

# ASEAN Sculpture Garden and Typology of Space: An Evaluative Study of The Park's Failure

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**Abstract** Utilizing spaces for awareness could be superficially noble. However, the typology of spaces played an important role in addressing the awareness of translating the messages through tangible forms, which in this context are sculptures. Assuring the efficacy of the typology of the spaces that is compatible with the content is important to ensure its timelessness to the dynamic demographical change of viewers. Therefore, the study proposes an investigation of the efficacy of typology of public urban space; garden that accommodates memorial sculptures. The study intends to analyze the features and flaws of ASEAN Sculpture Garden, as a mediatory role of ASEAN in instilling awareness of unity between ASEAN members to the public. The objective of the study is to analyze the efficacy of the garden to accommodate the rich memorial sculptures. The body of the research is formed by theoretical and case study research. It is projected by three methods; archival research, semi structured interviews and site documentation; direct observations and site visit. The qualitative data then will be analysed using Actor Network theory, keyword coding and site findings. Findings showed that as the main objective of the garden is to exhibit the sculptures, it could be summed up that it has failed to meet the apparent intention based on the site analysis conducted by the researcher. The typology of the space should be able to communicate the project's aims continuously rather than serving the function temporarily. The variables, which are space and time factors are debatable, as the neighboring tourist spot, National Monument residing the wide square managed to attract public attention due to its great efficacy of typological space regardless the time factor. As a conclusion, the typology of space is a huge factor to ensure the park's success.

*Keywords: Typology, Public Space, ASEAN Garden, Sculpture, Memorial*

## 1. INTRODUCTION

A language of open space types can provide the vocabulary for conceptualizing, designing and realizing a coherent and high quality infrastructure of spaces (Sandalack & Uribe, 2007). It is believed that the term 'open space' was first coined in 1833 by a committee in a "public trail" in London (Ibrahim, Dali & Yusoff, 2013). The article continued that the committee is also believed to be the agency that is responsible for establishing the term 'open spaces' (as cited in Maruani and Amit-Cohen, 2007, p. 4). The usability and design of open spaces evolved in line with the developments and trends of the times. The term 'open spaces' is adopted worldwide as areas for various activities such as recreation and as places to meet and socialize. Ibrahim, Dali and Yusoff (2013)

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mentioned that:

In Malaysian local context, the definition of open spaces under Section 2 (1) Town and Country Planning Act 1976 (Act 172) is "any land that is enclosed or not enclosed, for use or reserved for the use in whole or in parts as public gardens, public parks, public sports and recreational fields, tourism areas, pathways or public places." (p. 15)

In general, the study investigates the efficacy and the suitability of the typology of open space as the container of the intended sense of place. Thus, the study has selected ASEAN Sculpture Garden in Kuala Lumpur as the case study to comply with the aim of the study which is to investigate how the typology of open spaces, garden that has been selected played its role in projecting the purpose of the garden which is to invoke the memorial sense.

The study will give impact to urban planners in determining the effective typology of public space for future commissioned memorial public space project. The scope of the study will focus on the issue of garden as the chosen typology of space and the efficacy of the chosen space in projecting the memorial experience.

### 1.1 Definition of Typology of Space

Stanley, Stark, Johnston and Smith (2012) pointed out that the

first attempts to formulate open space typologies in modern urban studies concentrated on morphology, as one of the approaches in archaeology (as cited in Cavanagh, 2002, p. 1090). According to the researchers, open space is elaborated as “consigned all urban open space to two types the street and the square and cross-referenced them with basic geometric shapes” (as cited in Krier, 1979, p.4). Typological approaches arising from disciplines such as sociology and political science, which diverge from the design literature to focus on the relation between urban spaces and social relationships, cultural norms, class formation, and political-economic power (Carmona, 2010). Public space typology is intended to reconcile these diverse perspectives in a single classificatory vision oriented around issues of management and privatization.

