

8. Hybrid Art Sites

In most cultural institutions and planning departments today, the digital aspect is often seen as a secondary concern. Social media feeds are typically managed by communications staff or outsourced to PR agencies, which can lead to a disconnect from curatorial or planning strategies. Success metrics still tend to favor “on-site” indicators like visitor numbers, ticket sales, or the size of new cultural districts. However, the evidence in this book shows that digital visibility is not an afterthought: it is central to how art spaces are created, experienced, and valued.

Posts, hashtags, and algorithms do not simply represent what happens in museums or galleries; they actively shape how artworks are encountered, how publics form, and how institutions are perceived within more expansive cultural landscapes. In other words, the digital layer is constitutive of cultural life itself.

This chapter translates analytical insights into practice, it looks at the city as an Hybrid Art Site. It does so in two steps. First, it sets out a manifesto for curators and planners, articulating principles for working in hybrid conditions where physical, social, and digital registers are inseparably entangled. Second, it introduces two practical tools—the interactive visualization (for curators) and the mapping approach (for planners)—that operationalize these insights. Together, the manifesto and tools reframe hybrid art spaces not only as an analytical category, but as a field of practice in which institutions can act deliberately and strategically.

8.1 The Hybrid Condition of Cultural Work

The empirical results from Singapore highlight a fundamental point: cultural life unfolds in a hybrid space, or a hybrid soup. Hybrid art spaces are not just physical locations with added social media; they are co-produced by the interaction of curatorial choices, spatial features, visitor behaviors, and platform dynamics.

For planners, this means that hybrid publics rarely align with administrative boundaries. Tweets, posts, and tags weave together venues across districts, forming networks that transcend official planning zones. In Singapore, emergent clusters were observed not only in designated museum districts but also in commercial complexes, shopping malls, and leisure areas. For curators, the lesson is that exhibition grammars, whether the minimalist “white box,” the “dark immersive” field of light installations, or the “leisure colorful” settings of participatory art, function as communicative infrastructures. They determine how those encounters are captured, circulated, and amplified online. A curatorial choice is therefore simultaneously a communicative choice, shaping the institution’s visibility and identity in the digital sphere. Taken together, these insights redefine the scope of cultural work. The responsibility of curators and planners is no longer limited to designing spaces or programs; it now encompasses developing educational content. It extends to the design of hybrid conditions in which material affordances and digital routines intersect. Institutions that recognize this condition can begin to act proactively, shaping not only who visits a space, but also how that space lives on in feeds, hashtags, and publics that stretch far beyond its walls.

8.2 Manifesto Curators and Planners

This chapter shifts from analysis to statement—offering a manifesto for understanding, rather than a set of steps for improvement. In most discussions about the “digital turn,” institutions are encouraged to optimize: to use data to reach audiences, improve engagement, and increase visibility. This chapter opposes that approach. The manifesto and tools here are not meant to make hybrid art spaces more efficient. They aim to make them understandable—to reveal the processes by which art, place, and mediation are jointly created. Understanding, not optimization, is the goal.

Manifesto for Hybrid Cultural Awareness

+ Acknowledge hybridity as constitutive, not additive.

The digital is not an extension of the physical institution; it is part of its spatial, aesthetic, and political fabric. Every curatorial or planning decision already has digital consequences.

+ Circulation design, but also for reflection.

What travels through posts and images reveals how culture is mediated. To see these circulations is not to amplify them, but to understand the conditions under which they occur.

+ Curate communicative infrastructures consciously.

Exhibitions and cultural programs are forms of media architecture. They structure what becomes visible and what remains unseen, who is addressed, and who is excluded.

+ Plan for hybrid publics, not just designated audiences.

Cultural life exceeds institutional and administrative boundaries. It unfolds through networks, feeds, and affective proximities that planning rarely anticipates.

+ Measure what circulates—but question why it circulates.

Visibility is never neutral. Algorithms privilege specific aesthetics, behaviors, and bodies. Awareness requires recognizing these asymmetries rather than reproducing them.

+ Act diagnostically, not prescriptively.

Tools and data are mirrors, not manuals. Their purpose is to reveal patterns that usually remain invisible, so that institutions can think rather than react.

+ Preserve opacity.

In an economy of total visibility, cultural work must also defend spaces that resist capture—moments of intimacy, dissent, and ambiguity that escape the feed.

+ Reimagine responsibility as awareness.

To work in hybrid conditions means accepting that institutions participate in systems of mediation and value. Awareness, not optimization, is the ethical stance of this manifesto.

8.3 From Manifesto to Practice

The manifesto sets out a horizon of awareness; the following tools operationalize that stance. They do not prescribe how to act but make visible what is already happening, allowing curators and planners to see the hybrid condition at work.

Interactive Visualization for Curators

The web-based platform hybridartspaces.com translates the outcomes of image clustering and typological analysis into an accessible interface. Curators can explore how their venues appear in social media feeds compared to others, filtering results by art form, spatial configuration, or indoor/outdoor setting. The platform integrates data derived from machine learning—such as topic diversity and sentiment analysis—offering interpretive layers that reveal, rather than optimize, visibility.

