PUBLIC ART IN URBAN SPACE: THE CASE OF YELDEĞİRMENİ,
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ABSTRACT

PUBLIC ART IN URBAN SPACE: THE CASE OF YELDEĞİRMENİ, İSTANBUL

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Art and space are considerable reflection areas of social practices which have been transformed with the great social and cultural changes in the world. Following the influential socio-political movements in 1960s when art went out of galleries and museums, the contact between these two domains got much closer in the way of increased publicness. With its involvement in daily life, public art became widespread within a short period of time, and turned out to be one of the aspects of spatial design as well.

Because of the meaning and imagination of both the phenomenon of publicness and art transformed due to emerging social dynamics, the practice of public art is being transformed with the new forms of user experience in space. As one of the public art forms, murals commonly appear in urban spaces in recent years. However, the perception quality of murals is highly conditioned by the physical quality of the space. In this context, the main purpose of the research is to reveal the conditional relationship between the urban space and the performative capacity of public art. In accordance with this purpose; this study focused on spatial, visibility and townscape analysis of Yeldeğirmeni Neighborhood which hosts many murals which were

produced within the context of the annual Istanbul Mural Festival for examining the perception of public art in urban space.

Keywords: Public Art, Public Space, Townscape, Physical Perception, Mural

ÖZ

KENT MEKANINDA KAMUSAL SANAT: YELDEĞİRMENİ, İSTANBUL ÖRNEĞİ

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Sanat ve mekan, büyük sosyokültürel değişimlerin etkisinde dönüşen sosyal pratiklerin yansıma alanlarındandır. Büyük sosyopolitik evrilmelere sahne olmuş 1960`ları takip eden dönemde sanat, galeri ve müzelerin dışına taşmaya başlayarak kamusallığını artırmış ve mekan ile arasındaki ilişkiyi daha da kuvvetlendirmiştir. Günlük hayata dahil oluşuyla kamusal sanat, kısa süre içerisinde yayılmış ve mekan tasarımının araçlarından biri olmuştur.

Kamusallık ve sanat olgularının sosyal dinamiklere bağlı olarak değişen anlam ve imgelemi sebebiyle, kamusal sanat pratikleri de yeni deneyimlenme şekilleri ile dönüşüm geçirmektedir. Kamusal sanat formlarından biri olan muraller de kent mekanlarında sıklıkla görünmektedir. Fakat murallerin algılanışı, bulundukları mekanın fiziksel niteliği ile oldukça koşullanır durumdadır. Bu bağlamda, araştırmanın başlıca amacı kent mekanı ve kamusal sanatın algılanma kapasitesi arasındaki koşullu ilişkileri ortaya çıkarmaktır. Bu amaca bağlı olarak üretilen tez çalışması, kamusal sanat algısını incelemek adına, yıllık gerçekleştirilen İstanbul

Mural Festivali kapsamında üretilmiş pek çok murale ev sahipliği yapan Yeldeğirmeni Mahallesi`nin mekansal, görünürlük ve kent manzarası analizlerine odaklanmaktadır.

Anahtar Kelimeler: Kamusal Sanat, Kamusal Mekan, Kent Manzarası, Fiziksel Algı, Mural,

To the enchanted spirit of art.

I am always amazed and astonished by the subtle magic of art and the power of production, as if I notice them for the first time. I am very pleased to be able to think more focused on these issues in my thesis process. I sincerely believe that the act and the sense of production is the only salvation for each person, so I hope that we all can generate the power and motivation necessary to produce in everywhere, at any time and under all circumstances.

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ÇEKÜL: The Foundation for the Protection and Promotion of the Environment and Cultural Heritage

CHAPTER 1

INTRODUCTION

1.1. Aim and Scope of the Study

Public spaces, which have witnessed all the aspects of human relations and many paradigm shifts throughout history, by shaping social life patterns and being shaped in their hands. From the *Pater Familia* system of Ancient Greece to the period in which the bourgeoisie began to appear in public places, the public sphere had been giving information about the structure of societies. Throughout these periods the way of being accepted in the society was conditioned by the ability of existence in public space. The structure of societies takes shape through activities in the public sphere, and life in the public sphere constitutes the social codes of people. Urban design disciplines, which describe the behavioral patterns of the society on public spaces, also try to analyze and formulate these relationships. On the other hand, the phenomenon of public sphere in the way that Habermas (1997) conceptualized occurs when individuals come together to form a public body. Subsequently, the public sphere phenomenon has moved to a level where people can express their ideas and form a decision-making body together beyond showing existence on it. The social dimensions of the concept have become much more in-depth with the conceptualizations in relation with labor-production dynamics of the proletariat in context of public sphere (Negt & Kluge, 1993). With this regard, Negt and Kulge (1993) draw a spectacular to this point of view which is not included by Habermas (1997).

On the other hand, art has always had a great influence on societies. In such a way, it appeared on public spaces as a means of making the power of the authorities visible. With the increase of social awareness in the 1960s, the art whose social dimension

began to strengthen. It became a powerful tool as a method of expanding this awareness and also created a potentiality to analyze the social impacts of the period. Following this period, being produced or exhibited on public space along with *Dada Movements*, it became a part of the public sphere and accordingly the collective experiences of people. As the publicness cannot only be defined only via accessibility, likewise the definition of public space is related becoming open to public influence and right to be in decision making processes. Although publicly funded and standing on a public place, the removal of Richard Serra's *Tilted Arc* from its place on the Federal Plaza by not being accepted by the users of the place, has reasoned a thought: the publicness of an artwork is essentially conditioned with the hands of the public.

The artworks on public spaces make many contributions to space as well as the social and economic life. Thereby it has become the focus of many disciplines related to public spaces. Of these disciplines, urban design incorporates the influence of art into spatial structure and uses art in many areas such as urban revitalization projects. In the process designing of space, where the public interest and experience will be prioritized, it also explores in depth how environmental perception affect spatial interventions. Art also has a significant impact on the perceiving environment, emphasizes the identity of the space and society, improves the quality of the public space and the vitality of the space accordingly, taking roles such as landmark. In consideration of the place of art in the spatial fiction, a certain logic allowing to serve the maximum experience should be created. Many of the theoretically discussed benefits of art will be associated with the rate and the form of experience in practice. Regarding the conditional relationship between perception and experience, the factors facilitating the perception of artworks by people are in a position that is able to be managed by the principles of urban design. For this reason, the site selections of artworks and the physical relationships that they establish with the surroundings gain importance.

In this context, within the scope of the thesis, the site selections of the artworks in a particular space and the physical relationships that affect the capacity of perception are discoursed. In order to observe these relations, 18 mural works which are produced within the scope of annual mural festival of Kadıköy Municipality since 2012 in the boundaries of Yeldeğirmeni Neighborhood have been examined by spatial and townscape analyses.

1.2. Method of the Research

While determining the research method of the thesis study, a comprehensive literature research has been made in order to be able to draw a frame on the public space and public art subjects that were determined in the scope of the study. In this context, the development of concepts in history and their current situations, the way they are experienced and their relations with social practices and policies have been tried to be determined and how they are perceived by people have been emphasized. In addition, the relationship between public space and public art and the application methods of the practices arising from their coexistence have been examined. In saying this, positive contribution to public art object experiences and the situation in Turkey is determined over the reflected data in the literature is discussed.

Secondly, Yeldeğirmeni Neighborhood was chosen as the sample study area in order to be able to experience the capacity of the arts in public spaces. While this election was held, the existence of the works produced within the scope of Istanbul Mural Festival as an art festival in a public space which took place every year in the neighborhood was effective. Since this festival is a joint product of the artists, the municipality and the ÇEKÜL Foundation, it has been effective in evaluating the convergence of different disciplines during public art production. Documents and information about the site selection of the mural studies examined within a defined border in the neighborhood were obtained during the face-to-face interviews conducted with Kadıköy Municipality and ÇEKÜL Foundation.

When determining the boundaries of Yeldeğirmeni Neighborhood, an area between natural and urban boundaries, which is perceived as a whole rather than administrative boundaries, was determined. These boundaries are drawn to the west as sea, north and south as motorways and east as railway. The Space-Syntax analysis developed by Hillier and Hanson (1984) was firstly performed with the help of DepthMapX program in order to be able to get an idea about the experience of the murals obtained from numerous observations in the field. In this context, the integration of the streets in the neighborhood through axial analysis and visibility rates were obtained through isovist analysis. The integration values obtained from the axial analysis of the streets were examined together with the effects of the use of the streets on the space, thus a more in depth conclusion was reached on pedestrian use. On the other hand, the visibility rates obtained as a result of the isovist analysis were tried to be thinned over 3 streets by examining the view angle relationships with the facades carrying the murals. Another important point influencing the perception and visibility capacity of murals is townscape characteristic of the surroundings. Since the physical elements in townscape have the ability to manipulate each other's appearance strength by creating contrast relationships, they gain importance of the perception context. In order to examine townscape relationships, Cullen`s townscape course is followed relating the facades of a particular area. By these method, revealing relationships between the murals and other urban elements are investigated.

In order to see the consistency of the data obtained from spatial analysis on the space users, a survey was conducted with 50 people in Yeldeğirmeni Neighborhood. With this study, users of the neighborhood for various purposes were asked to answer like which streets are being used most and for what purposes and which one of the 18 murals in the neighborhood are known most. In this way, the correlation between the spatial analysis results obtained from space syntax and townscape characteristics and user experience results was examined.

1.3. Structure of the Research

The researches carried out within the scope of the thesis study were designed in 5 chapters. The first chapter is the introduction part including the reason and the focus of the selected topic in the thesis study, the research methods adopted during the study and the structure of the study.

The second chapter focuses on *public space* and four subheadings have been identified in this context. First of all, the relationship of public space with public sphere is examined and after discussing how the concept takes shape, its historical background which allows a better understanding of the structure in today is examined. In the second subheading, it is examined how various types of public spaces can be manifested today and how dominant policies and life-changing technological developments affect public space. Many undefined areas outside the private areas, which are not under private ownership, actually fall into the category of public space. Therefore, while examining the current practices, it has been shown that there are manifestations of public spaces in many ways. Then, topics about the spatial characteristics of public spaces and how they are perceived, the relationship between space form and activities on it, the production of mental knowledge of space are examined. In the last chapter, the conditions of experience of place and the factors affecting the experience capacity positively and negatively were investigated.

The third chapter of the thesis focuses on the Public Art phenomenon and consists of five sub-titles. First of all, the historical development of the phenomenon of art, which finds body in public spaces, is examined and then the periods in which contemporary approaches representing a more social dimension are examined. Afterwards respectively, the public benefits of art in public spaces, the role of interdisciplinary studies which started to be realized with the effect of these benefits was investigated. Finally, information about how public art in Turkey evolves and a scope is provided under the conditions of the country in which the research is carried out.

The fourth chapter of the study is the field study on Yeldeğirmeni where the research is carried out. Firstly, the spatial development of the Yeldeğirmeni District in history and its current situation are explained. Afterwards, the Yeldeğirmeni Revitalization Project, where the mural studies are produced, and the main focus of the project are indicated. In the field research and spatial analysis, following the configurational and visibility analyses obtained from the space syntax study, the relationships of townscape characteristics are researched. Finally, after the survey research conducted in the neighborhood, the correlations between the survey the results of the analyses were examined.

Conclusion part, which is the last part of the study, presents the interpretations and conclusions about the capacity of perception of murals in the light of the information obtained through all literature studies and field research. Suggestions about the site selections of public art which has become an urban design element by existing on public space to fully realize the potential of the expected positive effects on public life are mentioned and the result is intended to be used as a data that can be used among the methods to be produced for latter works.

CHAPTER 2

PUBLIC SPACE: MORPHOLOGY AND EXPERIENCE

2.1. The Public Sphere: Conceptual Framework

In the world of thought where each definition opens up a new door, comprehensive definitions require analysis and criticism of the previous one, because of the basis for discussion is widening. Therefore, in this study, it is thought that the discussions about the concepts of public sphere and public space - the physical platform of which public sphere takes place - in a defined frame will contribute to a more specific way to the point where the study tries to arrive.

The concept of public sphere changes as practices of daily life of the individuals forming the society and the society`s practices of coming together change. This concept began to gain more space in the literature and research itself when it is first described by Habermas (1962) in his book called `*The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*`. The thought of public sphere which is known as `the common area`, `the area that is open to the access of all segments of society`, `an area that people come together in various forms` in ordinary language has been enriched with the accumulation of discussions so far. Because it changes in the direction of how it is understood, public sphere definition has always been a concept that maintains its current disputability. With all the transformations like technological developments, political attitudes and policies, socio-cultural and socio-economic structure, generation expectations that differ according to the previous generation and thought structure, globalization and approach to a common ground of cultural expressions, co-existence and their spaces are also renewed and this requires renewing the existing definition. According to Dacheux (2012), there is a confusion between the scientific use of the concept of public space

and its daily use. The concept of public space is different for researchers, as well as for the actors who make up the concept such as "the whole of non-domestic spaces, physical places where people gather, political spaces where political debates are held, democratic demands subject to the principle of publicity" (Dacheux, 2012). Due to these differences of meaning, the concept is also discussable for users. There are also differences in concrete and abstract definition of the concept as referring to a historical social process and the notion within democracy concept. These definitions are advancing in different approaches according to disciplines such as architecture, sociology and philosophy.

Habermas (1964) states for his conceptualization that will be discussed considerably, `in each situation that private individuals are forming a public body, a part of the public sphere gain existence` (cited in Özbek, 2004). As it is also understood from this explanation that mentioned concept of public sphere, it defines an area that society that constituting the public has freedom of expression and public opinion and public experiences that Negt and Kluge draw attention are produced on it rather than the area that is open to public or state and the institutions affiliated to it.

The public sphere describes not only a physical sphere, but also a sphere produced by the expressions of society which seek to find common interest and function in this way. The physical manifestation of it emerges as `public space` and it is the physical space in which the public relations are produced on it. Besides, the conceptual history of the mentioned public sphere begins with the influence of bourgeois society from the end of the eighteenth century. Before this era of various social developments has experienced, a `representative` public sphere was mentioned in the Middle Ages (Habermas, 1997). This representation does not, in fact, describe an area where individuals have freedom of expression; it is the representation of a direct manager who makes decisions about individuals. The idea that such an area deprived of the statements and decisions of the society is not an actual public sphere, but merely represents a public sphere emerges. According to Habermas (1997), at the end of the

eighteenth century, the noble sections came together and created a bourgeois society with the weakening of the overlord management because of effects of the reform movements and created a separate area. Accordingly, the birth of the public sphere emerged from the birth of bourgeois society and the finding of spaces in which it could produce social coexistence. Consequently, according to many discussions, Habermas' (1997) public sphere is the public sphere of bourgeois society and it is formed by the communication between space and social existence. Public sphere is embodied in the public space and realizes itself.

With the innovative approach of Habermas (1997), historical form of the concept has emerged by associating it with bourgeois society. The perception of public space is excluded from the context of `a space that staying out of the state, trade or the private area` and the communication quality of it is emphasized. The base of the concept has been expanded with different perspectives, so the concept has been enriched by continuing or criticizing and producing definitions against Habermas`s perspective. Arendt (1958) claims the idea that the public sphere is political as Habermas. In fact, in her ideas based on the ideas of Aristotle, the conditions of being a human connected to produce thought in the field of politics in the Ancient Greek period, so she interpreted the public sphere as the area of being human. Along with the bourgeois period and the 18th century emphasized by Habermas (1997), Arendt (1958) studied the Ancient Greek period and enriched the ideas of public sphere in this context. Sennett (1996) also shares Habermas and Arendt's views on the political characteristic of the public sphere and examines the neoliberal system in this context. With the changing paradigms under the influence of the changes brought about by the neoliberal period, he indicates that the public space is narrowed by leading the public man to a fall. Considering public sphere can create an opportunity to establish relationships between people and to determine one`s own position in public, in neoliberal construct the public space has begun to turn into the places where encounters and relations are diminished with separated spatial functions. On the one hand, the conceptualization of Habermas seems to be insufficient for a critique of the

democracies existing in the late Capitalist societies (Fraser, 1990). In her article called *Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy*, Fraser (1990) argues that the construct of public space needs to be a structure that prevents inequality rather than defining it, and should contain a multiplicity of public opinion against a single public. In addition, the issues that are excluded because of the definition of specific bourgeois male ideology must be covered by the definition of public sphere, thus the public sphere must be in a structure where the relations between the strong and the weak are described (Fraser, 1990).