**1.2 Definition of Public Memorial Space**

Parks and gardens that include urban parks; formal gardens and country parks are the public space that features informal recreation and allow community events. While some parks and gardens are highly specialized and institutionally designed for specific cultural functions, others are operated as multi-purpose spaces of social interaction, recreation, and ritual (Stanley, Stark, Johnston and Smith, 2012). Public memorial space is a space that memorializes people or events of local and national importance (Carr, Francis, Rivlin, Stone, 1992).

Gigantic monuments and memorial sculptures with the appropriate scale are the datum of the space. These objects contain the memorial message. Often, squares or plazas are the common typology of space that project the memorial characteristics which in this context, the researcher found common by the popularity and the frequent numbers of visitors of the place. Stephens (1997) stated that the ‘life-history’ concept of prehistoric houses is (as cited in Tringham, 1995):

The duration of the house, the continuity of its next generation (its replacement), its ancestors and descendants, the memories that are held by its actors, the ghosts that are held within its walls and under its foundations. In other words I am interested in its biography. (p. 98)

While Tringham discussed about houses, the concept can be equally applied to other built objects such as memorials sculpture or monuments. Regardless of metaphors, such places trigger memories for people who have a shared common past and directly help citizens define their public pasts (Stephens, 2007). Mitchell (1992) addressed that memorial space, as referring to one of the case study, Vietnam Veterans Memorial is not necessarily tomblike, but it should possess complex dimensions of meaning not exhibited by any ordinary gravestone. Memorial’s space, the demand that one give one’s complete attention to it even while remaining in a completely natural setting without even a roof overhead. All these effects would be lost if the memorial stood on higher ground, in plain view from a distance (as cited in Griswold and Griswold, 1986).

Vietnam Veterans Memorial was built in 1982 through the Vietnam Veterans Memorial Fund, who raised the necessary funds and negotiated for a site on the Mall in Washington. Since 1984, the memorial has been accompanied by a figurative sculpture of three soldiers and a flag, both facing the monument from a group of

trees at a distance of about thirty yards. As a memorial, rather than a monument, the Vietnam Veterans Memorial is situated within a particular code of remembrance. While a monument most often signifies victory, a memorial refers to the life or lives sacrificed for a particular set of values. Memorials embody grief, loss, and tribute or obligation; in so doing, they serve to frame particular historical narratives. When the public visits this memorial, they do not go to see long walls cut into the earth but to see the names of those whose lives were lost in the war. The traditional war memorial works to impose a closure on a specific conflict (Sturken, 1991).

Table 1. Typology of Urban Space  
(Adapted from Carr, Francis, Rivlin and Stone, 1992)

Types of Open Space	Characteristics
<b>Public Parks</b>	
Public/Central Park	Publicly developed and managed open space as part of zoned open space system of city; open space of city-wide importance; often located near center of city; often larger than neighborhood park.
Downtown Parks	Green parks with grass and trees located in downtown areas; can be traditional, historic parks or newly developed open spaces.
Neighborhood Park	Open space developed in residential environments; publicly developed and managed as part of the zoned open space of cities, or as part of new private residential development; may include playgrounds, sport facilities, etc.
Mini/Vestpocket Park	Small urban park bounded by buildings; may include fountain or water feature
<b>Central Square</b>	
Squares and Plazas	Square or plaza; often part of historic development of city center; may be formally planned or exist as a meeting places of streets; frequently and publicly developed and managed.
<b>Memorials</b> Public place that memorializes people or events of local and national importance.	

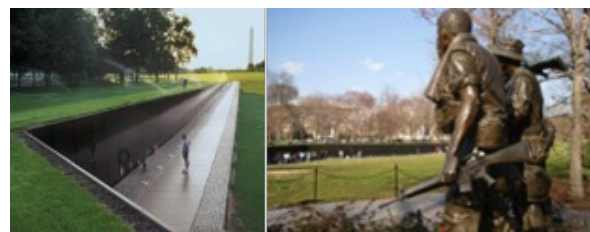


Figure 1. Vietnam Veterans Memorial (Source: Google)

