- Steinberg, M. (2012). *Anime's media mix: Franchising toys and characters in Japan*. U of Minnesota Press.
- Thote, A. (1997). Painters and Politics in the People's Republic of China, 1949-1979. In: JSTOR.
- Wu, H. (2005). *Remaking Beijing: Tiananmen Square and the creation of a political space*. Reaktion Books.
- Yeats, W. B. (1998). *Mythologies*. Simon and Schuster.
- Young, J. T. (1999). Contemporary public art in China: a photographic tour.
- Zebracki, M. M. (2012). *Public artopia: Art in public space in question*. Pallas Publications/Amsterdam University Press.
- Zheng, J. (2019). "Aesthetic regime" in urban entrepreneurialism: public art venues in Shanghai. *Asian Education and Development Studies*, 8(2), 109-125.
- Zhou, X., & Huang, J. (2024). The heritagization of cultural politics: anthropological research on Chinese cultural heritage. *International Journal of Anthropology and Ethnology*, 8(1), 12.
- Zukin, S. (1995). The cultures of cities Blackwell. *Camb MA*.

APPENDIX

Survey and Questionnaire Design

The research team performed surveys and semi-structured questionnaires with chosen participants to obtain direct information about

public art perception levels in Tokyo and Shanghai. The survey aimed to assess:

Public engagement with public art (frequency of interaction, emotional response, and level of awareness).

The way public art expresses cultural and political messages to general audiences.

Opinions on government and corporate influence in public art production and regulation.

People hold opinions about new methods of public digital artwork and interactive installations.

Survey Design

Quantitative and qualitative questions appeared in the survey to gain a complete understanding of public opinion. The survey contained four main sections.

Section 1: Demographic Information

Age

Gender

Nationality

Occupation

Duration of residence in Tokyo/Shanghai

Section 2: Exposure to Public Art

When did you last observe any artistic creations in your urban environment? (Daily, Weekly, Occasionally, Rarely, Never)

What formats of public artwork receive most of your attention? (Murals, Sculptures, Graffiti, Digital/Interactive Installations)

Do you intentionally search for public art displays through exhibitions and installations? (Yes/No)

Section 3: Interpretation and Perception

Public art elements in your city mirror its cultural fabric according to your belief. (Strongly Agree to Strongly Disagree)

Your interpretation of public art messages throughout your city area requires attention. (Multiple-choice options with open-ended response)

The public art presentation in your city depends mostly on government policie or corporate influences. (Yes/No/Not Sure)

Section 4: Public Engagement and Future Trends

Does public art require higher levels of involvement among viewers?
(Yes/No)

Public art should challenge social and political issues according to your perspective. (Yes/No/Depends on Context)

What modifications do you wish to observe in the public artwork presentation of your urban area? (Open-ended question)

Questionnaire for Semi-Structured Interviews

Alongside the survey process, the researchers performed semi-structured interviews with essential stakeholders, including artists, urban planners, local residents, and tourists. Interview questions followed the profiles of each participant.

Sample Questions for Artists

- Which elements drive your production of public artworks?
- Do you possess methods to follow governmental restrictions that apply to public artwork?
- According to your estimation, how much artistic freedom exists in public art displays throughout Tokyo/Shanghai?

Here are several examples of interview questions developed for urban planners together with policymakers.

- The significance of public art as a development instrument for cities striving to build their brand profiles.
- Which entities decide which public art projects should be funded from which financial sources?
- Your organization faces which specific barriers while administering public art installations?

The survey consists of probe questions for both local residents and visitors to Tokyo/Shanghai.

- Which public art installations captivate you?
- Public art interventions produce benefits for how people perceive the place identity of their city.
- Can you observe any modifications or prevailing patterns within your urban public art installations during the recent period?

Participant Selection and Demographics

The research team adopted purposive sampling, which allowed the

recruitment of participants from different age brackets and with a wide variety of professional experience and cultural origins. This research involved the participation of a total number of 200 individuals.

Survey Participants (Total: 200 Respondents)

Tokyo (100 respondents)

Shanghai (100 respondents)

Interview Participants (Total: 20 Respondents)

The demographic of artists in the study included four participants divided into two representatives from each city – Tokyo and Shanghai – separately.

The four urban planners and policymakers came from Tokyo or Shanghai.

The investigation included six participants who came from both Tokyo and Shanghai.

The total six survey participants comprised three people from Tokyo and Shanghai.

Age Groups Represented:

18–25 years: 30%

26–40 years: 40%

41–60 years: 20%

60+ years: 10%