In their book called *"Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere"* Negt and Kluge (1993) states that in Habermas`s definition the proletarian experience is missing and they question about the possibility of a definition of counter public sphere. The proletarian public sphere that constructs links between their experiences is narrowed by bourgeois sphere and the experiences are prevented. The other missing point they thought is although public sphere reflects not only bourgeois benefits but also reflects the proletarian`s benefits and experiences who are numerically predominant part of the society, the definition ignores this aspect of the sphere. Bourgeois public sphere is unequal and needs struggle (Negt & Kluge, 1993) and as Hansen (1993) cited in the preface *"the public sphere is the site where struggles are decided by other means than war."* (p. ix). Sheikh (2008) explained Negt and Kluge`s interpretations in his article called `*In the Place of the Public Sphere? Or, the World in Fragments*` briefly:

> *"There are not only public spaces and their ideals, but also there are counter-publicities. Negt and Kluge, by emphasizing the concept of experience, not only refer the inequality of entering the Habermasian public sphere but also analyze the forms of behavior and the possibilities of speech in different spaces with this approach. In their analysis, both the working space and the home emerge as public spheres that organize collective experience."* (p.1)

Negt and Kluge defines the concept of proletariat as separation from the means of production and dispossession by combining the fields of economic production and social reproduction, and thus they refer proletariat with not only the labor characteristics of the industrial proletariat, but also with all kinds of restricted productive labor which are under exploitation or domination by extending it to all vital activities (Özbek, 2004). According to them, the valid interpretations of the concept of public sphere try to bring together a mass of phenomena, but they exclude the two most important spheres of life: the whole of the industrial apparatus and socialization in the family and according to these interpretations, although the public sphere represents the whole of the so-called society, it is based on an intermediate sphere that does not specifically express any particular context of life (Özbek, 2004). The weakness inherent in almost all forms of bourgeois public space derives from this contradiction: The bourgeois public space excludes fundamental life interests and yet claims to represent society as a whole (Negt & Kluge, 1993).

While Habermas (1997) tells about the transformation of the 18th century bourgeois public space and the transformation of the welfare state period, Negt and Kluge (1993) speak of the plebe publicity during the French Revolution and the intermittent public history of the working class populations after the 1830s, characterized by struggles, revolutionary breakthroughs and defeats. As Negt and Kluge say that the forms of solidarity created in the field of production or the new modes of action and self-management that are being tried to be included in the public sphere, the conception of proletarian public sphere is not limited to cultural and political debate and political action, but it includes a historical proletarian subconscious overflowing in language, stories, and memory, and utopian fantasies that form past and future memories (Özbek, 2004). So the difference between their interpretation is which different dimension (social, cultural, political, legal, moral, economic, or all) that makes publicity matters and how social subjects are theorized.

Mentioning public life, not only the political public sphere is considered, but also a sphere that includes social and cultural practices is referred. What they have in common for political and social public sphere is that they are opposed to sovereign relations as citizens or as human beings; and whether it is through critical political debate, negotiation, affection and free meter, or through cultural convergence and sharing of experiences, it is an important place attributed to communication and, in particular, to speech, debate, solidarity and collective experience (Özbek, 2004). The public sphere is a concept that expresses the frame of our social experience from the perspective of culturalism, and with regard to political terms, it is the field of discourse and action in which the struggle for freedom and justice is done.

2.1.1. Transformation of Public Space: A Historical Perspective

The public sphere has existed since the beginning of urban formations before the conceptualization of Habermas. Arendt (1958) states that the market area in Ancient Greece, called the agora, corresponds to the public space in the modern age and it is seen that the citizens appeared in the public sphere are men, while the group belonging to the private sphere emerges as women, slaves, foreigners and artisans. Habermas (1997) stated this situation the condition of being able to participate in the public life is being autonomous in the private life area by being the head of the family although the citizens were exempted from the producer work. Autonomy, on the other hand, has conditions such as the work of slaves and women in private areas, poverty or slave deprivation is a hindrance to autonomy (Habermas, 1997). In this period, there was a city system that was formed around the center as agora. This centrality in the combination of trade, traffic and communication that provides the flow of trade demonstrate the importance of public spaces since the first formation of cities. In addition, experiences of public life, real life and human beings are lived in public spaces and the private sphere is depicted as a secondary, not important space.

When it comes to the Middle Age, the public sphere of power in the hands of the ruler is mentioned along with the feudal administration. This area is not functional but representative and represents not a social area, but a statute, therefore no specific place is mentioned (Habermas, 1997). In the public sphere of power where the people are together, the public is positioned as a viewer rather than a participant and strengthens the status of the power it follows. Apart from this, public spaces are the areas where the people gather as the place where the soil production takes place, the market place and the fountain. The public sphere is the domain of the rulers. On the other hand, public art objects like fountains, hard landscape objects like urban furniture and churches that stand in an artistic way gave the character of the public space that is uninspired in terms of user capacity. As the feudalism began to lose its power, the bourgeoisie, which Habermas pointed out in the description of the public sphere, formed by the noble class, began to develop. In this context, socialized areas where people who are not under control and do not know each other can be seen. In this period, with the decrease of class discrimination, the theater lodges of Paris, has become open to access to other sections as the place of expression, and it has begun to transform into a more social place where ideas can be expressed. Later on, it turned into a hall\saloon phenomenon coming out of these special areas. Even though it is under the mediate control of the landlord, there is a public of men and women and public expression in these areas. The same process emerged in the UK as the bourgeois class gathering in the cafes emerging. In this scene the host authority does not exist, but it creates a closed image for the female members of the class. On the other hand, as Gürbilek (2001) mentioned, people had to make an effort to get information about others since the era make the lines between the social layers ambiguous and this situation make big parks, boulevards, cafes, theaters and operas that enriches the public life and make people meet emerges.

The effect of critical changes coming with the industrial revolution in 19th century has been quite enormous. The increasing demand to labor force cause a big wave of migration from rural to urban and this situation makes urban areas confusing and

insufficient structure. Gehl and Svarre (2013) explains this paradigm in his book called *How to Study Public Life* as:

> *"Many people moved from rural to urban areas, and the clear*
> *demarcation of city boundaries dissolved. The steadily increasing number*
> *of new urban inhabitants put pressure on old cities, which fell short of*
> *meeting the requirements of industrial society."* (p. 39)

Before industrialization, an urban pattern that is made from small units appropriate for pedestrian circulation and distinct borders existed. The cities are trade centers which attributed to imported nourishment goods and raw materials and handicraftsman (Sjoberg, 2002). Besides many urban function in these small urban units appears very near to each other or in the same space, a separation according to functions is not appeared. Changes in the structure of the production including machines demands more labor power, on the other hand land structure is also in a flux by being merged and consolidation resulted as changed forms in property structure under the effects of this era. Sennet (1996) states that, industries need land extremely, usually if they are in the town mostly locate in peripheries that are cheaper. In central spaces there was smaller scale of work places like atelier, but retail become so profitable that a transform in shopping spaces emerged such as open bazaars or small scale shops to bigger places. They are in center of the cities, hence whole chaos of public life emerged. These critical changes lead to create a ground for modern design principles. The cities are insufficient for new comers who migrate for the increased demands and losing their lands because of the new policies on land for industries.

Another critic change is developing public transportations. After the first demonstration of public transportation called 'omnibus' with vehicles like steam train, tramway the city goes beyond the pedestrian city and find possibility to widen its borders. Using new transportations possibilities there is a tendency to peripheries from chaotic center containing work life. Labor neighborhoods emerge outside the city walls that create a distinct borders of the city. In this period spaces of work and home

begin to become distant, traffic is also separated from these spaces with its new structure excluding pedestrian, as a result the space of coming across and communication is narrowed.

Socializing for labor class who live in new settlement areas emerging on urban peripheries begin to become possible by passing from one neighborhood or settlement to another because of daily needs like commercial activities (Sennett, 1996). Hence, when 19th century examined, with widening boundaries, increasing number of the society, industries that need extreme lands, railroads, zoning because of increasing values or distance between spaces, it is seen that city structure is in a dense flux.

With the 20th century, impact of capitalism that emerged under effect of industrialization be easily seen on public spaces. Since the consumption phenomenon is reflecting on all behavior, being and acts the spaces which these reflections exist on it is also shaped according to these patterns. As physical space, contextual and functional transformations like increasing advertisement boards can also be shown as demonstrations of these changes. As physical change, enlarging consumption spaces and separation of daily functional spaces like work, transportation, trade, residents etc. reflects the impacts of capitalist system emerging.

It was the beginning of the journey starts from bigger markets which evolved from small shops on the streets or squares to supermarkets and eventually to the shopping malls which is perceived as new public spaces with their increasing number day by day and structure that supply an insufficient imitation of public activities inviting crowds of people although they are disconnected from the public space outside. Especially with the motor vehicle getting on the stage the separation between spaces become more distinct and the possibilities such as coming across to someone and communicating to them is weakened, hence transportation begin to lose its publicity by being separated from other functions.

While the two world wars experienced in the first half of the 20th century had major destructive effects on cities, the cities were being reconstructed with the information of observing the effects of industrialization, modern urban design approaches, including the use of motor vehicles, which are now included in daily life, have begun to emerge in order to overcome the irregularity, and the city life has become a subject of interest for social scientists and has started to find a place in the academic literature. life has become an area of interest of social scientists and has started to find a place in the academic literature. Gehl and Svarre, who examined previous and latter situation, showed the manuscript produced on this subject before entering the field of academic studies of urban studies as four primary publications namely; *Der Stadtebau nach seinen künstlerischen Grundsatzen* by Sitte (1889), *Garden Cities of To-morrow* by Howard (1902), *Vers une architecture* by Le Corbusier (1923) and *La charte d'Athenes* by CIAM (1933). Upon entering the academic field, urban life has been the subject of in-depth studies, examinations and theories. As a result of the studies carried out in this field, many aspects such as the place of public space in urban design, its usage and its relationship with users have been discussed.

2.2. Types of Public Space in the Contemporary City

In today's cities, there are many issues to be considered regarding public spaces. Neoliberal dynamics in the capitalist system, technology, globalization, individualization, pressures imposed by the management systems, many multi-layered structure shows itself in the public space in a very concrete way. These spaces in a broad spectrum of change and development, on the one hand, the prestigious cities more popular than countries and public spaces specialized as a marketing strategy, and in particular lose their public character, on the other hand public that is shaped by hand of the public or demands of public independent from decision mechanisms for the purposes such as to express people themselves, to be able to publicly organized, not to feel censored or to feel themselves belong somewhere. While examining the current situation of public spaces, examining the reviews and criticisms directed to these

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spaces, and taking a general review of the current public spaces by considering the general typological examination of these spaces constitutes the general purpose of this part of the study.

Mentioning the public space in daily life, it is generally understood that it is a space that open to everyone's access without any distinction, that people can meet and communicate with each other, open spaces such as streets, parks, squares, transportation spaces, market areas, residential areas outside of the special places. Generally speaking:

"1- Parks: Urban parks, neighborhood parks, neighborhood parks
2- Squares: Squares on the scale of the city, squares at transit points, small squares between buildings, small-scale squares at the intersection of streets, squares around the monuments
3- Streets and road axles: Pavements, pedestrian areas
4- Playgrounds: Children playgrounds, empty spaces used for play
5- Recreation areas: Sport and picnic areas, coastal bands
6- Shopping areas: Market areas can be classified as shopping streets." (Korkmaz & Türkoğlu, 2003)

The formation parameters of the public spaces change with the characteristics of the period. Today, escaping from the public and asylum in the private space has become an objective itself (Sennett, 1996). For various reasons such as neoliberal policies, globalization, uniformity and not being free sufficiently in outside, communities are either prone to go to rare places where they can feel comfortable or their private spaces like home to spend their time freely. Sennett, in his book, *The Fall of the Public Man,* examined this issue extensively, revealing the dynamics and negative consequences affecting publicity. Giving an extreme priority to the intimate relationship between individuals constructing human backbone in many respects, Sennet (1996) believes an examination the rise and the fall of culture of public is needed. He (1996) states that private society has bilateral structure that narcissism is effective on social

relations and the experience of expressing one`s emotions to others is destructive in that society.

In the planning of public spaces, the reflection of the views and policies of the period to the space is usual because physical / spatial parts are born out of features (Barlas, 2014). In this context, in the dynamics that shape the modern city, land speculation, change of transportation patterns and modern movement seem to be effective. Firstly, when the land transformations are examined, it is seen that one of the underlying reasons is the valuation of the lands due to the increase in the population and the expectation of maximizing the profits to be taken over the lands. It is more profitable to develop the structured areas and fill the existing empty land with structures, because rent obtained from buildings is almost always higher than rent obtained from empty areas (Barlas, 2014) and again, with this understanding, important uses such as transit and interface spaces begin to disappear. For this reason, cities are sprawled and expanded using all possibilities. When sensory experiences are taken into consideration vertical growth separates the individual and the street from each other, whereas the control of the areas of sovereignty is based on the senses (Barlas, 2014).

In a meanwhile, including such a powerful factor like automobile that can push cities to be constructed in completely another way, the path to modern currents began to be built. As with other transport vehicles, the car needs some environmental features to function, such as smooth floors, parking, security sign systems, different widths for different speeds. In order to create these elements, the city has to enter a new formation.

According to Barlas, the modern history of urbanization manifests itself in two periods (2014). The first of these is the decentralization stream including the utopian socialists and approaches as Garden City, zoning, and the second is the centralization stream which combines the previous approaches and demonstrates the approach of international conferences like CIAM, which will change the fate of the cities (Barlas, 2014). As a result of these conferences, the importance of highways has increased and

has a significant impact on meeting the social and the street, which has a very important effect in meeting the social and individual needs of the people, has been neglected and even seen as a danger, so that the cities have started to be planned in a fiction that will encourage the use of highways. Thus, the spaces that can accommodate many usages were separated from each other and the modern city was occupied by the cars that overcome the sweeping between time and space (Barlas, 2014).

After Sennett's analysis that draw attention, criticisms of the current practices of public spaces continued. Carmona presented a detailed study on *Contemporary Public Space: Critique and Classification, which consists of two parts, Critique and Classification*. In the first part of this study, he has examined the criticisms made in public spaces under two types of categories as over-managed and under-managed views, and thus, it has made it possible to evaluate the evaluations in an inclusive framework. They also serve to see a comprehensive typology of contemporary public space practices. As a result of these critiques the comprehensive definitions that meet the public character of the Yeldeğirmeni Neighborhood which constitute the subject of the thesis will be examined in more detail in the following chapters.

According to Carmona (2010), public space has reached a utopian level in rarely, because the publicity is not uniform, and each of them has different relationships with the public space. This is natural since a fixed concept and the fixed factors that make up it are not mentioned. He (2010) summarizes this idea with these sentences:

> *"Although there are distinct historical antecedents for such qualities, it is also probably true to say that public space has rarely, if ever, achieved such a utopian state. Not least this is because the 'public' in 'public space' is not a coherent unified group, but instead a fragmented society of different socio-economic (and, today, often cultural) groups, further divided by age and gender. Each part of this diverse society will inevitably relate to public space in different and complex ways."* (p.144)

Carmona (2010) worked on frequently encountered and controversial expressions when categorizing critics and space typology. As a result of this study, the views that the public spaces are claimed to be under-management are examined in the following 5 titles as follows (p.131):

"*Neglected space*": Public spaces which remain seedy and have neglected appearance since not being adopted and used.

"*Invaded space*": Public spaces which are dominated by vehicles and creating a competition between pedestrians.

"*Exclusionary space*": Public spaces discriminates people via disabling spaces in use values of feelings such as fear. These spaces do not contain facilitating design approaches for disabled people or elderly people not paying regard for universal design principles or people have negative feelings such as insecurity or being stranger to use these spaces since they look like to belong some particular groups.

"*Segregated space*": Exclusive spaces for wealthier groups of the society for being separated from the general people because some specific reason like security or being privileged.

"*Domestic, third and virtual space*": Public spaces acting like *suburban living* room which emerged due to the desire of people who have strong individual feelings as a consequences of developments of secularism as in definition of Sennett.

The concept of *Invaded Space* came into the study of Carmona from the description of Gehl and Gemzøe in New City Spaces. Carmona (2010) collecting the troubles of this topic under 4 headings, express his first description with Lefebvre's (1991) words on relationship between urban space and vehicle roads as "sliced up, degraded, and eventually destroyed by. . . the proliferation of fast roads" and then mentions Buchanan`s (1998) words to describe the second problem as in some places the vehicle usage is ahead of pedestrian use, streets are more suitable for the use of vehicles when

compared with the use of pedestrian and this transformation makes urban space lose its social function. The third troubled point indicates that the use of the vehicle make different locations perceived as one because their locations are connected quickly and that the in-between areas are excluded and deteriorated (Hajer & Reijndorp, 2001, cited in Carmona, 2010). In addition, face-to-face relations are prevented by the use of vehicles, building structures that meet each other on the same street segment are detached and the street loses a significant feature as nodality (Barlas, 2014). Finally, it is stated that some areas are shaped only for vehicle use, and are completely devoid of the existence of traditional public spaces by car parks or disconnected roads. These words summarize the situation clearly: *"Such cities are not intended for walking. Sidewalks have disappeared in the city centers as well as residential areas, and all the uses of the city have gradually been adapted to serve the motorist"* (Gehl & Gemzoe, 2001, cited in Carmona, 2010).

The concept of third places first took its place in the academic literature when Oldenburg first described it in his 1989 book The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons and the Other Hangouts at the Heart of a Community. According to Oldenburg, there are houses and third places after business. These semi-public spaces, such as cafes, bars, bookstores, offer an alternative escape point to the daily routines between home and work, and offer a sheltered place similar to the lives of people at home (Oldenburg, 1999). With the rapid development of technology, although public exchanges are generated through virtually, people still need to establish real relationships with the face. Therefore, third places are seen as;

"*. Neutral ground, where individuals can come and go as they please;*
. Highly inclusive, accessible and without formal criteria of membership;
. Low profile and taken for granted;
. Open during and outside of office hours;
. Characterized by a playful mood;
. Psychologically supportive and comfortable;

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. *Places of conversation, and therefore also of political debate.*" (Carmona, 2010) and often preferred as public spaces regardless of ownership.