**2. MEMORIAL PUBLIC SPACE: FEATURES**

Sculpture is one of profound approaches in flaunting symbols that embodied rich messages. Its latent and tangible components effectuate sculptors to mediate messages that can be shared and felt by viewers. Messages and awareness emerged from stigmatized issues and by embodying positive hopes into the sculpture, could

be appreciated by the viewers and the sense of meanings will be understood and spread to all, ideally. Public sculpture is a three-dimensional artwork that is cast, carved, modeled, fabricated, fired or assembled in materials such as stone, wood, metal, ceramic or plastic located in an outdoor setting, and is accessible to the public (Mohamed Yuran, 2006).

Public sculpture comprises a vast and multidimensional urban typology, which ranges from objects placed in a site to site-based works, to more transient and realistic works that explore dynamic processes, artistic and biological. In the past, public project appears to be something practical that has a concrete and utilitarian meaning. There have been great quantities of monuments that were erected in order to reinforce the memory of some very important events in history connected with the places where these monuments are built. Public sculpture has social functions and has moved from large-scale, site-specific art into work with social content (Umbanhowar, 2013).

### 3. CASE STUDY: ASEAN SCULPTURE GARDEN

Continuum of typological spaces has allowed authority, urban planners or any organizations that involved in the project to relate the spaces suitability with the intended monuments, sculptures or generally symbolic hardscape to nestle. In this study, the researcher investigated Kuala Lumpur ASEAN Sculpture Garden, an archipelagic heritage that is now collecting dust due to the less number of visitors. Adjacent to the renowned National Monument, placed the ASEAN Sculpture Garden Malaysia that is also locally known as Laman ASEAN, a sole tangible symbol to honor the union strength between ASEAN's members (the Association of South-East Asian Nations) in Malaysia. Furthering from the union and cohesion among members, ASEAN has proposed to establish series of symposiums (ASEAN Sculpture Symposium) that gather national art pioneers to discuss possible means to promote unity between the members in art context, and thus converting the meaning into the form of sculptures. ASEAN Sculpture Symposium was amongst the first of Intra-ASEAN Cultural projects in the fine arts and it acts as visible symbol of ASEAN solidarity and as examples of the richness and variety of ASEAN cultural traditions (Mohamed Yuran, 2006).

#### 3.1. History of ASEAN Sculpture Garden (Park)

The First ASEAN Square Sculpture Symposium has been started with exhibiting five sculptures project at Fort Canning Park, Singapore in 1981. The Second ASEAN Square Sculpture Symposium was held in 1983 at Chulalongkorn University, Bangkok which five sculptural works have been installed at Chatujak Park. Following is the Third ASEAN Square Sculpture Symposium, which was held in Jakarta, Indonesia in 1984 where six sculptures were located at Taman Suropati. Next, the Fourth ASEAN Square Sculpture Symposium was held in Bandar Seri Bagawan, Brunei Darussalam in 1986. The site of the sculptural works is at Mile 3 Jalan Tutong while the Fifth ASEAN Square Sculpture Symposium was held in Malaysia in 1987 and six sculptures were at ASEAN Sculpture Garden, Kuala Lumpur. The garden is another extensive effort postulated by ASEAN to spread the awareness regarding the spirit of unity, as retrospectively, society in 1980s has not been fully

aware of the union between these countries as well as the existence of ASEAN cooperation.

The sculptural works produced by the multinational artists are enriched with the environment, enhancing the green lawns and reflecting the decorative ponds. Besides ASEAN, Kuala Lumpur Municipal Council is the collaborative authority that has contributed the space; garden and its maintenance. The garden was officially opened to public in 1987 to commemorate the 20th anniversary of ASEAN. The sculptures that inhabiting the garden are The Gate of Harmony by Dolorosa Sinaga, Towards Peace by Han Sai Por, Progress by Itthi Khongkhakul, The ASEAN Dance by Abu Bakar bin Abdul Rahman, Barong-Barong by Jerusalino V Araos, and Growth by Syed Ahmad Jamal.