Venues can also be navigated through an interactive map that visualizes proximity and affiliation with specific art districts. This tool visualizes the kinds of images visitors create, how they circulate online, and which patterns of capture and sharing prevail.

For curators, it offers reflective insight into questions such as:

- ✦ What kind of media identity characterizes a particular venue?
- ✦ How do venues within the same district, or within the same art category, compare in their visual representation?
- ✦ How do museums in Singapore, theatres, or temporary outdoor installations differ in their social media presence?

The visualization thus acts as a **curatorial mirror**—not prescriptive but diagnostic—revealing how spatial design and programming decisions materialize as media identities, and where awareness might lead to more conscious, plural representations.

The website functions as an interactive visual platform for exploring hybrid art spaces in Singapore. Users can select one or multiple indicators on the right panel—such as “Type of Art,” “Use of Space,” or “Indoor/Outdoor.” Additional variables integrate data derived from computational analyses, including “Topic Diversity” and “Sentiment Analysis.” The left panel displays the corresponding media content, while the map visualizes the spatial distribution of venues across the city. The interface allows for the cross-exploration of cultural, spatial, and digital dimensions, illustrating how hybrid art spaces emerge from the intersection of physical infrastructures and online representations.



Figure 30. Screen shot of the website hybridartspaces.com. The website functions as an interactive visual platform for exploring hybrid art spaces in Singapore. Tomarchio (2020).

Mapping and Post-Occupancy Analysis for Planners

For cultural planners, mapping art-related social media data provides a complementary tool. By aggregating posts spatially and temporally, planners can identify where clusters of hybrid activity emerge, observe how they shift over time, and relate them to planned cultural districts. Such mapping constitutes a hybrid form of post-occupancy evaluation. It asks not whether a district attracts visitors, but how it circulates—what publics it convenes, what images it produces, and which remain invisible.

Unexpected clusters—whether in malls, hotels, or temporary festivals—mark unplanned cultural ecologies that invite reconsideration rather than optimization. Post-occupancy evaluation enables the assessment of planning decisions after implementation, providing an invaluable opportunity to reflect on their effectiveness and appropriateness. Visualizations derived from this process can reveal different logics that challenge the assumptions embedded in master plans or funding strategies, such as those in Singapore.

By combining various spatial logics—some illustrated in previous chapters—these visualizations enable the representation and observation of alternative, integrated logics that decision makers might not have previously considered. For cultural planners, mapping art-related social media activity offers a complementary tool to traditional evaluation methods.

By aggregating posts across space and time, planners can identify emergent clusters of hybrid activity, track their evolution, and relate these patterns to the development of cultural districts. These maps operationalize hybrid space logics at the urban scale by testing administrative boundaries against actual activity (territory), highlighting which venues gain or lose visibility (place), and exposing communicative links that transcend planning boundaries (network).

This approach constitutes a hybrid post-occupancy evaluation that moves beyond simply counting visitors; it explores

circulation patterns, public engagement, the images produced, and the invisible spaces of activity. Unexpected clusters—whether in malls, hotels, or temporary festivals—highlight unplanned cultural ecologies that invite reconsideration of planning strategies, emphasizing the importance of flexibility and responsiveness over rigid optimization.

Together, these two tools demonstrate how hybrid methods can extend the repertoire of cultural professionals. Curators gain a way to evaluate the media identities of exhibitions and venues; planners gain a way to assess cultural infrastructures at the scale of districts and the city. Both contribute to a more intentional, responsive practice, one that recognizes hybrid space not as an afterthought, but as a primary arena of cultural production.

Table 11. This table summarizes the strengths, weaknesses, opportunities, and threats identified through the comparative mapping of cultural districts, institutional infrastructures, and digital territories of art-related activity. It illustrates how spatial analysis can support the evaluation of cultural planning strategies in cities like Singapore, revealing where planned cultural infrastructures align—or fail to align—with lived and networked geographies of cultural production.

Strengths	Weaknesses	Opportunities	Threats
The current general distributions of tweets stress the presence of a big central cluster, which partially matches with the Central Civic District, the central area in Singapore. Therefore, there is a strong confirmation towards the decision of the government in different steps to centralise art-related activities in the city centre, with a strong focus on the district “museum”. The strengths emphasised here is the concentration, but also the confirmation of Singapore cultural planning strategies.	The main problem is the lack of many alternatives. While connections among art facilities are desired, the goal to create an “art district” would benefit from the presence of more than one main cluster. The alternative clusters to the current central one do not show the extension, the duration in time, and the intensity necessary to be considered significant, when compared with the central one.	The emerging alternative clusters, still represent opportunities for enhancements with dedicated policies. Specifically, the cluster on Orchard Road emphasises a future trend of coexistence between commercial and cultural activities. The cluster on Buona Vista enlarges the art cultural area of interest towards innovation and technology. Those two clusters show very promising trends.	The maps representing the monthly variations and the variations across weekdays show how the art-related tweets seem connected to touristic and leisure activities, which may be one of multiple aspect to enhance.

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