The criticisms made with the view of over-management were summarized by Carmona (2010) as follows:

". *Privatized space: Allowing public space to be privatized, with knock-on impacts on political debate and social exclusion.*
. Consumption space: Failing to address the relentless commodification of public space and the dangers of the financial exclusion of less prosperous segments of society.
. Invented space: Condoning the spread of a placeless formulae-driven entertainment space.
. Scary space: Where crime, and—more often—fear of crime has been allowed to dominate perceptions of place, and where crime prevention strategies—public and private—impact on the freedom with which space is used and enjoyed." (pp. 134-141)

Today urban areas show a great variety and very few of them are private areas. Together with all the social dynamics that are developing day by day, urban space becomes more complex and multi-dimensional. On the other hand, the number of ambiguous places is also noteworthy.

In addition, face-to-face relations are prevented by the use of vehicles, structures that meet each other on the same street segment are detached and the street loses a significant feature-nodality (Barlas, 2014). Looking at the current dynamics, particularly under the influence of globalization and privatization policies, city-marketing and imaging programs and urban regeneration projects, the new landscape of post-industrial cities has witnessed the emergence of attractive and alluring public spaces (Boyer, 1993; Crilley, 1993; Hubbard, 1995; Madanipour, 2000; McInroy, 2000, cited in Ercan, 2007).

Although well-maintained and attractive spaces invite the user, their public qualities are questioned due to their selective and consumption based structure and they are exposed to most of the criticisms in terms of the above-mentioned over-managed perspective. Public space is a space of political and public expression throughout the ages and it has also had a commercial identity since the agoras in ancient Greece. In the public spaces created by the dynamics of the post-industry period, all other qualities that have been discussed with Habermas (1997) remain in a bit of a shade, but the commercial dimension is emphasized. Ercan (2007) supported her views on this issue with the views of Thompson and Madanipour as; *"Particularly nowadays, with their economic value generator role, public spaces are increasingly important to add value to speculative developments, both in terms of amenity and commerce (Thompson, 1998), and to market and regenerate localities (Madanipour, 2000)"* (p. 118)

Today, with the globalization, cities are now more recognizable than the countries and the visible face of the cities is the public spaces. Considering that public spaces represent cities (Mitchell, 2010) and considering that cities move to one in the half of prestige, it is understood that they should be tried to become more attractive as the day goes on. However, as mentioned earlier, the characteristics of public spaces that serve the public sphere are not related to urban image, but are those that allow the formation of the public. Madanipour (1999; 2000) claims that they have been recognized as important in terms of manufacturing new images to find a place in a competitive global market, thus, public spaces have become legitimate for local authorities, symbolizing their commitment and effectiveness in urban regeneration and city-marketing (cited in Ercan, 2007).

Suburban shopping malls have been one of the contemporary spaces which were used frequently by public and encouraged to be used with the first practice in 1950s. They were 'decentralized, self-referential and inward-oriented and designed to be accessible only by vehicle (Ercan, 2007). Subsequently, similar uses began to shift to the center

in order to revive the public spaces in the center where the frequency of use decreased, thus 4 new public spaces have emerged as city center shopping malls, corporate plaza, atria and off-the-ground networks (Punter, 1990; Carr et al., 1992; Boddy, 1993; Oc and Tiesdell, 1997, cited in Ercan, 2007). However, the publicity of these spaces is highly debatable because they are open to use of only some group of people, due to some reasons such as safety, and they are not accessible to all segments of society. This type of public space is also called quasi- public space because the economic, aesthetic and symbolic roles are emphasized in many roles of the public sphere, but the public qualities of the public spaces where all roles cannot be found in a balanced way remain weak. (Ercan, 2007)

Gruen (2006), who designed the first shopping mall to create social spaces where they could get together by moving away from environments such as traffic, boring working environments, abstracted residential areas, and examined the relationship between urban spaces and social life in cities, expressed his disappointment by saying *"My dreams were wasted and disfigured. Contractors are only in pursuit of profit."* (cited in Vural & Yücel, 2006). The post-industrial city has witnessed the emergence of quasi-public spaces (Ercan, 2007). Many methods such as good design, putting historic and cultural values forward in an attractive way, the placement of artistic elements makes quasi-public spaces that is selective on users and accessible weakly more inviting as they increase the value of traditional public spaces. However, since their publicity is questionable, it does not make any contribution to the sense of public sphere. If a public space is really public, it should be open to all segments of society. In his article called *The End of Public Space? People's Park, Definitions of the Public, and Democracy* Mitchell states that public space is space of opposition of visions such as one`s who prefer order and control and one`s who prefer free places of unmediated interaction. *"Only in public spaces can the homeless, for example, represent themselves as a legitimate part of 'the public and public space is the product of competing ideas about what constitutes that space-order and control or free, and perhaps dangerous, interaction-and who constitutes "the public."* (p.115).

On the other hand, there are situations that marginalized groups who feel self-excluded create their own publicity. It is also possible to see these uses as the city's natural response or the runaway area of the users to controlled structure of the city or scary places that Carmona`s description in the over-management criticisms mentioned above. These places, which set their own rules, can be seen and disappeared in the city because they are informal and La Varra (2000) called them Post-It City. He (2000) expresses his ideas in these words:

> *"In the city center or on the edges, at the heart of the nineteenth-century tissue or in the great external zones, they compose an infinite catalogue of informal spaces, with innumerable articulations: street vendors, veritable bars on wheels that bring together young people and prostitutes, policemen and bums, at night in Milan, specially equipped vans serving as discotheques in the streets of London suburbs, the vacant lots of Berlin described by Wenders, improvised raves bringing together thousands of party-goers together in the industrial wastelands of small and mid-sized cities in the heart of Europe, scattered, spontaneous shops on the streets and squares of Belgrade during the embargo, literally occupying the urban public space whose meaning and value they transfigure."* (p. 426)

It can also be understood from La Varra`s description that in every city, it is seen that when some parts of the public structure cannot find space for themselves, they create that space. In this context, the criticisms about over-management approaches that provide a more controlled structure do not meet the expectations of the public seem realistic. Today's public spaces need to take into account both approaches to create a balanced public life. Places to be adopted should be designed not causing situations such as creating neglected spaces or large areas of motor vehicles that do not serve a large part of society or dominate pedestrian roads. But in the meantime, the spaces that will adopted and created by using methods to be detected as routing rather than control should be preferred. If the spaces are adopted, they will be able to provide their

own control over public living spaces. As Jacobs (1961) said, the streets of the city should always be active and the inhabitants should be controlled by the employees.

2.3. Spatial Qualities of Urban Space

Urban spaces have many dimensions because they offer sample sets of living in many dimensions of daily life. When these dimensions and layers are examined, it is seen that the theoretical studies have different categorization of different researchers, but some categories naturally occur or cover each other. In the book called Public Spaces, Urban Dimensions Design by Carmona et al., it is mentioned that urban design has 6 dimensions that can be examined from different aspects such as morphological, perceptual, social, visual, functional and temporal (Carmona et all, 2003). Criticizing the view of *planners plan for use, not for people* Hoerning and others, while the physical / technical dimensions of the city are prioritized generally, the second dimension, which can be named as social / relational, has gained importance in the course of latest decades, and when the physical approach and social approach are successfully merged, a more holistic approach will be obtained. (Hoerning et al., 2005).

The image of The City which is shown as the main reference in many studies as preliminary work, is a touchstone. In his book which is shown as the main reference in many studies as preliminary work, Lynch (1960) conducted in-depth studies on items which environmental perception conditions depend on and how the selected spatial items are mapped in the mind. According to him, an image should have several qualities like being sufficient and true in a pragmatic sense, allowing the individual to operate within the environment to the extent if it has a value for orientation (Lynch, 1960). Lynch (1960) mentions that one of the vital points in the perception of space is spatial image of the city and some physical forms that are referring the spatial image of the city overlap in many individual`s mind such as nodes, paths, edges, districts and landmarks. These forms may have different meanings to users. To demonstrate with

Lynch`s examples, a road may be a path for the person driving a vehicle, and edge for the person walking as well as central space may perceived as a district for not a very big city, and a node if there is a city as a metropolitan considered (Lynch, 1960). Other issues that Lynch emphasizes over these five determinants are legibility and wayfinding. All of these concepts have been extensively talked and developed hitherto and enriched with other perspectives. On the other hand, from time to time, it is criticized for containing spatial features that were emphasized and some important details such as observer variation were not included in the structure of the concepts, and not considering it would be preferable for a city to have a fiction that arouses curiosity and surprise and mystery rather than being legible. Another point of criticism is that the subjects such as the meaning of spaces and affective dimension are not included in the conceptualization along with mental imagery (Carmona et all., 2003). Subsequently, studies on the perceptual dimension of urban space gained depth by investigating the symbolism of the space and the semantic dimension of the built environment or the possibility of different perceptions due to observer variation. However, Lynch's methods are always used in the analysis of the perception of space and constitute a reference point.

The perception of the urban space begins with a process about the sensory systems of people in order to gather environmental information first. According to Arnheim (2004) Schopenhauer mentions that reasoning has a feminine nature and can give after receiving. In Plato's famous cave allegory, he drew an analogy that there would be no thought in the mind without knowledge acquired by the senses. Therefore, the act of perception and thinking starts with the process of collecting information. In this process; Stimulants addressing the senses of hearing, smelling, touching and particularly seeing are perceived as a whole and are only selected individually by inhibition of other sensory organs (Carmona et al., 2003). Hall (1982) grouped the senses in two ways depending on the spatial distance while sensing the environment:

"1. The distance receptors—those concerned with examination of distant objects—the eyes, the ears, and the nose.

2. The immediate receptors—those used to examine the world close up— the world of touch, the sensations we receive from the skin, membranes, and muscles." (p.41)

According to Ittelson, the studies of environmental psychology have the concept of perception not only with the senses; cognition, affect, meaning and valuation. Therefore, the concept referred to as environmental perception contains more perspectives than traditional perception (Ittelson, 1978). In these studies, the concepts associated with environmental perception are sometimes contradictory and sometimes cover each other. One of these concepts in common is one of the `image` concept (Ittelson, 1978). According to Rapoport (1977), even if generated with the same environmental stimulus, the formation of images created by the effect of the filter of personal experiences, interpretation and fictionalization of these stimuli may differ. In this respect, Gibson states that primitive animals who do not develop elaborate perceptual organs experience the direction of gravity as humans, so that perception cannot be reduced to physical senses alone (Gibson, 1983). Perception has environmental and symbolic dimensions. While environmentalism is subject to the laws of physics and biology, symbolic relationships include only linguistic community characteristics that are specific to humans (Gibson, 1983). For this reason, perception not only describes a biological state but also refers to a socially learned situation. While sensations may be similar for everyone, how individuals filter, react to, organize and value those sensations differs (Carmona et al.,2003). Lynch (1960) also stated that space perception may vary depending on many variables; *"Since image development is a two-way process between observer and observed, it is possible to strengthen the image either by symbolic devices, by the retraining of the perceiver, or by reshaping one's surroundings."* (p. 11). Besides, information overload makes selecting or perceiving individual stimuli from the noise (Carmona et all., 2003) difficult and it

makes people feel loss of relatedness to the world and increase the need organizing references to integrate the mass of rapidly changing information of the world (Hall, 1982).

Studies on the perception of space are reflected in the principles of urban design. While various design sources are mentioned for design purposes, concepts such as continuity, closure, quality of urban space, walkability and sustainability are frequently encountered. One of the prominent and frequently analyzed ones among these concepts is the concept of legibility. Legibilty that has a special importance in city setting (Lynch, 1960), is directly related to imageability of the environment. As a feature of creating a powerful image in the minds of people, the imageability of physical objects is also called legibility or visibility. Mentioning imageability as *"that quality in a physical object which gives it a high probability of evoking a strong image in any given observer. It is shape, color or arrangement which facilitate making of vividly identified, powerfully structured, highly useful mental images of the environment. It might also be called legibility, or perhaps visibility in a heightened sense."* (p. 9) Lynch (1960) points out that a city that is organized in this way promotes the use of the senses of sight and hearing more carefully, easier and faster movement, and the participation of urban use. Kaplan and Kaplan explain Lynch`s terms as *"a space that is easy to understand and to remember. It is a well-structured space with distinctive elements, so that it is easy both to find one's way within the scene and to find one's way back to the starting point."* (Kaplan & Kaplan, 1989; cited in Herzog & Leverich, 2003:461). Besides, continuity, coherence and uniqueness is useful for identifying a place according to behavioristic psychology indications (Januchta-Szostak, 2010).

One of the most influential spatial factors for legibility is the high and structurally rare buildings that define the third dimension and which Lynch defines as landmark. (Koseoglu & Onder, 2010). Global landmarks, such as towers or mountain peaks, describe structures that do not disappear when moving within a large area, while local

landmarks appear in a smaller, narrower area (Steck & Mallot, 2000). Landmarks can be analyzed separately in various forms such as value-based (Santos-Delgado, 2005), and visual, cognitive and structural differences. On the other hand, with the definition of Moughtin (1995) indirectly refers to Lynch's definition, landmarks have acquired certain qualities as elements such as public art elements, monuments, sculptures and street furniture.

Two main categories are observed in the morphology area where the urban space is examined in terms of shape and form. The first is traditionally defined as the smaller and more related urban spaces, which define the streets and squares, while the modern form defines the forms that are large scales independently standing in plots and connected by highways. While morphology is being examined, some of the main objects examined in the city are land uses, building structures, plot patterns and street patterns. According to Conzen, building structures and land use are not very resillient in these elements, but although they are the most permanent urban elements, the structure of the plots can change more and more over time by merging or dividing (cited in Carmona et al, 2003).

The effect of the complexity of morphology on legibility is high. As the layout of the space is more complex, the imagination of the relation between the space and the individual decreases in the individual (Köseoglu & Önder, 2010). The layout of urban blocks and, between them, the public space/movement channels or 'public space network' creates street/cadastral pattern (Carmona et al., 2003) and the more complex a cadastral pattern, the more people find their way difficult. Also, the cadastral pattern is relative with the permeability concept which is a vital urban design quality. Permeability can be defined in the physical dimension as the excess and ease of passing through an environment, and the visibility of these routes indicates visual permeability. Traditional cadastral patterns are referred to as organic or deformed patterns and are spontaneously formed over time, under the influence of topography and pedestrian movement. In addition, traditional pattern contains smaller blocks that

providing alternative routes and has a fine urban grain so it has more permeable quality than modern pattern bigger blocks` coarse urban grain (Carmona et al., 2003). In the modern pattern a structure is emerged with the cadastral pattern transformed from streets which provides social relations as well as circulation to bigger roads where transportation corridors serve only circulation. Small block sizes are often advocated for reasons such as urban vitality, permeability, visual interest and legibility.

In the perception process, symbolic meanings of spaces also have an important place, so it can be said that a space, an object, has more than one meaning namely the first meaning and the symbolic meaning that can be attributed to ideas. According to the attributed meaning, a space may have a more significant secondary / symbolic (connotation) meaning than its primary meaning (denotation). Carmona and others mention that economic and commercial approaches are used to determine the meanings attributed to spaces (Carmona et al., 2003). Symbolic meanings of spaces and objects are created by social and cultural accumulations. While in some societies great importance is attributed to a specific space, in other societies other spaces are subject to the same importance and according to social dynamics, this situation may change over time.

One of the important concepts for the perception of the place is the perceived identity and sense of the place. People often adopt a space because of certain features of it or some of specific characteristics belong themselves. According to Relph, *"While the meanings of places are rooted in their physical setting and activities, they are not a property of them, but of 'human intentions and experiences.'"* (cited in Carmona et al., 2003:96) and adding a meaning to a space people convert it to a place. People develop a sense of belonging to places where they find meaning and they perceive that place personally. Personalization of the place express tastes and values (Carmona et al., 2003)

diversity
vitality
street life
people watching
cafe culture
pastimes
opening hours
attractors
transaction base
fine grain economy
events & local traditions

Activity

Form

Place

Image

scale
intensity
permeability
landmarks
stock
vertical grain
public realm
space to building ratios

symbolism & memory
imageability & legibility
pyschological access
receptivity
fear
sophistication

Figure 1 The Fundamental Aspects of Public Space (Adapted from: Montgomery, 2007:98)

An important dimension of spatial qualities is visual items and aesthetic preference. While examining the visual items, the order of these items and the forms of togetherness are perceived as a whole. For this reason, the relations established by all the parts perceived together gain meaning and importance. Although they are concrete objects that take up space in a concrete urban space and are visible, the visual appreciation of urban environments is directly related to perception and cognition as Carmona et al. mentioned. According to the Gestalt theorists, the aesthetic order arises from the group relationship of the parts that make up the whole, and it shows that under which conditions people perceive the items as a whole and in harmony. As shown in the Figure 2 below, the items are perceived as a whole by means of similarity, proximity, common region, continuity, closure, figure ground relationship among these items.

(i) *The principle of similarity*, which enables recognition of similar or identical elements amid others – repetition of forms or of common characteristics (e.g. window shapes).

(ii) *The principle of proximity*, which enables elements that are spatially closer together to be read as a group and to be distinguished from those that are further apart.

(iii) *The principle of common ground and common enclosure*, whereby an enclosure or a ground defines a field or group. Those elements within the field or ground are distinguished from what lies outside.