Figure 2. ASEAN Sculpture Garden (Source: Researcher's collection, 2013)

Table 2. Methods applied in the research

	Stage 1	Stage 2	Stage 3
Purpose	Identify parties involved	Verification from parties involved	Documentation
Source	Magazine, books, newspaper, blog articles, archive report, catalogues	Recording, photograph	Direct observation
Subject	Archive	Municipal council-authority Artists-Ramlan & Sulaiman Visitors Workers	ASEAN Sculpture Garden
Instrument	Archival research	Semi structured interviews	Photograph, recording, sketches
Analytical tool	ANT analysis	Keyword coding	Observation and site visit
Outcome	Visualization of frequency of parties involved in the project	Perception regarding the project - keywords	Visualization of the flow of the garden, placement of the sculptures and identify the elements of the garden at the current state

### 4. METHODOLOGY

The study is divided into three stages, stage 1, 2 and 3 as summed up in Table 2. Stage 1 is aimed to identify the related parties involved. At Stage 2, verification from the identified parties are required to unravel the issue and at Stage 3, site analysis of the garden and an insights of National Monument are documented for a comparative overview.

#### 4.1. Stage 1: Identification

In order to get to the bottom of the groundless assumption, the conundrum of identifying the related parties involved either directly or indirectly in the development of the garden was analyzed by Actor Network Theory developed by Bruno Latour. Actor-Network Theory (ANT) is rapidly making its mark as a practical, challenging and intriguing tool to study organization. Its unique approach to connecting people, artifacts, institutions and organizations enables it to shed light on complexities that so far have escaped works in organization theory (Czarniawska and Hernes, 2005).

The terms actor and network are linked in an effort to bypass the distinction between agency and structure. Networks are processual,

built activities, performed by the actants out of which they are composed. Each node and link is semiotically derived, making networks local, variable and contingent. Analytically, ANT is interested in the ways in which networks overcome resistance and strengthen internally, stabilize, juxtapose elements and translate network elements (Ziemkendorf, 2008).

#### 4.2. Stage 2: Verification

From the ANT visualization, the actors will be identified to be the frequent actors involved. Therefore, interviews will be conducted with the identified parties to get further verification about the site. The interviews will be transcribed and keyword coded to get the parties' concise perception about the site.

#### 4.3. Stage 3: Site Analysis

As time and space (typology) have been identified as the relational variables in the research, direct observations have been conducted to document the current state of the garden and an insight of National Monument is required to compare the state between these two places. The documentation is needed in comparing the comparative evaluation of the gardens state in 1980s and in the current millennia.

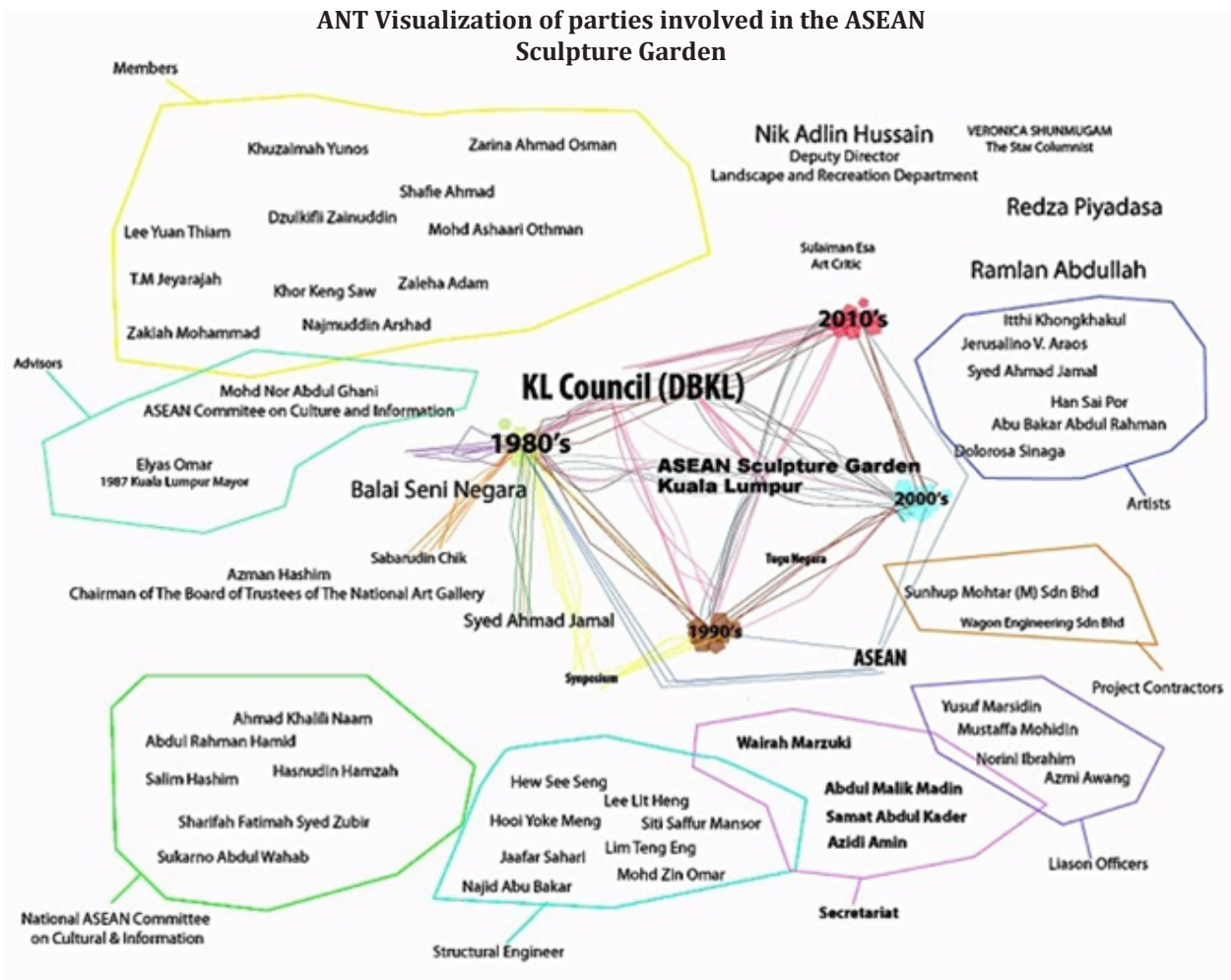


Figure 3: ANT Visualization of parties involved in the ASEAN Sculpture Park

### 5. FINDINGS AND ANALYSIS

Below are the trajectories of the findings and analysis based on the methodology stages.

#### 5.1 Stage 1: Identification

Figure 3 displays the parties that have been involved in the ASEAN Sculpture Garden, Kuala Lumpur from the design, execution and at any related stages. The critical visualization overview is derived from researcher's archival research. Time (year) is made as the axial of the analysis and actors involved are orbiting the related year and from here, the analysis visualizes the prevalence of the same actors through out the year axis.

From here, it is apparent that the council involved in the four discussed period 1980s, 1990s, 2000s and 2010s, and few artists have emerged to speak out their concerns regarding the garden. As the garden is a mediatory space between fine artist legion and council, it is important to comprehend insights from the artistic perspective. As the main actors involved have been identified, the in depth interviews with the responsible actors are conducted next, as it is crucial in order to get clarification regarding the typological space issues.

According to Carr, Francis, Rivlin and Stone (1992), the garden is categorized as a memorial garden, as it is a public place that honors people or events of local and national importance, which is in this context, ASEAN Sculpture Symposium. However, according to an interview with the council correspondent, the memorial garden's purpose deteriorates in time because of the place itself. The garden does not render the memorial experience to visitors and garden with memorial hardscapes at the heart of Kuala Lumpur is not something that visitors are usually looking for. Garden spatial typology with lush green entourage does not offer the 'memorial sense of place', but rather recreational experience compared to the square space type.