(iv) *The principle of orientation*, whereby elements are grouped through their common orientation, either through parallelism or convergence towards a void or solid.

(v) *The principle of closure*, which enables recognition of incomplete or partial elements as wholes.

(vi) *The principle of continuity*, which enables recognition of patterns that may not have been intended that way.

Figure 2 The Major Principles of Spatial Organizations (Source: Carmona et al., 2003:132)

The form of urban spaces can be read on the principles of gestalt with the above visual visualizations such as connectivity and enclosure, and how these form relationships affect space can be analyzed.

For example, the 19th century architecture Sitte, which emphasized the necessity of designing cities both in relation to political analysis and around aesthetic values, carried out analyzes on the form and width of public spaces (Sönmez, 2013). According to these analyzes, while the enclosure is an important feature of public spaces, especially in the form of public squares, the gaps left around the buildings

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remain weak according to the connectivity principle and prevent the connection to the area in which they are located.

Although the aesthetics of the city depends on the order among the parts that make it up, one of the elements that make a city space attractive as mentioned before is the mystery and complexity of the space. For this reason, a balance between order and complexity is supported by many according to the literature. In the design studies which are based on the principles of Gestalt, focal points are used at the points where the order is broken or an object is placed in order to prevent monotony. Balance between order and complexity is a need for spaces which are attractive in terms of visual qualities.

The basis of Cullen's townscape approach lies in the fact that the power of urban elements characteristics changes by creating a contrast as well as creating a harmony when they come together. This contrast dazzles the urban user from his familiar view, meaning a sudden jerk sensation as Cullen (1961) calls it. This feeling is evident through *"by the composition of the group and not by the individual building"* (Cullen,1961). Cullen (1961) illustrates this by: *"Suppose that we are just looking at the temple by itself, it would stand in front of us and all its qualities, size, color and intricacy, would be evident. But put the temple back amongst the small houses and immediately its size is made more real and **more obvious by the comparison** between two scales. Instead of being a big temple it **towers**."* (p. 10). Therefore, the juxtaposition of urban elements directly affects their perception based on the visual relationship between them. This relationship creates a situation that can manipulate the townscape, and the combination of elements like the ones that are used in art, as in an orchestra, turns into something other than the instruments alone. Likewise, Cullen (1961) has clearly stated this with the following sentences:

"The human mind reacts to a contrast, to the difference between things, when two pictures are in the mind at the same time, a vivid contrast is felt and the town becomes

*visible in a deeper sense. **It comes alive through drama of juxtaposition.** Unless this happens the town will slip past us featureless and inert." (p. 11)*

On the other hand, vision of the spaces changes accordingly the movement within it. Different spatial relationships are established depending on the time of presence or the time of passing through the space. Cullen, who examined the dynamics of spatial behaviors and spatial image-dependent changes in motion, produced the concept of serial vision in his book called *Townscape*, explores how movement in urban space can be experienced as a pictorial sequence and how serial parts of physical parts such as squares, intersections, floors and walls create *serial vision*. While he was walking along a particular route, he drew scenes that created a contrast `like nudging a man who is going to sleep in church` (Cullen, 1961), and tried to show how vision changed as he walked closer to objects and walked away. Therefore, it is possible to talk about a strong relationship between movement and vision. While walking in an urban environment, brain scenes are perceived in two levels, namely *existing view* and *emerging view*, so it is possible to talk about a strong relationship between movement and vision. This situation also creates the perception of here and there (Cullen, 1961).

Arnheim (2007) states that living things are very sensitive to image changes as a result of the evolutionary process. As the image changes, the observer understands very quickly that his or her circumstances also change and meanings such as an enemy coming closer, an opportunity escaping, a desire to be met, a sign to be followed have vital meanings in the evolutionary process (Arnheim, 2007). The organism, which adjusts vision to its own needs, naturally deals with changes rather than inactivity (Arnheim, 2007).

The knowledge of the space and the symbolic meanings it carries can affect the perception completely. Therefore, as in the symbolic sense carried by a throne, the meaning of an object cannot be perceived solely on the basis of its physical properties. The image of spaces that are heard or experienced in different ways changes in the minds of people. Barlas states that, it is possible to understand the meaning of the built

environment by understanding human nature (2014). Tuan (1977) tells a dialogue between, physicists Niels Bohr and Werner Heisenberg when they visited Kronberg Castle in Denmark:

"Isn't it strange how this castle changes as soon as one imagines that Hamlet lived here? As scientists we believe that a castle consists only of stones, and admire the way the architect put them together. The stones, the green roof with its patina, the wood carvings in the church, constitute the whole castle. None of this should be changed by the fact that Hamlet lived here, and yet it is changed completely." (p. 4)

As cited by Tuan (1977), people give symbolic meanings to places which change its perception. Moreover, it is possible to deduce about human being on their experiences on spaces. So that, spaces are able to tell the structure of its users.

2.4. Experiential Performance of Public Space

With the period in which urban planning works started triggered by the urban changes coming from the effects of the modern period, the necessity of consideration of interaction with people had emerged as a result of planning approaches considering economical, morphological, political effects. It has been experienced that modern planning approaches have lagged behind in maintaining human-city interaction by giving priority to vehicle traffic, supporting tendency to private area rather than promoting public use and separating land uses, having structures that do not consider human scale and eye level. Gehl expressed his opinion on this subject as saying *"If a team of planners was asked to radically reduce life between buildings, they could not find a more effective method than using modernistic planning principles."* (Gehl, 2010).

It is obvious that people living in the city, socializing, meeting each other in urban spaces, discussing their ideas, listening, performing various activities such as

recreational activities and social gatherings are among the most important parts of the city. As people shape cities, cities also shape people, therefore, the level of interaction between them and the excess of probabilities are important. The performance of urban space from the human dimension can be formulated in many ways such as sociological, psychological and political. Since studies to improve the quality of urban uses will improve the performance of the interaction between the two sides, there has been an increasing number of researches on providing quality urban spaces to people and these quality criteria. This part of the thesis focuses on the readings about what these quality measures are, the capacity of urban spaces to meet human needs, and the possibilities for being experienced, and how human-urban relations can be in this areas.

People use or shape their environment in line with their needs and as the needs are met new needs emerge. In order to meet the need for shelter, people who were protected from environmental threats and weather conditions in the cave by using their environment can produce very magnificent architectural methods and buildings surrounded by the latest technologies today. Abraham Maslow asserts that the motivation of people's movements is lost as the needs are met and nourished by new needs, so that the needs are internal and not external. In this respect, by showing the hierarchical order of needs with 'pyramid of hierarchy of needs', Maslow (1943) explains that ascend from lower steps of pyramid which show the most fundamental needs, the order of the priorities descends and it is not meaningful to try to meet the needs of an above without fulfilling the more vital needs of a lower step.
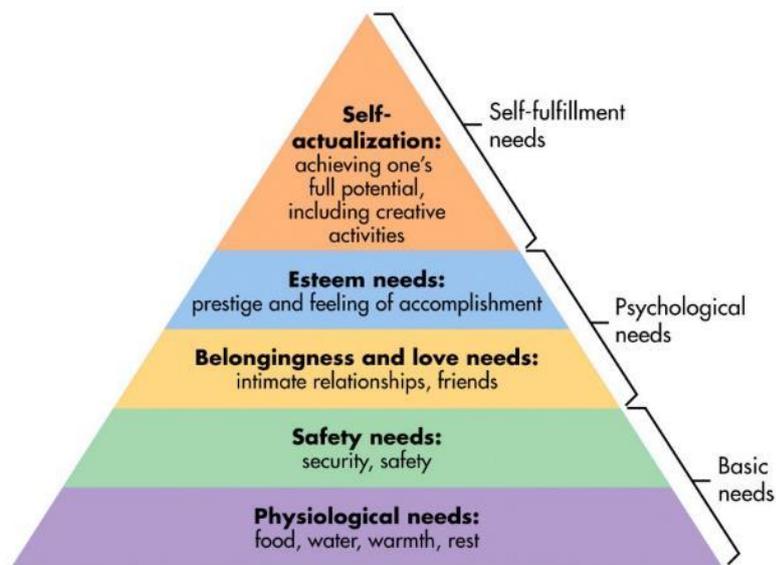
Figure 3 Maslow`s Hierarchy of Needs (URL-1)

In order to see the place of these needs in urban design, Lang used Maslow's diagram to relate this to the built environment and produced his own diagram which shows interrelated complexity of needs. According to the hierarchical pyramid diagram, especially the esteem needs and self-actualization needs appear to be related to social and urban space. People know themselves by looking at others and through their relationships with them, and as they know themselves a better understanding of the needs which Maslow defines as self-actualization needs may be possible as well as meeting them. The urban area shows our social status and symbolizes who we are (Lang, 2005).

According to Lang (2005), although being inner origin, needs are shaped according to culture, so the same urban patterns cannot have the same functionality in every space. On the other hand, even in places connected to the same cultural, people can turn to different activities due to their different features codes in order to meet the universal needs of Maslow. The activity patterns, from those of everyday life to the most obscure ceremonies, depend on our stage in life cycle, our gender, and our social roles, within specific cultural contexts (Lang, 2005).

The activities in which urban spaces meet the human needs in urban space are divided into three as Gehl categorized in his book *Life Between Buildings*, namely *necessary activities, optional activities and social activities*.

Necessary activities are more related to walking activities (Gehl, 2011). Because of the characteristics that includes not be at the space but passing through it while trying to reach some other space of the necessary activities such as going to work, school or shopping, the expectation of the physical conditions of the space is at minimum level and it is more connected with the transportation facilities that the space can provide. On the other hand, because they are always performed in some way regardless of the conditions of the space, the existence conditions of these activities are not lost according to the characteristics of the space, but the difficulty of experience increases. Gehl (2011) states that since these people have no choice but to perform these activities, these activities are more or less independent of the conditions of the place.

Optional activities are more discretionary activities when conditions are appropriate. Optional activities such as walking in beautiful weather, sitting on a bench in a green park and watching people around are much more dependent on the physical conditions of the place (Gehl, 2011) because, if the place does not offer enough inviting conditions, it is the activities that people may prefer not to do (Figure 4). There are options such as not having to have a picnic in rainy weather or getting fresh air in a place where there is a lot of heavy vehicle traffic and staying at home or going home quickly and indoors after necessary activities, so they are not obligatory.

Quality of the physical environment

	Poor	Good
Necessary activities	●	●
Optional activities	·	⬤
"Resultant" activities (Social activities)	•	●
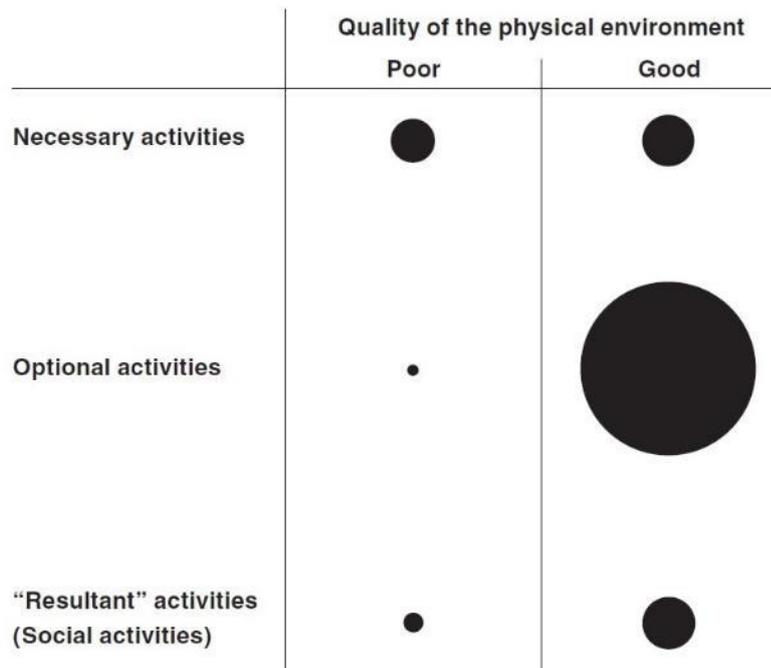
Figure 4 The Relationship Between Space Quality And Activity Type (Source: Gehl, 2011:11)

According to Gehl's definition, social activities are observed due to the presence of other people. Social activities such as greeting on the street, children playing in the park, mothers while looking after their children, coming together for social events, watching street artists and making comments can be shown as examples of social activities. Most widespread social activity is arising from the passive contact of people hearing others who do not know each other or communicate themselves directly (Gehl, 2011). Social activities are observed within people who are sharing the same space because of necessary and optional activities, so that both the other activities trigger the emergence of the social activities. Social activities that take place in the urban space are more intense in the vicinity of places such as work, school, which involve people of common interest and while it may be more superficial among people who have not met each other yet or experiencing themselves via seeing and hearing each other passively, but every kind of social activity is appreciated for reviving the city space.

On the other hand, social activities can be considered as necessary activities in terms of recognizing oneself and positioning them in society. Barlas (2014) states that people have developed various methods throughout history to confront their inner world, to recognize and complete their self, that is, they have tried to complete the half and integrate with themselves and he established the mirror metaphor for the reflections of our self that appeared and shaped in the presence of others:

> *"This mirror helps us verify our own existence. If there is no other thing to compare our own existence, how can we know that we exist… So the other two are twins that complement each other, not a dicatomy."*

People build their vital experiences on top of each other, and the basis of the structure of socialization lies in the potential of their relationships. These idea is summarized with Pink Floyd`s lyrics as *"Together we stand, divided we fall"*.

To increase the experience capacity of the urban space, observation studies are important due to how many pedestrians are walking and what they are doing while they are staying. To observe the uses diversity of the spaces, recording how many people, of which gender, singly or in pairs or groups, stood, sat or held conversations in each space, William Whyte concludes that some factors are motivating people while some does not. For example, while ledges, low walls or steps providing a place to sit, setting spikes on them preventing this use. Stating that Whyte`s work had been extended his base and applied in many cities by Projects for Public Spaces (PPS) Miles explain the process that advocating art within urban design to make changes visible, PPS uses methods such as using focus groups of fifteen to twenty people, including a facilitator and recorder, to express the needs of defined societies (Miles, 1997).

Like Gehl stating *"Spaces for walking, places for staying."* (p. 129), Tuan (1977) emphasizes that the rate of stay increases with the personalization of the space and emphasizes the people who walk as space users as *"Space is freedom, place is security; space is motion place is stop." (p. 3)*. The city is a kinesthetic experience as

it can be observed from Cullen`s Serial Vision concept and a very dense experience can be obtained when it is used as a direct medium with perceivable pace.

A fast-moving vehicle that reduces direct communication with its closeness has a reducing effect both for the person himself and for people outside. On the other hand, the use of bicycles with its clean means of transport and economical structure does not occupy the space of the automobile, as well as providing an experience for serial vision, where images flow at a calm pace, the city addresses the senses differently than on foot walking, and allows city users to experience quieter and cleaner air while experiencing the city.

In order to increase the urban experience and diversity, the urban space needs to have quality that meets the needs of the users. These quality parameters and the issue that *how public spaces will be sufficient* are comprehensively discussed and conceptualized by academic researchers, governmental and non-governmental organizations. In this respect, overlapping or intersecting parameters such as 'comfort, protection, pleasure, inclusiveness, diversity and vitality, image and likeability, access and connections, use and activities, comfort and image, socialization' or different perspectives like only functional features or only physical properties or the socio-morphological structure of the users of the space are seen in a big variety of research approaches. These concepts of quality are in direct relation to the urban experience as they provide different distances, different densities, different uses, different positions to people in relation to each other and the place.

Whyte (1980) referees on four key features that make a successful public space successful namely being accessible, being engaged in various activities, having a comfortable and good image and supporting social activities where people meet each other to provide more social interaction. Many theorists state that a successful city should give priority to user activities and experiences and the quality of the city can be measured by the users who use it.

According to Gehl, people's relationship with people in public places, seeing or hearing each other as active or passively emerges unpredictable, spontaneous, unplanned way providing *"Contact at a modest level, a possible starting point for contact at other levels, a possibility for maintaining already established contacts, a source of information about the social world outside, a source of inspiration, an offer of stimulating experience"* (p. 15). Therefore, public space is a space that offers very informative and unique information in human life. People prefer to spend time in their private areas because public areas with distant buildings and low pedestrian circulation do not offer much experience to people. The capacity of the public spaces, which are open to the priority use of pedestrians, defined by the close-to-close, observable buildings and invite different uses is high. The quality of space and the approaches produced in this regard have control to make a difference in making these relationships and experiences possible, improving or decreasing experience performance (Figure 5).

Figure 5 Sand Box in Rosalyn - A Changing Use and Experience in Public Space
(URL-2)

A space that has a low performance of being actively used can be transformed into spaces that are easier to experience by changing the opportunities and quality methods such as invitation method or access, image, socializing opportunities and activity opportunities. In this context, it is possible to create experiences and opportunities with various methods such as periodic festivals to personalize the space, urban

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regeneration projects, art practices in public spaces, placement of hard and soft landscape objects encouraging people to stay in the space, strengthening network connections.

Figure 6 Experiencing Urban Space, Manchester (URL-3)

In their work called *Public Spaces and Public Life Report for the City of Adelaide*, Gehl and Soholt (2002) introduced the quality of the public spaces is viewed from a pedestrian perspective. These criteria are described under the headings of *"a good city: 'walk to walk in and to stay for a while', 'for social and cultural exchanges', 'talking, watching and experiencing', 'a lively, diverse and safe city to move around'"*. These criteria have gathering quality in terms of the expectations of the people who use the urban space and each category can provide a wide range of activities.