#### 5.2 Stage 2: Verification

From the ANT visualization (Figure 3), the actors; Nik Adlin Hussain, Deputy Director Landscape and Recreation Department, Kuala Lumpur Municipal Council (authority), Balai Senilukis (authority), Sulaiman Esa (art critic) and Ramlan Abdullah (sculptor) were identified to be the frequent actors involved. Therefore, interviews with the actors were held in getting further and extensive clarification on the issue (refer table 3).

From the interview, Nik Adlin Hussain elaborated on the sculptures placement and the garden setting as he criticized that the space is too crowded with sculptures and the elements of garden, especially the water. Besides, the garden location is not strategic and the space to appreciate the sculpture is very limited. To conclude, Hussain justified that the garden has too many focal points, which unperfected the purpose of the garden. The garden should concentrate on one sole focal point, which then can attract tourists and visitors. Sulaiman Esa, in his interview discussed on the art awareness in Malaysia, which can influence the public's perception towards sculptures. The last actor, Ramlan Abdullah talked about the suitability of location that encourages public and visitors to value the public sculptures better.

Table 3. Actor-Network analysis

Actor	Outcomes	Keywords
Kuala Lumpur Municipal Council	Plans, current information on the site - typological	Abstract form, focal point, location, open space, size, element of water, Garden design
Sulaiman Esa	Awareness on Public art in Malaysia	Artist, art education, Institution, culture
Ramlan Abdullah	Suitability of the location, public sculpture status in Malaysia	Public Sculpture, history, Process, Theme, Location, Space, commission work. Bureaucracy
Balai Senilukis	ASEAN reports and catalogues	ASEAN, Symposium,



Figure 4. National Monument (Source: Researcher's collection, 2013)

#### 5.3 Stage 3: Site Analysis

Figure 5 is the illustration of the site plan by the council, and there is the shift of size of the spatial usage at the garden which might influence how public might perceive the spaces and the hardscapes. As mentioned by Lefebvre (1991), "once the relationship of mutual inherence between space and what it contained was broken, reflective thought tended to bring occult quality and forces into the picture" (p.171). Referring to Figure 5, the garden is closed to National Monument, and resting next to the main road, Jalan Parlimen. National Monument in Kuala Lumpur is well known among tourists and served as the renowned national memorial square. The monument of soldiers represents the heroisms of the soldiers in protecting the country's honor and it symbolizes the country's independence from the colonization of foreign powers.

However, adjacent to the National Monument, nestled the deserted ASEAN Sculpture Garden.

From the illustration in Figure 6, orange markings dictate the placement of the sculpture and the green dots represent the trees while Figure 7 and Figure 8 illustrate the current state of the garden. The illustration was erected from direct observation and photo journal study conducted by the researcher in 2013.



Figure 5. The approved master plan by the council  
(Source: Kuala Lumpur Municipal Council)

The shrubbery was seen as having a more open structure where the planting is occasionally restricted to only one side in allowing for good ventilation as well as views and prospects (Waldheim, 2006). Unfortunately, the sculptures left in the wake of this process remain unknown with occasional guided tourism and sacred scenery of shaded trees, resulted to the isolated and deserted garden.

The shade trees have been accidentally overshadowing the sculptures and abundance of decorated green entourage in the gardens that apparently contribute to too much noise, which has affected the sculptures' ambience. However, ideally green is the main components of any garden designs and therefore, balancing the percentage of hardscape and landscape is such a tricky task. In this context, the sculptures (hardscape) are the datum of the garden and should not be camouflaged with the entourage as they are supposed to be stood out and noticeable. But to date, the sculptures are well hidden and sank in the garden noise. No one involved with landscapes need to be reminded that landscapes change through the processes of natural growth and decay, and the style of maintenance. However, sudden extreme change at one or maybe several points in a landscape's history maybe even more important to the overall character and value of a place. The change mentioned by Woudstra (2000) in this context, presumably can be referred to time and the growth of the plants.

According to Lefebvre (1991), "objects (sculptures) serve as markers for rhythms, as reference points, as centers" (p.211). As the main objective of the garden is to exhibit the sculptures, it can be summed up that it failed to meet the apparent intention. The typology of the space should be able to continuously communicate the project's aims rather than serving the function temporarily. The variables, which are space and time factors are unarguably debatable, as the neighboring tourist spot, National Monument residing the wide square managed to attract public attention due to its efficacy

of typological space regardless the time factor. As places change over time, there is a 'continuing narrative' involving the past, present and future sense of place. Many places have retained their identities through significant socio-cultural and technological changes. Hence subject to constant change, some essence of the place's identity is maintained. How places are managed and controlled over time also impacts on the sense of place (Carmona, 2010).



Figure 6. The current state of the garden.  
(Source: Researcher's illustration, 2013)

## 6. DISCUSSION

Strategically, the garden resides next to National Monument, one of the must places to visit in Malaysia yet ironically, the garden has received no public attention thus failed to achieve one of the symposium's objectives, which is to produce works as the visible symbols of the ASEAN solidarity to public. Awareness on the unity spirit between these newly archipelagic union is identified as one of the ASEAN Sculpture Symposium's aims. However, awareness that should be profoundly translated into the overall garden experience seemed to be far from reality. The above findings propose that there are few variables that contribute to the desertion of visitors to the ASEAN Sculpture Garden. All these variables lead to the key factor, which is the absence of memorial sense of the space. Interpreted into a designer's perceptions, this argues that the quality of garden should be derived from a composition of the complex design that provides a range of interesting spaces while promoting various experiences, as well as the management and maintenance that give impacts on the sense of place. As places change over time, there is a 'continuing narrative' involving past, present and future sense of place.



Figure 7. Garden's overall observation (Source: Researcher's illustration, 2013)



Figure 8. The walking experience flow (Source: Researcher's collection, 2013)

### 6.1 Symposium

In common commissioned project, sculptors measure the space and thus sculpt the artwork in accordance to the provided space. However, although the sculptures are the product of a symposium, the sculptors are not given much authorization on how the sculptures should be exhibited. Therefore, the stagnant sculptures fail to be a part of the space and communicate the sense of place that probably can be successfully felt by the visitors. Sculptors and council authority fail to understand the space behavioral, which is important for the visitor to interact and understand the sculptures. Therefore, this drawback caused disinterest among locals and visitors and yet, the council has not initiated any improved actions to gain the garden's popularity.

### 6.2 Typology of space: Garden

In relation to the identification stage, it is apparent that the municipal council is the profound actor that is involved in the overall decision-making and responsible for all the maintenance to date. Kuala Lumpur Municipal Council dedicates the garden as the symbol of the collaboration for the symposium to exhibit the sculptures permanently. The garden failed to attract visitors either locally or internationally due to many internal and external factors. One of the factors presumably concerns the efficacy of the typology of the public space chosen, which is garden. Garden usually serves recreational and nature experience and can provide areas for walking, nature study, basketball, picnicking, social interaction or just relaxing. Garden space as to commemorate the memorial sculptures of ASEAN hindered the memorial space intention. The sense of memorial can be experienced better if the efficient typology of spaces is chosen, as portrayed by the National Monument. Therefore, in Malaysia, an ample square space is more relevant for visitors to gather and appreciate the memorial monument compared to a garden that is surrounded with many other memorial sculptures. Square allows users to experience and users' understanding of the sense of memorial place.

### 6.3 Location

As can be referred at the verification stage, Nik Adlin Hussain (Deputy Director Landscape and Recreation Department of Kuala Lumpur Municipal Council) and Ramlan Abdullah (sculptor) stipulated that the location of the garden could be considered as one of the variables of the garden's failure. Public does not acknowledge and notice the garden's existence and the locational issues are perpetually arguable. Both renowned places are located at the heart of old administrative center, Jalan Parlimen that was then moved to Putrajaya (refer Figure 8). In this study, researcher will not discuss about the placemaking approach of the place but rather the case study focuses on the suitability of the typology of spaces, contextually garden in accommodating the symbolic sculptures.