Many details like arcade-style structures that stand responsively to weather conditions, the viability of eye-level ground floor use, the presence of benches that can be used for many reasons such as relaxing in fatigue or reading something or socializing with others, places that prevent interruption of the walking route, places that expand for

events that are experienced by standing and watching like public art activities, safety lights suitable for use in every hour of a day encourage the use of public space by walking or staying, watching and socializing. On the other hand, the activities and experiences of the city users grouped as everyday users, visitors, recreational visitors, visitors to events (Gehl & Soholt, 2002) are different. A user who comes to a space that offers rich visual experiences may be more likely to walk based activities, while the people in every day users group will focus more on staying & standing activities if they find the space quality in terms of comfort, safe and enjoyable.

With the design interventions, the possibilities offered to the users can be more diversified and it is obvious that the relationship between users and space can be strengthened in a wide spectrum. Many profession, such as practitioners, designers, governmental or non-governmental, have been working on this issue and since the idea of public sphere is based on the principles of access and equality, meeting needs of different user groups in terms of age, occupation, education, social role, lifestyle, mobility, and social class with diverse expectations and offering them a broad spectrum of experiences increases the vitality of public spaces.

CHAPTER 3

PUBLIC ART: AN OVERVIEW

3.1. Public Art in History

Every object exhibited in areas such as streets, roads, squares, parks, buildings and facades that are open to the public access, experience and even influence of the whole society is accepted as public art. Public art has a profound effect on the space and hence on every subject that is related to the space and sometimes determines the character of these relations. Since leaving the -White Cube-, which identifies areas such as museums and galleries, whose entrances are paid or limited to certain hours, art is also in a different relationship with the audience, who is a daily city user, and is involved in daily life.

Although the history of pulling out deliberately is not so far, art works have been found in all areas where people are sometimes as representative, sometimes as functionally public, throughout the ages. Until the modern era, magnificent works of Greece, Rome and also works of art of Middle Ages and fresco period produced by Christians did not stand as individual products but they represented communal values on public spaces that people gather for their common rituals (Hein, 1996). On the other hand, as Hein (1996) pointed out again: *"Modernism, with its glorification of the individual, has reversed that order, investing personhood with uniqueness and regarding the social as a derivative aggregate. Its representation of art, correspondingly, gives pride of place to that which is irreducibly personal."* (p. 1)

Since the beginning of the 20th century, the importance of art in public spaces has started to be understood and its contribution to fields such as urban renewal studies started to be defended by the 1980s (Hall & Robertson, 2001). Today, art emerges

around the spaces people live and spend time in a variety of such as natural parks, libraries, hospitals, streets, housing estates, public buildings, shopping centers in the form as small sculptures, big sculptures, murals, paintings, street furniture, buildings, tramways or buses, fountains, bridges and arches, communication towers, signaling systems, sports infrastructures are appeared in many forms such as often (Remesar, 2005). In addition, the mediums of it continues to increase in number with developing technology and it is not obligatory for art to be produced only in a visual way. Soundscapes, media (non) places such as the Internet, on television, as well as material spaces of inhabited landscapes (Sharp et al., 2005).

On the other hand, the parts that make up the concept are two controversial concepts such as art and public. After reviewing that public sphere and public space have different meanings for different groups at different times, it is useful to look at Gombrich's (1950) words about what art is:

> *"There really is no such thing as Art. There are only artists. Once these were men who took coloured earth and roughed out the forms of a bison on the wall of a cave; today they buy their paints, and design posters for the Underground; they did many things in between. There is no harm in calling all these activities art as long as we keep in mind that such a word may mean very different things in different times and places, and as long as we realize that Art with a capital A has no existence."* (p. 5).

From this point of view, it is realized that art is a means of communication that does not have to be defined according to the desires and glorifying the aesthetic jurisdictions that actually show great variation. As a contact between the past and the people of that time is possible with the cave paintings from the first ages to the present day, the presence of art in public spaces which is the field of communication, creates the potential to pull up all kinds of relations and communication since many people with different perspectives living in the same time period can communicate through art. On the other hand, as the public space is colonized with the compromising position

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of democratic debate and specialization included in the public sphere against space and conditions, power and technology systems and relations, it is observed that the subject of public art may cause openness for democratic intervention and transformation in the said surrogate (Aksoy, 2007).

Public art, on the one hand, invites people to think about urban spaces, public visibility and the dynamics of participation, while on the other hand, it forces them to question our ideas about what constitutes publicity. Therefore, public art projects, which have a say in contemporary public space problems, have an important role today.

Looking at the history of the relationship between public space and art, the first periods that were effective on establishing this relationship deliberately emerged as Dada movements at the beginning of the 20th century, which gained a place against the usual aesthetic perceptions and bourgeois values and subsequently the conceptual art that came with the 1960s and its arguments that art should come out of the museums and galleries. Although this tendency has taken its place in history as the period when art was moved to public spaces due to being a deliberate movement, it is known that the history of the relationship between art and space dates back to ancient times. Gombrich (1950) states that *"We do not know how art began any more than we know how language started."* (p. 19). It is possible to see works of art in ancient open spaces from the cave paintings which can be seen as an example in Lascaux (Figure 7), to Gyzeh Pyramids of the Egyptian culture that the school of Greek Masters (Gombrich, 1950), the wood carvings of the Maori Tribes and the Ziggurates in Mesopotamia. According to Gombrich (1950); the thing that changes about art works is not technique and skill, but the structure of thought and rules. The important thing is that art works are not the beauty according to our perception, but the effect they create during the periods.

Figure 7 The Cave in Lascaux / c. BC 15.000 – c. BC 10.000 (URL-4)

In this early period, the phenomenon of art, religion and natural events are intertwined. Art works that convey a lot of information as the ways of perceiving the nature, the events they experienced, the things they find sacred are made for certain functions. For example, images produced in primitive tribes protect people against spells and functional as shelter protecting them from rain (Gombrich, 1950) and the pyramids in Egypt serve as a step to ascend for the monarchs who are believed to be descended from the gods to arrive back to the gods after they die, and as a temple protecting their souls for believing in life after death.

When we look at the ancient Greek period, approximately in the 6th century B.C. when first stone temples began to be built, as a revolutionary development in the art of stone sculptures began to be made. The most important distinction, however, is that although they were inspired by previous Egyptian examples which is based on pre-prepared information; stopping to follow old recipes, artists decided to look with their own eyes, and producing sculpture was no longer in the same way (Gombrich, 1950). Despite these revolutionary developments, it is stated that the art of painting, which can be

followed through vases, is more popular than sculpture. The illustration of vases has become an important industry in Athens (Gombrich, 1950). Greek art reached its culmination with the doric temples they built with great glory whilst they rebuilt their destroyed city as a result of the wars between the Persians in 480 BC. Parthenon (Figure 8) is shown as the most famous of these. The temples protecting the statues of the gods were regarded as the pride of the cities and were built in the Acropolis, the highest points of the cities.

Figure 8 A Doric Temple: Parthenon about 450 B.C. (URL-5)

When it came to Roman times, the agoras in ancient Greece were transformed into forums hosting commercial and social life, and the magnificent baths and theaters that came to the fore with their arched structures began to emerge. Assuming the city was established by the will of the god and began to be perceived as sacred, the city's own rituals emerged. Examples of architecture such as the Colosseum (Figure 9), where demonstrations such as gladiator battles emphasizing the power of the Caesars, and giant domed structures such as the Pantheon are the works of this period. Portrait statues symbolizing the power of the ruler can also be seen in the important centers of the city.

Figure 9 Colosseum built about A.D. 80 (RL-6)

In 313 AD, when Emperor Constantine legitimized the Christian Church as a power within the state, the Church changed its attitude and began to find art useful as a tool to emphasize its grandeur (Gombrich, 1950). Leaving the former small and unassuming structures, the churches were built according to the model of large gathering halls, which means as the king hall more or less and was called the basilica in the classical period, which gave too much importance to the decorations (Gombrich, 1950). The most prominent works of art in this period, which exalt the religious structures, were mosaic works in which religious figures were used. In this period, the art type to promote religion was quite limited by the rules of the period. By virtue of the support of Pope Gregorius Magnus, who emphasized the importance of painting in order to educate illiterate people, the art of painting was developed and led to the art of mosaic in a short time (Gombrich, 1950). In this way, artworks such as the famous The Miracle of the Loaves and Fishes taken from Ravenna -capital of Italy's eastern coast and an important port city- are produced around 5th century AD.

In the geographies where religion of Islam is influential, restrictions and prohibitions of images are encountered as in Christianity. Eastern artists, who could not describe people, used their imagination to develop form and motifs (Gombrich, 1950). With

this effect on arts such as eastern carpets, the decoration of written texts a transition showed itself from real world objects to the dream world of lines and colors. As in other religions, Buddhism influenced the art of China and showed itself in his sculptures and paintings.

After centuries with war, one of the most prominent in Medieval Europe is the architectural art of magnificent churches that show unbelievable differences from the primitive and humble places where people live (Gombrich, 1950). Although not completely differentiated from the forms of the first churches and basilicas, these structures were enriched with many additions and sculptures in the structure, and as centuries went by, the Gothic style which can be seen as Notre-Dame Cathedral transformed into more glorious and elegant cathedrals rising to the sky. These cathedrals, which are the landmark of the city, are the most important buildings giving their character to the medieval squares.

In the 15th century which brought a major change in the history of art, the gothic style began to disappear. The golden age of public art products produced with the support of churches and feudal lords is considered the Italian Renaissance. Public art has been quite rich in the period of renaissance accepted as the age of art with on the one hand artists like Leonardo da Vinci, Michelangelo specialized in multiple subjects and artworks like Mona Lisa, The Creation of Adam, on the other hand structures still maintaining their reputation and popularity today like monumental structures adorned with religious figures, sculptures, pools and gardens. The reflection of this period to the public space can also be seen in the famous Versaille Palace, which differs in its geometric form.

The 18th century, in which the great fractures like the French Revolution that started a period, took place, refers to the time period in which publicity and public spaces began to emerge as Habermas described. With the weakening influences of religion, which has guided art for centuries, public art elements became to be more related to the forms of governance. The Nelson Column at Trafalgar Square in London and the

Arc de Triomphe in Paris can be shown as examples of this period. Romanticism, one of the most radical fractures in the history of art from the end of the 18th century, shapes the way of modernism and surrealism as well as shaping avant-garde formations.

As a matter of fact, the twentieth century was the scene of a fight between three world views: a rational, modernist conception rising above the eighteenth century, a philosophy of liberation and spontaneity through irrationality (dada, surrealism, situationalism); both opposed authoritarian or utilitarian forces who wanted to shape human relations in a certain way and enslave individuals (Bourriaud, 2005). By the first half of the 20th century, the effects of the great events made tremendous impact all over the world, and this was reflected in the art approaches. First of all, with the Dada movement started by avant-garde artists positioned against the imperialism and revolutionaries in Zurich, which is in the position of a place of refugees who escaped from the first world war, there is a great break with the stage shows, manifestos and political discourses, and a structuring against the usual aesthetic jurisdictions and the values of the bourgeoisie with the advocacy of the Dadaists started. On the other hand, the changing power balances following the battles and the statues of the leaders who want to strengthen their power with regimes and structures such as the monuments of victory are began to be exhibited in public spaces. Afterwards, featured artists who exposed social problems and radical obstacles in the process of democratization in the 1960s with their critique of radical institutions argue that the museums or galleries no longer completely represents the public space, and that art should now be moved out of "the white box" (Sezgin & Boynik, 2007). Lacy (1994) cites Kaprow`s words:

> *"The artists "appropriated the real environment and not the studio, garbage and not fine paints and marble. They incorporated technologies that hadn't been used in art. They incorporated behavior, the weather, ecology, and political issues. In short, the dialogue moved from knowing*

more and more about what art was to wondering about what life was, the
meaning of life." (p. 25).

Emphasizing the importance of communication, the artists needed to question instability of time and space, arrangements that framing arts and being integrated with the city such as exhibitions, museums and memorials opposite of collectivization and globalization of perception and they relate conceptions of public art which assumed to provide adopting cultural differences and make people from different groups such as migrants, minorities, refugees to make a sound and expressing their wills freely. Art also transformed into a medium of oppression and began to give priority to social expression.

3.2. Contemporary Approaches on Public Art on Public Space

The social awareness that has been observed all over the world with the effect of the great events experienced in the second half of the 20th century has also led to great fractures in the approach to art. and the creation of a public space to be established, many movements and disciplines have entered into a formation that puts public interactions in the foreground and emphasizes the right of everyone. In order to create a public space to be established, containing publicity that cannot be explained only as public access with its social or political meaning all democratic qualities (Hein, 1996), many movements and disciplines have entered into a formation that puts public interactions in the foreground and emphasizes everyone's right to speak. Phillips (1996) states that, "*In spite of the many signs of retreat and withdrawal, most people remain in need of and even desirous of an invigorated, active idea of public. But what the contemporary polis will be is inconclusive.*" (cited by Lacy, 1996:20). As Phillips (1996) points out, although public spaces created by increased consumption under the influence of neoliberal policies have increased the tendency of individualized and isolated people to special areas, the need for public spaces, a recall to the interaction between people and an active public life exists. On the other hand, the galleries and

halls where art is exhibited, bought and sold lead to the acceptance of art productions as unique and in supreme status. At this point, the resulting work of art has both artistic and economic value and is at risk of being reduced to an exchangeable commodity. Starting with such reasons and adding the effects of approaches like city beautiful movement, the public art that coming out of the spaces like the galleries first started to be shaped by the relevant analyzes and discussions and took its place in the public space in the process of a rise in public and private sector commissions, an expansion of arts policy and administrative structures and an increasing integration of artists into the urban design (Hall & Smith, 2005). Questioning, criticizing the cultural values that commodifying arts, reacting to the commercialization of art in a holistic discourse, street artworks also assume an ethical responsibility.

In the history of modern public art that has been rising since the late 1960s, there are three distinct paradigms that can be called art-in public spaces, art as public spaces and art in the public interest (Kwon, 2002). Firstly, considering the art in public space phenomenon, modernist abstract sculptures which are placed in the open space like larger versions of their samples in galleries and museums are subject to criticism since they do not have much public features other than being publicly accessible.

This first paradigm, with an emphasis on improving the environment, has been subjected to criticisms that its publicity is also questioned as being in the logic that is an extension of museums and the expression of individual artists or sponsors rather than being part of public expression, being commemorating the powers and riches of dominant class, relationship with the sponsorship of private corporates (Kwon, 2002). For art as public space, Worth gives examples of Sagra da Familia or Parc Guell, saying that it is possible for all components to come together to create magic in the built environment. According to her, public spaces, which contain cultural richness and affect awareness, can conform to art formulas and can be an artwork themselves (Worth, 2003).

Although the beginning of site-specific approach in mainstream public art which is sponsored or administrated by governmental agencies is coinciding with the inception of the Art-in-Architecture Program of the General Services Administration (GSA) in 1963, the Art-in-Public-Places Program of the National Endowment for the Arts (NEA) in 1967, and numerous local and state Percent for Art programs throughout the 1960s, Kwon states that in 1974, a concern to promote site specific approaches to public art was first registered within the guidelines of these organizations, in particular the NEA (Kwon, 2002). Becoming integrated with the site, a work that would seem to emerge so naturally from a particular place, whose meaning is so specifically linked to it, that it could not be imagined belonging anywhere else is produced (Kwon, 2002). Rather than the works where the individuality of the artist is emphasized with its independent stand from the space, making site-specific works increases the publicity of the artworks produced, enhances the space in which it is located and adds a use value that meets the physical needs of the people from time to time. On the other hand, when the site specificity relationship is intended to be produced independently from the community and only in consideration of the physical and aesthetic conditions of the space, there is a risk that it will not be accepted in the space. Therefore, it is seen that their community-based realizations are more acceptable in terms of social acceptances.

In her book *Mapping the Terrain: New Genre Public Art* which she complied important articles on the subject, Lacy mentions the difference of the definition of new genre public art from traditional public art is *engagement* and describes new genre public art as the artist collaborates with other discipline and aims to raise awareness for its audience and sometimes involve them. Specifically, as different from approaches like painting, sculpture etc. the concept of new genre public art is produced in a new fiction of form and content such as installations, performances, conceptual art, mixed media art (1996) and is intended to be developed with methods such as audience, social strategy, and effectiveness. As mentioning 'Public art isn't a hero on a horse anymore', Raven tells art in public interests enhances the opportunities of

providing a review of the relationship of art and public. New genre public artworks have common characteristics with public art like concerning public issues and giving priority to processes rather than objects. (Raven 1989, cited by Miles, 1997). With the inclusion of the public, the scope of art begins to appeal to a wider audience. The gap between the words public and art itself points to a relationship which are transforming into art between the artist and the viewer (Lacy, 1996). Miles, states for the new genre public art that Lacy described *"they are rooted in the happenings of the 1960s but also informed by more recent discourses of Marxism, feminism and ecology"* (Miles, 1997:99).