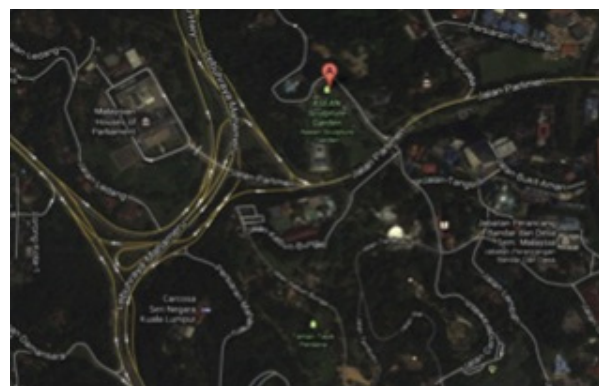


Figure 9. ASEAN Sculpture Garden location (Source: Google Earth, 2013)

The garden was built in 1980s epoch and during that time, the authority was promoting tourism with heritage and cultural infusion at one area and the places would be clustered at an ample walking proximity radius to allow tourists and public appreciate the arrays of national heritage conveniently. The area is closed to the Parliamentary building, and the garden is within the tourist's walking distance radius from National Monument. However, as

time passed, besides the hassle traffic and lack of promotion, the upheaval of new infusion of tourism has diverged the public's interest to different attractions. Public and tourists are more attracted to the new tourism experience; shopping and thus, the tourism agencies, authority and public have turned to other new symbolic commercial buildings area that endlessly mushrooming at the heart of Kuala Lumpur.

#### 6.4 Time

How time and place are related is an intricate problem that invites different approaches. It can be explored by times as motion or plow and place as a pause in the temporal current; attachment to the place as a function of time, captures in the phrase, "it takes time to know a place"; and place as time made visible, or place as memorial to times past (Tuan & Hoelscher, 2001).

Arguably, time has changed the need of a space and despite of lifestyle change, the phenomenology of tourism experience relies on temporality of public acceptance on certain spaces. Times are local dependent; and this goes too for the relations between places and their respective times. The phenomena associate solely with temporality, such as growth, maturation and aging, could not in fact be dissociated from spatiality (Lefebvre, 1991). The growth of the trees and shrubs have overshadowed the sculptures presence hence deterred the garden's sole intention; to exhibit the sculpture.

### 7. CONCLUSION AND SUGGESTION

In 1980s, ASEAN rendered its unity in tangible forms by upholding the message through sculptures. Understandably during that time, sculptures were one of the popular expressions of public art compared to the present time. Public art in the open space should diverse in its forms and manifestations, distinctive of place and definitive of democratic social identity, it creates in people the enhanced sense of their own reality that is the purpose of all art (Gooding, 1998). Unity is indeed a powerful message that not any sculptors could deliver and thus only the selected sculptors of each ASEAN members owned the chance to participate in the memorial symposium. The sculptors hold the power to influence social change through their works and ensure the meanings is well construed and inform the public about the awareness of ASEAN union.

However, the major flaw is the typology of the site selected for the sculptures is not up to the sculptors but it was a generous gesture from the authority to dedicate a space for these memorial sculptures. To conclude, in Malaysia, especially in the heart of Kuala Lumpur city, garden is not an effective typology of space to be dedicated as an echo of the memorial experience. Memorials should be devoted for a monumental space that suffice ample allowance for visitors to appreciate the sculpture.

A clear guideline for displaying public sculpture should be established and followed in any public sculpture projects development in the future public space to achieve the objective of the park. The guideline should emphasize on the aesthetical issues and the importance of the impacts of socio-culture of the space. In addition, the council has to commit an important role as the curator in managing a better environment to exhibit memorial sculptures to the public effectively. Future research that concerns the study of typology of space should consider the socio-cultural

development of a space and the variables that accounted to a failed space, for instance the study of sense of space in terms of the place making besides the generic site analysis.

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