Another point where the new genre public art distinguishes and gains importance is the contribution to social criticism, mediating for topics that society wants to make a sound such as homelessness, rain forests or domestic violence and creating imaginative spaces that create relationships within society by refusing to be commodity instead of filling the museums, but without being part of the power and money relations but opposing it (Miles, 1997). Stating that public art, which focuses on bureaucratic and structural dialogs, has lost the power of social integration on people, Lacy explains how the potential of art in the product/process-oriented approach of people needs to be understood:

> *"Whether it operates as symbolic gesture or concrete action, new genre public art must be evaluated in a multifaceted way to account for its impact not only on action but on consciousness, not only on others but on the artists themselves, and not only on other artists' practices but on the definition of art. Central to this evaluation is a redefinition that may well challenge the nature of art as we know it, art not primarily as a product but as a process of value finding, a set of philosophies, an ethical action, and an aspect of a larger socio cultural agenda."* (p. 46)

In the same way, Bourriaud expresses the idea that art is the relationship established with the audience with *the relational aesthetic* concept which became subject to many

discussions. According to Bourriaud, the art of the 1990s refers to the world of human interactions and their social context, rather than the confirmation of an independent and specific symbolic space (Bourriaud, 2005). Contrary to the one-to-one relationship between the work of art and the audience, relational art not only addresses the audience as a collective social entity, but also gives them the means to create a community, no matter how temporary or utopian it is (Bishop, 2007). In other words, relational art tries to create intersubjective (real or potential) encounters in which meaning is put forward collectively rather than in the specialized space of individual consumption (Bishop, 2007).

When Lefebvre (1991) thinks of Heidegger`s words "Rose doesn't know it's a rose.", he says that nature is not aware of the beauty of its works, but artworks created by human hands are not produced only for art and aesthetics judgement for the sake of their beauty and he expresses these sentences as follows:

> *"All the same, it has none of the intentional character of an 'art object'. For many people, to describe something as a work of art is simply the highest praise imaginable. And yet, what a distance there is between a work of nature and art's intentionality! What exactly were the great cathedrals? The answer is that they were political acts. The ancient function of statues was to immortalize the dead so that they would not harm the living. Fabrics or vases served a purpose."* (p. 74)

As Lefebvre pointed out, beyond aesthetic jurisdictions, art has always had triggers such as history, political acts or functional extensions. Public art, which is used as a powerful tool for the dissemination and adoption of political power and ideology to society, uses two opposing concepts, 'aesthetics' and 'violence' together (Ercan, 2007). Mitchell (1990), in his article *The Violence of Public Art,* questions the violence and monuments saying that many memorials, monuments, triumphal arches, obelisks, columns, and statues refer to a past of conquest:

"From Ozymandias to Caesar to Napoleon to Hitler, public art has served as a kind of monumentalizing of violence, and never more powerfully than when it presents the conqueror as a man of peace, imposing Napoleonic code or a pax Romana on the world." (p. 886)

Public art sometimes reflects as the power of the authority, reinforces new established regimes or embodies the statements against the power, and sometimes becomes the voice of society against power. After the regime change, instead of statues representing the old regime that Lenin demolished, workers' statues describing the new system, or the victory monuments structured immediately after the newly established regime in Turkey and the flourishing wall paintings reflecting the revolutionary process in the 1920s and 1930s while the uprisings experienced in Mexico clearly concretize this situation.

By means of public art built and directed by the authorities, the new regime is being confirmed and the construction of cultural identity is ensured by infusing people's daily life via public art. On the other hand, the tradition of wall paintings / writings was continued in the following years by producing public narratives in many countries. Graffiti emerged as a result of the hiphop culture which protested against social issues in America, emerged as opposing art actions.

Figure 10 Diego Rivera's Man At The Crossroads / 1934 Mexico City (URL-7)

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As the dynamics such as technology, secularization and economic reconstruction change, the practices reflected in art also differ (Hein, 1996). As a result of the conservative policies of the 1980s, many issues as the problematized racial discrimination and violence, the suppression of women's rights, LGBTI individuals impulsive and humiliating expressions and attacks, health and environmental problems such as AIDS and global warming has shaped via public expression in public places and the concept of new genre public art concept emerged with its active audiences.

According to Hein, the ways of an object is being accepted as public art are complex and sometimes unrelated with sitting in a public space, public ownership, public representation or public interests but needs them all. For example, on the one hand, although publicly funded and exhibited in the public space that is made possible by public means, Richard Serra`s Tilted Arc statue found in the Federal Plaza was not accepted by the public and the court decided to remove the artwork, on the other hand public artworks which are impermanent and discontinuous or unheroically and unspectacular can be defined as public art. In the same way, three public sculptures of John Ahearn in South Bronx, with the symbolic value of the neighborhood's social structure and stories could only remain for 5 days on the pedestals they were placed in and removed as a result of some protests by some residents ve city officials who find the sculptures inappropriate (Kwon, 1997).

Figure 11 Richard Serra`s Tilted Arc (URL-8)

Public art audience is a part of the work of art not as a passive onlooker but as participant and the existence of public art depends on the meaning given by the audience (Hein, 1996). Audiences can remain in an informed position rather than an advised position (Selwood, 1994). Selwood (1994), in her article she wrote as a result of her research in order to analyze whether public art works have achieved their aims, explains that the intended relationship between public art and its audiences can be failed because of a passive role remains for the audience between their relationship. For this reason, it can be said that the burgeoning public art creates a new audience.

When we look at the relationship between people in today's multi-cultural societies, the potential of art to communicate with public expressions in public spaces stands at an important point. Public art can mean different things for people who have different views from different cultures and who try to own the public space against the powers that implement the policy of separation and separation. Casanovas states that, in different cultures and periods public art has deep historical roots and traditions (Casanovas, 2005). While some perceive the Italian Renaissance sculptures or Michelangelo's frescoes as public art, another group that have a dıfferent background

may remınd the Murals of Los Tres Grandes as the Mexican wall paintings and the famous three producers or the ritual sand paintings and totems of Native peoples (Baca, 1996).

Lippard, who set out with "What would it be like, an art produced by the imagination and responses of its viewers or users? How can art activate local activities and local values?" questions in her article on the approaches of the relationship between public artists and communities in places where many cultural groups live, expressed that public artists can interact with the public, by combining their energies, with the unifying power of art to make social expressions visible, so it is beneficial for the public to welcome artists from the community. According to her, society is become possible by not understanding everything about everyone and solve all differences, but accepting these differences and find out how to cooperate with empathy within differences, rejecting the concepts that neutralize differences (Lippard, 1996). Worth mentions that costs of unresolved conflicts cannot be measured, negotiation with the other group about their different concerns is needed for public art to be socially inclusive, negotiation with the other group says they needed different problem (Worth, 2003).

3.3. Contributions of Public Art to the Urban Life

Public art exists in a direct relationship with space it is standing, features of the space and the users of that space, therefore they affect each other with the entities in contact. Public space has long been a space where people have communicated with each other, engaged in economic relations, explored being a society, and it is nested with the concept of public sphere as discussed in previous chapters. For this reason, public art, in which the public space forms the frame, is involved in all the relationships that the space affects and creates its own effect. A public art exists in a way that will benefit the common interests of society and is in a position to reflect the demands of society.

Porch states that public art is changed by the demands of the environment and the shared meanings are important for this position of art (Porch, 2000). It can also be understood from this statement that public art is influenced by the demands of the people around it and shared different meanings create importance.

These effects have been observed and debated since the 1970s, and in general the judgment has been positive in many ways. There is no doubt that public art also benefits the individual artist or the intermediaries, but one condition of the publicity of art depends on the benefit of the common interests of the society rather than dependent on individual or private sectors (Ercan, 2013). For this reason, the contributions to be examined are selected from those with public qualifications. As long as the multidimensional benefits of art serve the individual, society and cultures in a certain balance, the qualities of publicity increase and enrich; thus, art can serve the holistic benefit of the public (Ercan, 2013). Public art is able to be a tool for a number of strategic priorities of local authorities concerning the quality of the built environment, public access and awareness of visual arts, the need to stimulate economic regeneration and to develop positive identities for particular areas and to foster civic pride (Hall & Robertson, 2001). These benefits can be seen in many ways as to commemorate, to improve the visual landscape, to help economic regeneration through tourism and investment, to help artistic and cultural regeneration, to identify a community, to help people to manage public space, to answer to a more general policy on quality of life (Remesar, 2005). Selwood (1994) summarizes the benefits of public art in her article *The Benefits of Public Art*:

"•Contributing to local distinctiveness;
• Attracting companies and investment;
• Having a role in cultural tourism;
• Adding to land values;
• Creating employment;
• Increasing the use of open spaces;

• Reducing wear and tear on buildings and lowering levels of vandalism." (p. 38)

Similarly, Miles (1997) summarizes the benefits listed for public art in the Arts Council 1991 Percent for Art: a review report as:

"•To make a place more interesting and attractive.
•To make contemporary arts and crafts more accessible to the public.
•To highlight the identity of different parts of a building or community.
•To increase a city's/county's/or company's investment in the arts.
•To improve the conditions for economic regeneration by creating a richer visual environment.
•To create employment for artists, craftspeople, fabricators, suppliers and manufacturers of materials, and transporters.
•To encourage closer links between artists and craftspeople and the professions that shape our environment: architecture, landscaping, engineering and design." (p. 66)

When the benefits of public art on space are examined, there are many spatial benefits such as building landmarks in cities, influencing the image and identity of cities, strengthening the sense of place, increasing the aesthetic and visual values of the city, and enriching the space in which it is located. According to Brandao (2003), the integration of aesthetic objects or activities into the public space adds meaning to the space and it is always a responsibility to establish the relationship between artistic creativity and public space. Physical and aesthetic objects influence the identity of the public space (McCarthy, 2006) and carry symbolic meanings by conveying clues about the history or identity of the city (Hall & Smith, 2005). It provides desires, ideas and facts come together to create more effective public spaces by more people (Worth, 2003). For this reason, both with the physical integrity of the space and the aesthetic structure of artistic production, public art objects turn into one of the physical parts that make up the identity of the city space. While public art contributes to the aesthetic qualities of urban spaces by offering visual appeal, on the other hand, by public art,

authorities can demonstrate their voluntary stance on solving social and environmental issues (Sharp et al., 2005).

McCharty (2006) mentions that the relationship between aesthetic quality and identity of space has two dimensions by referring Leach (2002), firstly architectural objects such as iconic structures creating objectivized cultural capital and secondly intentions to mobilize aesthetic and cultural accumulations of the branded investment approaches in line with their economic interests regarding the relationships established with visitors describe the relationship between aesthetic and identity of city. Public art, together with other elements of space, primarily creates a visual harmony and effect on people (Worth, 2003). While Carmona et al., describe the conditions in which public aesthetics depend offer five attributes referring Nasar (Carmona et al., 2010), of which upkeep / civilities and historical significance / content conditions are closely related to public art objects. The visual-aesthetic character of the urban environment consists of the spatial (volumetric) and visual characteristics of the environment and their relationship. In addition, the main objectives of institutions such as the Art-in-Architecture Program of the GSA, the Art-in-Places Program of the NEA, and the Percent for Art programs at local and state levels are to enhance aesthetic concerns and to enhance the urban environment (Kwon, 2002).

By addressing the eye, the space perceived as beautiful and differentiated by other emotions triggered by art differs from the other spaces for the users and thus the sense of place emerges. Miles (2003) quotes from Marcusse (1978) in his article *Public Spheres* as follows, *"... a work of art can be called revolutionary if, by virtue of the aesthetic transformation, it represents, in the exemplary fate of individuals, the prevailing un freedom and the rebelling forces, thus breaking through the mystified (and petrified) social reality, and opening the horizon of change (liberation)."* (p. 169).

Today, due to the influence of neoliberal policies, the similarity of spaces has increased, so the users of the space have difficulty in establishing a connection with

the space and perceiving the space personally. A work of art that arouses emotions, revives thoughts and attracts attention, allows people to relate to space and define that space (Hall & Robertson, 2001). This relationship can be achieved by the physical features and aesthetic conditions or contents of the artwork and the story it tells. McCarthy, as a result of the case examined, local recognition of public art is high and it strengthens sense of place with the popularity amongst residents, businesses, artists, councilors, council officers and the general public (McCarthy, 2006). Public art, on the other hand, can increase the visibility of the space by producing 'cover shot' images in local, national or international media (Hall & Robertson, 2001).

When integrated with the environment, public art plays an important role that strengthens local identity and creates a totality with other elements that create the space with its physical properties (McCharty, 2006). As explained by the Gestalt principles, environmental stimuli included in the forms perceived throughout the whole address people's perceptions and become readable patterns. The landmarks, which are one of the features that enable the legibility of the space and enable visualization in mind described by Lynch differ formally and semantically from the other parts of the space, for this reason, the works of art in public spaces conform to the definition of landmark described by Lynch, thus they create focal points, meeting places and add centrality to the space. Public art elements improve the legibility of cities taking roles of landmarks, signpost or gateways and makes them easy to detect (Porch, 2000; McCarthy, 2006). In addition, works that tell different things with abstract expression style of art give symbolic value to public spaces. The art considering special features of the space, can tell local histories and cultural contents or unknown stories of the that space and present a collective self-image (Kwon, 2002; Porch, 2000; McCarthy, 2006). When the space is combined with art, the concepts that are explained to the people gain diversity and awaken different sensations in the people and the space starts to carry the characteristics of the genuis loci. History becomes a keystone to build the present and the future in the artist`s hand (Sharp et al., 2005). In this way, both local identity of the place and sense of place are provided.

On the other hand, the places that improve the quality of life develop in the category of spaces for people as in Gehl`s emphasis.

The public sphere defines an area in which public opinion and experience are produced, where there is a freedom of expression of the society constituting the public and open to the access and influence of all people of different groups. Everything in the public sphere is subject to public negotiation and everyone has the right to speak. Public art in the public sphere is a tool that creates a public sphere because it is a formation that creates the right to speak, accept, oppose and use. It has informative, thought-provoking structure on contradicting ideas or new concepts on society, and reveals the characteristics of society, so they are in mutual interaction and their public quality is quite high. In and after 1968 when social dynamics changed and transformed rapidly, many different political practices clashed and society took an active role, burgeoning public art has emerged as conceptualization of New Genre Public Art by taking on many roles such as drawing attention to social events and promoting the participation of the people in public space.

The spaces which has a visible local identity with the influence of public art is seen as a source of pride for the residents, and therefore humanization on space is provided because of adopted spaces are more well-kept and safe (Selwood, 1994). According to the observations of Hall and Smith (2005), there are social effects among the benefits of public space such as strengthening the sense of community in disadvantaged neighborhoods, being a means for public culture and social relations and thus reducing the fear of public space by increasing the security of the space and serving as the first step in the ladder towards their full participation in society for alienated people (Hall & Smith, 2005). Therefore, public art reduce social exclusion is concluded. Moreover, it has a structure that adapts to cultural diversity and encourages the integration of marginalized groups into the society by including them in the production process (Hall & Smith, 2005).

Another point that needs to be mentioned here is the interactive participation of social groups that use public space as an audience to increase social inclusion. Artist's position differs in public space by means of public art and the artist transforms from a single authority in collaboration with politics/ the power in the name of art to be made on public space to a creator nested with the public. Kwon asserts the role of the artist in public art as follows: "The prior goal of integration and harmony in terms of unified urban design is reorganized around the performer capacity of the artist to become one with the community." (Kwon, 2002). The public art that promotes and announces social issues with its attention-grabbing feature contributes to social awareness. Public art is not an independent aesthetic input but rather a means of reproduction of the society (Selwood, 1994). The following expression in the Arts Council report is in a descriptive position of the social aspect for Miles; *"Arts activities provide a community with a focus and increase its sense of identity…an increased awareness of the community's needs, a determination to achieve change"* (cited by Miles 1997:65).

Art has features on individuals such as improving thought, taking part in the formation of personality by showing different ways of expressing and developing the structure of thought, awareness of self and society as constructed with the articulation of the self and society as other, and the accessibility of people increases in public space. In this way, individuals who have been exposed to these effects have contributed to the society of many factors. Hall and Robertson asserts that community awareness is managed and social connections can be renewed by public art (Hall & Robertson, 1991). Lefebvre (1991) says that the space as product and producer is the basis of economic and social relations. In this context, the space that produces relations through public art and also is produced by being experienced by the users of the space gains importance. On the other hand, space is not dominant in this production process, but it uses the unifying power of practice by controlling the direction of the practices (Lefebvre, 1991). Naturally, the practical production power of space and the capacity

of producing relations of art are transformed into a distinctive synthesis in the social fabric.

Public art is influenced by society as well as influencing it, which strengthens its public character. Richard Serra`s sculpture *The Tilted Arc* in the Federal Plaza was not accepted by the public, so it was decided to be abolished after the court process. On the other hand, in non-government funded examples contrary to Serra's work, the process of public speaking on the work can be much faster. The graffities or murals, which began to appear in the late 1960s, which were made to defend the rights of the marginally known segments of the society or to make their voices heard, could be closed down in a day from time to time due to their content and artists knowingly produce their artworks.

On the contrary, sometimes these works express a common meaning of society and the artist can be popularized around the world. For example, the street artist, who has produced stencil works under the pseudonym Banksy, has gained international fame for his anti-war, environmentalist and critical messages that he has made since 2000 in various parts of the world, especially in Bristol, England, where he has lived (Figure 12).

Figure 12 Banksy`s Works Including Social Messages (left:URL-9, right: URL-10)

JR, who also has a world-wide fame and has works around the world from Paris to the Middle East, from Brazil to Hong Kong, produces awareness-raising studies according to the social character of the area he works in the streets he define as the largest gallery in the world (Figure 13). McCarthy states that participation in the arts activity creates social cohesion and this reflects as the quality of life as a consequence of a more sustainable environment and a reduction in crime rates (McCarthy, 2005). On the other hand, Whyte (2001) explains how social art has a socializing effect among users sharing space:

> *"Sculpture can have strong social effects. Before and after studies of the Chase Manhattan plaza showed that the installation of Dubuffet's "Four Trees" has had a beneficent impact on pedestrian activity. People are drawn to the sculpture, and drawn through it: they stand under it, beside it; they touch it; they talk about it...musicians and entertainers draw people together...when people form a crowd around an entertainer—it happens very quickly, in 40 or 50 seconds—they look much like children who have come upon a treat."* (p. 97)

Figure 13 An Example of JR`s Artworks (URL-11)

The protest position of art, which emerged with Dadaism, where art began to emerge in the public sphere, continued until today by acquiring various forms. Graffiti applications were born out of the hip-hop culture in America, which was also composed of social contents. Therefore, because they act as a public narrative, public arts have features that increase the democratic character of the place.

On the other hand, in 2013 in Turkey during the Gezi Resistance which began for preventing reconstruction of Artillery Barracks in the context of Taksim Pedestrian Project without building permission in Gezi Park which assigned to Istanbul Metropolitan Municipality to be used in the public service condition and after polices` harsh intervention expanded with protests containing the participation of young generations who were apolitically perceived and became an organized version of anti-power movements, the walls of the city again became the basis of social contents with many visuals.

Istanbul Metropolitan Municipality to be used in the public service condition and which are assigned to Taksim to Gezi Park, Taksim Pedestrian Project, starting

Artillery Barracks building permission as an act of blocking the reconstruction without and after the police's harsh intervention During the Gezi Resistance, which became an organized movement of anti-power movements with the participation of young generations who were apolitically perceived by expanding the protests, the walls again became the basis of many visuals with social contents.

Figure 14 Public Art Examples From Gezi Resistance (left: URL-12, right: URL-13)

Remesar (2005) describes the democratic features of the murals as follows with Owen Kelly`s words: *"They are ideological advertisements. They demand attention from the passer-by in a way which brooks no argument, and they shout at a volume which makes reception compulsory to all but the blind."* (p. 7)

As it is understood from this sentence, the social power of public arts is quite high and they attract the attention of the people and make their subjects appear. Deutche says that art plays a role in the democratization of space by making visible the hidden history and consequences of space (Hall & Robertson, 1991). Mitchell, on the other hand, states that public art is indistinguishable from Habermas' definition of *"the liberal model of the public sphere"* (Mitchell, 1990). The sittings of public art which is transforming a tool that creates the democratic conditions of the public sphere that Habermas and Arendt define gains importance and thus the example of a complete public sphere practice is created.

Another part affected by public art is creating benefits for economic conditions by creating employment, reviving tourism, creating attraction for investment and increasing land values. Today's cities are international structures that provide business and financial conditions to many companies and governments from many countries (Miles, 1997). According to modern economic theories, public space, which is an economic space, creates the social conditions of actions with economic features such as health, education and security (Brandao, 2003). Public art on public space is also in a position to direct economic activities with its many relationships. With the aesthetic aspect of public art, it changes the aura of the spaces that appear to be neglected and makes the space attractive, it also has the distinctive features of art and space, thus creating urban regeneration and creating areas attracting investors. In this way, attracted places turn into preferred places in the real estate market. In addition, the surrounding commercial structures are revived by creating a time-consuming space.

The arts and culture-oriented areas of the city can promote consumption base uses and encourage commercial use that will attract more visitors (McCarthy, 2005) and "public art may therefore form part of wider promotional elements of city activity that has become necessary as a result of competition between cities globally for investment" (McCarthy, 2006). However, spaces with increasing value may be faced with the risk of gentrification, so that the realization process of public art should be produced by implementing a sensitive policy. Applications such as Percent for Art are also closely related to the contribution of public art to the economy, but art work that is given much importance to the economic dimension can be produced to address market conditions rather than the benefits of the actual social dimension and spatial quality. For example, a world-wide art exhibition, such as Cow Parade, can provide benefits for the image and economy of cities, although this event does not have an expression in terms of public and therefore does not create publicity; emerges as an action related to the demands of the more sponsoring brands and the increasing consumption phenomenon. But from another point of view, art foci can give priority to land-related usages, in which case competitive costs can be achieved due to the

reduction in trading costs (McCarthy, 2005). Beyond the criticized aspects it is known that it makes an economic contribution and is supported by private sectors or institutions for these reasons. It is also supported economically by drawing attention to social issues because cities characterized by socioeconomic inequalities will be less attractive for investment capital as their ability to maintain competitiveness will be weak (Sharp et al., 2005). Art contributes economically, but with its profit-centered orientations, publicity may be weaker as it creates situations that conflict with the public interest phenomenon or push the phenomenon of public interest to the background.

Art and culture-related strategies are supported by many cities to encourage inward investment and tourism. These strategies create economic diversification and employment and support place-marketing because they provide image enhancement (McCarthy, 2005). On the other hand, called as `Guggenheim effect`, the iconic architectures which have strong artistic aspects are known to revitalize urban tourism and urban life in general (Sharp et al., 2005). It is very difficult exist the economic revival without image change (Roberts, 1995) and the effect of public art on the image of spaces is accepted in many course. Art that contributes to environmental quality can be mutually beneficial in providing long-term economic security for developers and local institutions (Roberts, 1995).

3.4. Utilization of Public Art in Urban Design

As Miles stated there are two forms creation process of art namely the integration of art and craft work in the design of the built environment, and the intervention of artists and craftspeople in the public realm (Miles, 1997). While the production processes that fall under the category of Intervention mostly describe the processes in which the control of the artist is in the foreground, the processes that conform to the expression of integration show the form in collaboration with the disciplines of space. In this part of the thesis, since examining how public art is in structuring in collaboration with design discipline, the focus is held on integration processes.

Participants in artistic production in the public sphere in addition to the artists are emerged as different areas of expertise, public institutions (local or central administrations, state hospitals, schools, universities, etc.), the private sector and sometimes many different social groups constituting public, voluntary institutions and individuals. The publicity of public art is related to the inclusion of these different actors in the design, production and use (or experience) of art (Ercan, 2013). Due to its existence in the public sphere, public art which has been intersecting such issues as diversity of urban publics and cultures, the functions and gendering of public space, the operations of power, and the roles of professionals of the built environment has become related to disciplines such as architecture, urban design and planning, (Miles, 1997).

With the spatial, economic and social contributions of public art under the spotlight and the focus of the researchers, art objects began to take a place in the space design and spatial strategies by creating art commissions and art policies. For this reason, artists have also taken part in studies such as urban design, urban revitalization, urban transformation and architecture, and they have collaborated with local management authorities in terms of spatial development. When the artist shared design responsibilities with the architect and the city planner while making design decisions about the public space, the functionality view was adapted to the process and thus the use value of public art gained more priority than aesthetic value (Kwon, 1997). Designer, artist, citizen and public institutions come together to enrich the vision of public art projects and thus art policies are developing. Collaborations between different stakeholders, those involved in the production of public art work provide an institutive process to gain skills as developing awareness of each other's views, needs and expectations, even if there are contending and conflicting ideas and wishes the development of tolerance towards them, negotiation and reconciliation (Ercan, 2013) and this collaboration enables the creation and creation of site properties through the site-specific art process (Kwon, 1997; McCarthy, 2006). With the inclusion of public art in architecture, the artist's humanizing influence over space decreases the sense of

alienation and disaffection engendered by the inhuman urban landscape, therefore, public art is perceived as antidote for modernist architecture and urban design (Kwon, 2002).

As a result of the collaboration between the disciplines of space and the artist, instead of standing independently from the space content or form, art began to be placed in a public space by considering the dynamics and structure of the space. The directive effects of the decisions made by the inclusion of public art in the economic and political channels in the disciplines of space have a role on this situation. Public art began to enter the direction of space disciplines with emergence of institutions like Art-in-Architecture Program of the General Services Administration (GSA) in 1963, the Art-in-Public-Places Program of the National Endowment for the Arts (NEA) in 1967 and applications of institutions like Percent for Art policies which suggest that a percentage of the capital costs of a construction project be set aside for art (Roberts, 1995). In 1974, especially under the guidance of institutions such as NEA promotions to increase the site-specific quality of public arts was realized (Kwon, 2002). In 1974, especially under the guidance of institutions such as NEA promotions to increase the site-specific quality of public arts was realized (Kwon, 2002). In 1977, the American National Endowment for Art (NEA) announced the Livable City Program, and within this program art and design strategies developed in parallel with human-centered urban design and action plans were developed to improve the viability of cities. With this explanation, the concept started to be discussed in many conferences and artists took place in these conferences as well as disciplines such as urban design. The public art which had been determined to contribute to livable cities with the ideas produced in collaboration, has been an important part of design work.

Selwood's (1994) questions like *"how many local authorities had a public art, if not a Percent for Art policy; how many commissioned art; what kind of public art they commissioned; what conditions informed those commissions; why they had adopted policies or - conversely - why they had either not adopted policies, or not implemented*

those that they had?" are the questions that explore the extent of inclusion of local authorities in public art processes, the relationship established between them, and the possibilities for more specific implementation of the process. Public art objects whose integration to space practices developed in this way are also discussed in terms of urban theory. For example, the theorists investigating the role of public arts in urban space have concluded that public art objects are important urban objects used in mental mapping of public space (See Moughtin et al., 1995). In addition to this, urban theorists who have made important research on contemporary space practices have also focused on the relationships and effects of public art objects in urban design (See Carmona, 2010; Whyte 2001).

The inclusion of artists in urban renewal activities particularly with the motivations like creating alternative solutions to cultural problems, creating sense of place and ensuring the adoption of the space is a very common situation in today. The use of public art as a route for urban renewal was first developed in the UK in 1988 as a policy with the Action for Cities program to provide solutions to problems such as unemployment and alienation to the center and to contribute to the creation of a classless tolerant society (Hall & Robertson, 2001). Particularly, the inclusion of artists in urban renewal activities with the motivation of creating alternative solutions to cultural problems, creating sense of place and ensuring the adoption of the space is a very common situation in our day.

The use of public art as a route for urban renewal was first developed in the UK in 1988 as a policy with the Action for Cities program to provide solutions to problems such as unemployment and alienation to the center and to contribute to the creation of a classless tolerant society (Hall & Robertson, 2001). Subsequently, the direct connection of the art infrastructure with the public sector became widespread especially in the cities of England and America (Hall & Robertson, 2001).

The implementation of public art varies according to approaches to urban revival, such as large scale projects including flagship or prestigious projects or smaller scale

projects as communal projects (Hall & Robertson, 2001). For example, while the employment of blue chip artists in prestigious projects is ensured, in communal projects, these artists are able to work voluntarily in the public interest and the content of the product changes accordingly. In these projects, which have structural differences to be economic and social based, implementation practices and budget structuring are very different from each other (Hall & Robertson, 2001).

One of the organizations that set an example for the communal based use of public art in urban revitalization projects was realized in 2012 by Kadıköy Municipality and ÇEKÜL Foundation and private organizations, public and NGOs such as Design Studio Kadıköy supported the project in their own scale. Within the scope of the project to revitalize Yeldeğirmeni Neigbourhood which includes cultural heritage elements from different periods in Kadıköy, the revival corridors were created, the creation of public spaces, the provision of urban services, and the triggering of civil movements have been carried out and in this frame, one of the many works carried out under the title of creation of revival corridors has been focal points created with art (Arısoy, 2014). In order to make the dormant parts of the area more visible and to make them effective in terms of urban identity, art works were realized with the participation of many famous mural artists from different countries. In this context, the 4 deaf building facades chosen in 2012 became the basis for the mural artists in agreement with the property owners and the artists produced their first mural works within the scope of the urban revitalization project. In the years following this study, the studies were continued because the impact of the mural studies were met in many ways and after the urban revitalization project, the mural festival under the name of Mural Istanbul started to be realized every year with the support of Kadıköy Municipality and even, in 2019, the artists stated that the municipality of Kadıköy, which provides prestige for this project, has become a control mechanism by taking over the authority (Esk Reyn, 2019, face-to-face meeting), so within this frame it is seen that art became an attractive tool for authorities again. Through public art, the

urban renewal project has made a lot of noise and the visibility of the neighborhood has increased considerably.

According to the description of the Livable City program, within the principles of true urbanism, the formation of public art should be:

> *"Meaningful, accessible and playful public art plays a role in humanizing the city and expressing its identity by representing traditional industry and crafts, marking historic locations, remembering popular and famous citizens, and portraying local myths and legends."*

> (Lennard, S., & Lennard, H., 2004, in
> https://www.livablecities.org/articles/principles-true-urbanism)

Structures that have weakened functions in the urban fabric can undergo function changes as a result of orientations or creative interventions, such as regeneration. These buildings which transforms into important parts of urban planning and revitalization concept became usable spaces in the artistic production process (Şengünalp & Ergin, 2017). Ethical criteria must be found for the transformation of these structures into artistic functions for the benefit of the public such as directing public capital to investment in reconciliation with private capital, that is, the tendency of the rules of privatization towards social interests, and the new institutions established have independence and expertise in content and management; that is, it is not populist and not used for political interests, the implementation of international relations and interdisciplinary programs; that is, meeting the art and cultural needs of a large audience (Madra, 2010). In short, as long as the process of urban design and art integration is produced for the benefit of the public and not for profit, it revitalizes the space and makes a positive contribution to the risk of gentrification.

the public interest is directed to investment in reconciliation with private money, that is to say, the rules of privatization towards social interests, the independence and expertise of the new institutions established in content and management; that is, it is

not populist and not used for political interests, the implementation of international relations and interdisciplinary programs; In other words, ethical criteria such as meeting the art and culture needs of a large audience should be found (Madra, 2010).

3.5. Public Art in Turkey

3.5.1. Evolution of the Public Sphere in Turkey

Since the transformation of public art is moving parallel to the transformation of the public sphere practices, firstly looking briefly at how the public sphere evolved in Turkey will be useful to understand the public art development in terms of its reasons. In this context, first looking at the Ottoman period, a society structure which resolves religious organization with the nation system and social activities taking place mostly in private space is observed (Çaha, 1999). The life that proceeded in the same way until integration with the Western economy in the 17th century, started to be affected by the relations with the West and expanding in the privacy of the common life began. Subsequently, with the introduction of the printing press, a different public appearance was obtained and the public life began to become a shared area and the visualization process that started in these periods was more felt in the environment in the Second Constitutional Monarchy Period (Çaha, 1999).

In the Republican Era, where a new regime was established after the big wars, ideological evolutions were experienced in which a more homogenous social process was experienced and the concept of nation was seen. These evolutions were experienced in order to establish and adopt the new order. In the direction of the modernization of social life, the construction of common open spaces in cities was seen as a tool and public spaces were of great importance in the construction of modern cities. In the direction of the modernization of social life, the construction of common open spaces in cities was seen as a tool and public spaces were of great importance in the construction of modern cities. Considering modern approaches of urban life, the city plans developed by European experts have given priority to the meeting centers

of public life such as parks and squares. The Republican architecture and art assumed the duty of representing the state and the regime, so they became means of cultural identity and social adoption of the new regime. Among the aims of the Community Centers working within the scope of CHP principles was to create a public space in which indirectly educate the people, make them talk and discuss, briefly modernize them through art in the public spaces where urban people and peasantry were supposed to come together (Yaman, 2011). After the 1950s with the transition to a multi-party system, a painful process of different ideas was being discussed, different practices were being experienced and trying to learn them while applying occurred. In this process, the public sphere has tried to adapt to the diversity of identities and has been the scene of social events. '68 generations estuation experienced all over the world had also appeared in the public realm of Turkey which the democracy could not find its exact form yet. Many various thoughts and actions like student communities, workers' unions, associations became unions in the public sphere, collided, reconciled or not and met around common life promise. In this period, including the attitude against the system, although a full practice of the public sphere had been experienced it passed through painful processes in a multiplayer environment including the state, the soldier and the public. The public had started to be seen as the name of an opportunity which is beyond the state and the private (Pelvanoğlu, 2016).

In the 1980s, after the consecutive coups and painful political environment, the consumption areas and private areas reflected to the public life. On the one hand the prohibited and pent-up areas of life by authorities and on the other hand culture subjected to the market dynamics under the influence of liberal policies had been experienced. The most important feature of this period, being made a room for civil life in public sphere in which the space of political formations is being narrowed with the liberalism that subjected to politics. The place of the state is being decomposed around concepts such a customization, minimal state, neutral state, law state through discussions between politicians and highbrows (Pelvanoğlu, 2016).

It can be said that the first half of the 80s was marked by coup, oppression, violence whilst the second half was by relatively liberating, more modern, more civilian power. The second one provoked the suppression of the first one, the first one tried to suppress the second one, so they continued to be in a position owing their legitimacy to each other, triggering each other (Gürbilek, 2001). Developments in the press sector, such as the publication of new newspapers and magazines, and the emergence of private radio and television channels, have created a new public sphere and have begun to appeal to women, men, businessmen and youth. Private life came to the agenda of the public as one of these areas and the city life was surrounded with various experiences, certain images and visuals that can be gained in modern life (Gürbilek, 2001). Parallel to forcing the oppression periods pushing into inwards, houses, individuality and safe areas, in the cultural conditions of the 80s, the distinction between private and public became uncertain, an environment in which distant foreigners entered the houses through the media and filled the void in the public sphere, where private lives became public, an environment that people promised to be free had emerged (Gürbilek, 2001). The debate on public space, which began in the process of recognition of ethnic and cultural identities through academic and political criticism, accelerated in the 1990s and became one of the problems of politics, social sciences, art and history (Yaman, 2011).

3.5.2. Evolutions of Public Art in Turkey

Considering the phenomenon of art in the development of the public sphere on this geography, statues such as stone sculpture ornaments and reliefs seen in architecture since Seljuk Period or animal shaped tombstones created with the effect of shamanism in Anatolia can be evaluated within the scope of art in public space (Bulat et al., 2014). In the Ottoman period, religion and administration mechanisms are united and social life is being experienced in this way, it is seen that art works are not provided much in the public sphere. Although there are traces of interest in the art of sculpture from the Palace, the sculptures were eliminated according to the reactions after a few

attempts until the Tanzimat Reform Period. After the Tanzimat Reform Period, the fountains and the achievement stones found in public spaces have sculptural qualities. Likewise, monumental structures are observed as towers, tombs, observation towers and animal figures on the outer walls, gardens and boulevards of buildings, clock towers and architectural monuments (Bulat et al., 2014).

In the process starting with Tanzimat, although the intentions of the Ottoman Empire which contenting itself with controlling the daily life of society rather than directing, and the Republic of Turkey which want to change and reformat the community is the same on the basis of a westernization, methods and practices of them are different (Yaman, 2011). With the proclamation of the Republic, the process of creating a nation-state began and public spaces were planned to serve this ideology and ideas such as secularism and modernity. For this reason, other republic administration structures that were established within the conception of a new city and a new function -such as the Government Mansion, Community Centers, Gazi Primary Schools, Courthouse and Financial Offices- and Atatürk's statues on the Gazi or the Republic Boulevards and the Republic Squares were considered together (Yaman, 2011). The sculpture arts which are highlighted compared to the other art forms emerged as victory memorials, Ataturk memorials, war memorials to be a tool on adopting the reform ideologies and the public art were perceived as sculptures on public spaces in this process. Sitting twenty sculptures on Istanbul for 50th year of the Republic is organized in the same logic in 1973.

Figure 15 Victory and Republic Memorials (left: URL-14, right: URL-15)

On the other hand, the process of westernization that came with the change of the regime brought the difficulties of adaptation in the approach to art and there were situations where the necessary sensitivity could not be provided from time to time. For instance, as a result of one of the steps taken in the direction of westernization of the newly established regime, in 1924, *the Water Fairies* (Figure 16) statue from Italy was placed in Kızılay in the new capital Ankara. The sculpture, which was removed and put to other points in later periods, was eventually kept in municipal depots without being adequately protected.
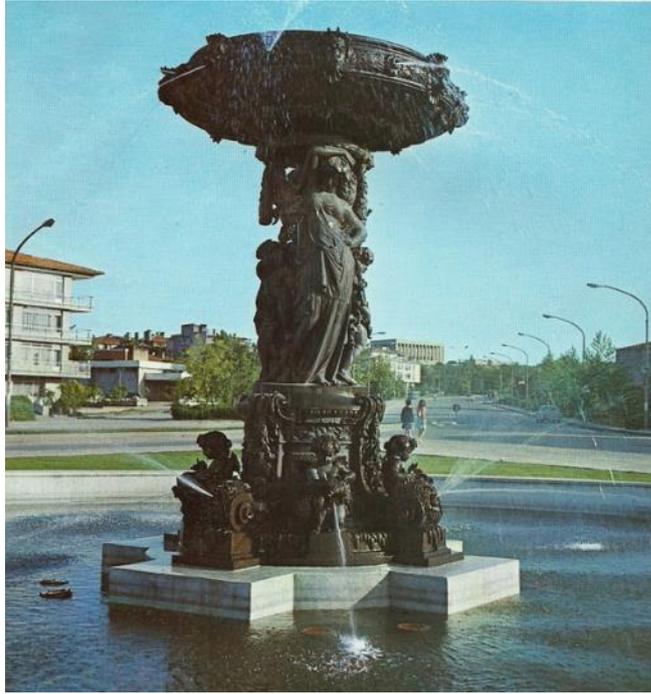
Figure 16 The Water Fairies (URL-16)

Another period in which conflicts of opinion about art products in public spaces are experienced and these products are negatively affected is seen in the event of placing 20 pieces of sculpture in Istanbul for memory of the 50th year of the Republic. The important point of the activity for art production in the public sphere was that artists were free in their production and they did not work on a given subject. Therefore, it can be interpreted as a transition phase from monumental sculpture to modern sculpture period (Demir, 2018). Although the aim of this activity was to enrich the city with unique examples of sculpture art and to contribute to the harmonization process between the public and public art, some of the situations have progressed quite negatively in terms of the relationship sought to be established. The sculpture titled as *Beautiful Istanbul* (Figure 17) produced by Gürdal Duyar had created a disagreement among the coalition authorities of the period (Demir, 2018). It was claimed that the statue did not conform to Turkish traditions because it depicted a naked woman and was removed from its place in Karaköy. At the same event, another project called *Balloons* which was made by Metin Haseki was stolen because of being made of

copper, and also because of differences of opinion, *the Worker Statue* (Figure 18) of Muzaffer Ertoran was broken (Demir, 2018).

Figure 17 Beautiful Istanbul (URL-17)
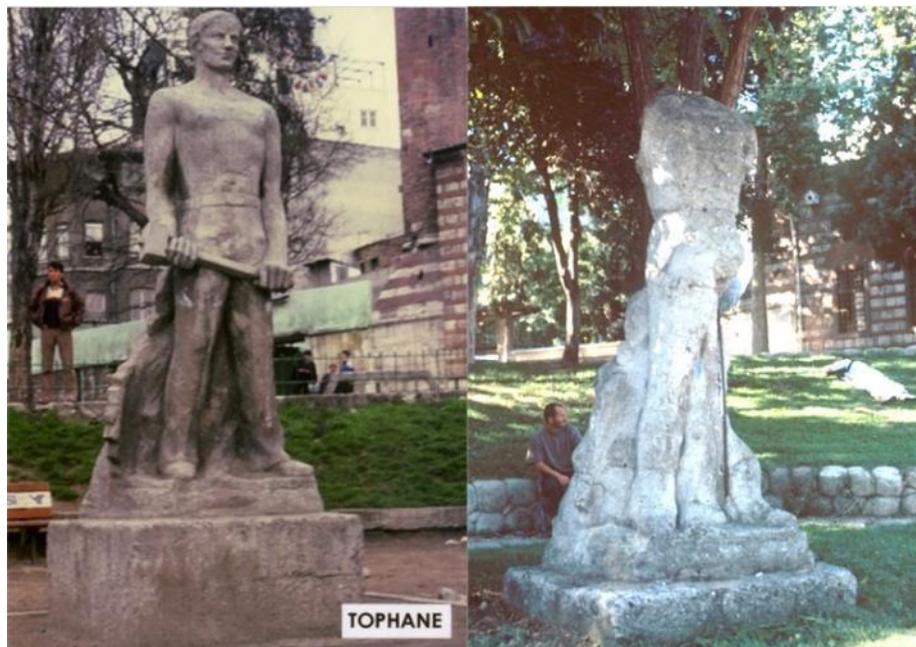
Figure 18 Before and After of the Worker Statue (URL-18)

On the other hand, Mehmet Aksoy`s statue named *in the Fairies Land* in Ankara Altınpark could not see the respect and protection required by the authorities although he won the first prize in the Euro-Asian Biennial in 1990. In 1994, after the disrespectful declaration of the mayor of Ankara Melih Gökçek in that period as `*I spit into such an art.*' the statue was removed from its place. *The Humanity Monument* which was produced in 2006 belonging to the same artist was described as 'freak' by the prime minister of the period in 2011 and commanded to be demolished. The bronze statue of Ilhan Koman, who was placed in Segmenler Park in 1991, was stolen in 2016, and in 2019 the sculpture was rebuilt from its original mold and replaced. Such approaches subjecting to the same artist give rise the thought that these processes are lived rather than regarding the relation of artwork and space, but because of authorities taking revenge of the conflicts of though with the artists from the public art, public space and the public that in need of public space experience. In other words, from time to time public had to pay the cost of conflicts in which they are not in, via their public experiences. The statements that are not sensitive and far from public awareness constitute a negative example to the public and tend to affect the public space experience by negative interactions. On the other hand, although these events are the cause of sadness and negativity, they are seen as a process in Turkey's experience of the concept of public sphere through art. However, it should not be overlooked that the events experienced as public experience and learning of art in the public sphere are directed as a result of the decisions taken by authorities in accordance with the insensitive and personal ideas of them.
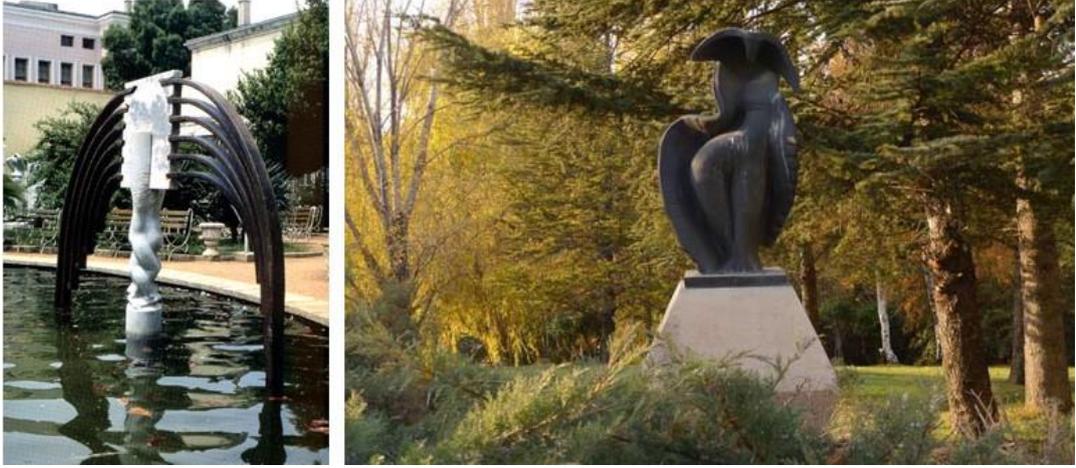
Figure 19 Left: Mehmet Aksoy`s In the Fairies Land Statue and Right:Ilhan Koman`s Statue in Seğmener Park (left: URL-19, right: URL-20)

Figure 20 The Humanity Monument (URL-21)

Between 1994 and 2017, during his term as mayor of Ankara Municipality, there were a number of orientations directed towards the public art but far from publicity to Ankara by Melih Gökçek. Some bizarre sculpture works, which are difficult to relate

to the common values of the city or the society lived in that city, have been placed in public spaces of the city. The statues which were placed without the awareness of the positive effects when they coincide with the public identity attracted the negative reaction of the people over time.

Figure 21 Public Art Figures Irrelevant to the Public Identity in Ankara (left: URL-22, right: URL-23, below: URL-24)

An important step towards the modernization of public art, which has evolved from sculpture to contemporary art in Turkey, was *Placing Three-Dimensional Contemporary Artworks in Open Spaces Event* organized by Istanbul Municipality in 1992-1993. Unfortunately, this activity also consisted of sculptures only, but the transformation of the aesthetic language of the sculpture has begun as applications for the space by removing its ideological contents (Pelvanoğlu, 2016). Today, with the sculptures that have been removed from the ideological content, one more step has been taken in terms of content and purpose to art applications in public space.

Figure 22 Some Examples from Placing Three-Dimensional Contemporary Artworks in Open Spaces Event (left: URL-25, right: URL-26)

In 1990s, while public spaces such as Ataturk Airport, Haydarpasa and Sirkeci Train Stations, Maiden's Tower, Taksim Square, Pera Palas Hotel, Sultanahmet Square, a ferry to the Bosphorus, billboards are used as exhibition space for the exhibition of artworks with the 5th Istanbul Biennial, it was observed that the Young Art Exhibitions Activity in Ankara uses outdoor and indoor areas of Karum Business Center, Kuğulu Park, Tunalı Hilmi outdoor parking area, and various exhibition halls and outdoor spaces. After these two first examples, public art has started to spread with exhibitions like *Istanbul Pedestrian Exhibitions:1-Nisantasi, Personal Geographies & Global Maps (see: Figure 19)* addressing very public contents like the formation in the city, the separation of public-private spheres (Pelvanoğlu, 2016). With examples from recent dates like *My City* project involving Istanbul, Çanakkale, Konya, Mardin and Trabzon and contributing artists from Europe working together with the local government of the city and project teams, but also groups from different areas of expertise and urban dwellers from each city, public projects also contributed to the problem of art in the public sphere through panels, interviews and symposiums (Yaman, 2011). It can be said that public art tries to capture contemporary dynamics in Turkey.

Figure 23 Examples from Istanbul Pedestrian Exhibitions:1-Nisantasi, Personal Geographies & Global Maps (URL-27)

An important break for public art practices is the emergence of protest street arts and new genre public art practices in the 2000s. The dissident reasons underlying the emergence of graffiti-mural practices in New York in the 1970s were also used as an effort to make the Turks in Germany hear their voices against the social and cultural discrimination experienced. Members of the younger generation of these immigrant families living in Germany have an important role for the transport of graffiti-mural application culture to Turkey (Kızılkan, 2016). As a result of the cultural interaction, mural and graffiti works move forward parallel to the young generation affected by rap music. Nevertheless, belonging to young generation raised under apolitical conditions following political traumas after the 80s, wall artists are uneasy when performing their art (Kızılkan, 2016). The graffiti and mural applications developed under these conditions may contain political touches or may be produced without permission, as well as in collaboration with the authorities and may appear including high aesthetic aspects.

CHAPTER 4

PUBLIC ART IN URBAN SPACE: A SPATIAL ANALYSIS OF YELDEĞİRMENİ NEIGHBORHOOD IN CONSIDERATION USER`S PERCEPTION OF PUBLIC ART

4.1. Brief Information About the Site

Kadıköy is one of the oldest district on the Anatolian side of Istanbul. It is surrounded by Marmara Sea in the west and south, Üsküdar in the north, Ataşehir in the northeast and Maltepe in the east. The district, which was appendant to Üsküdar until 1930, had mainly summer houses of high-income families of Istanbul until 1960s. With the increasing urban population, rural to urban migration, the Bosphorus Bridge and connecting roads, the district grew in the eastern direction and became one of the most crowded districts of Istanbul in the late 60s. After the 1980s, urbanization pressure increased in the district. Kadıköy which involves mainly residential and commercial settlements is one of the important centers on the Anatolian side and also important because of the Haydar Paşa Station where transportation links with Anatolia are provided. The railway station, built in the early 1900s, is a city gate for those coming from Anatolia to Istanbul. Kadıköy Down Town, which is considered as the center of the district is an area that has the transportation lines at the Istanbul scale and is also an area of great commercial importance. The coastal infills made for the purpose of establishing connection roads in the city, created new pier structures and changed the natural coastline of the district.

Yeldeğirmeni Neighborhood which is one of the 21 neighborhoods of Kadıköy is located in the area bounded by Kadıköy Bazaar, historical Haydar Paşa Railway Station, Ayrılık Çeşmesi Cemetery and the sea and has a population of 13.898 according to TUIK 2018 data. Other examples of important district in the vicinity of

Yeldeğirmeni Neighborhood are Moda Neighborhood and Moda Coast which is a recreational area on an urban scale, the region of hospitals involving Gulhane Military Medical Academy, Istanbul Sultan Abdülhamid Han Education and Research Hospital, Selimiye Barracks, Şükrü Saraçoğlu Stadium and Marmara University. Within the scope of the thesis study, the area between the boundary of the official neighborhood boundaries in the south west direction and the Söğütlü Çeşme Avenue is also included in the study area to discuss the integrity of the area and in the following sections, the so-called `neighborhood boundaries` include this area.

Figure 24 Yeldeğirmeni Neighborhood and Important Settlements Around

4.1.1. History of Spatial Development of Yeldeğirmeni Neighborhood

Yeldeğirmeni Neighborhood which takes its name from the four windmills built during the first Abdulhamit period towards the end of the 18th century is also known as Rasimpaşa Neighborhood. It has been an area that has a powerful functional relationship with the sea since the ancient times due to the port of Himeros which was

located in the area that serve as Haydar Pasa Station today. While the Turkish, Greek and Armenian communities were living in the region, where the military drills, education and recreation functions were experienced during the Ottoman period, the population of Muslim was increased with the structure of the Iskele Mosque built in the 18th century. On the other hand, in the 19th century, the immigrants of non-Muslim communities increased because of the privileges of the reforms issued by the non-Muslim people and the impact of the large fires at other districts. Thus, Yeldeğirmeni increased its settlement capacity as a space for a multi-cultural community with its demographic structure that changed over time. A very large part of the Greek people living in the region with a large population left the region as a result of the melee made with Greece in the years that Republic of Turkey had been established.
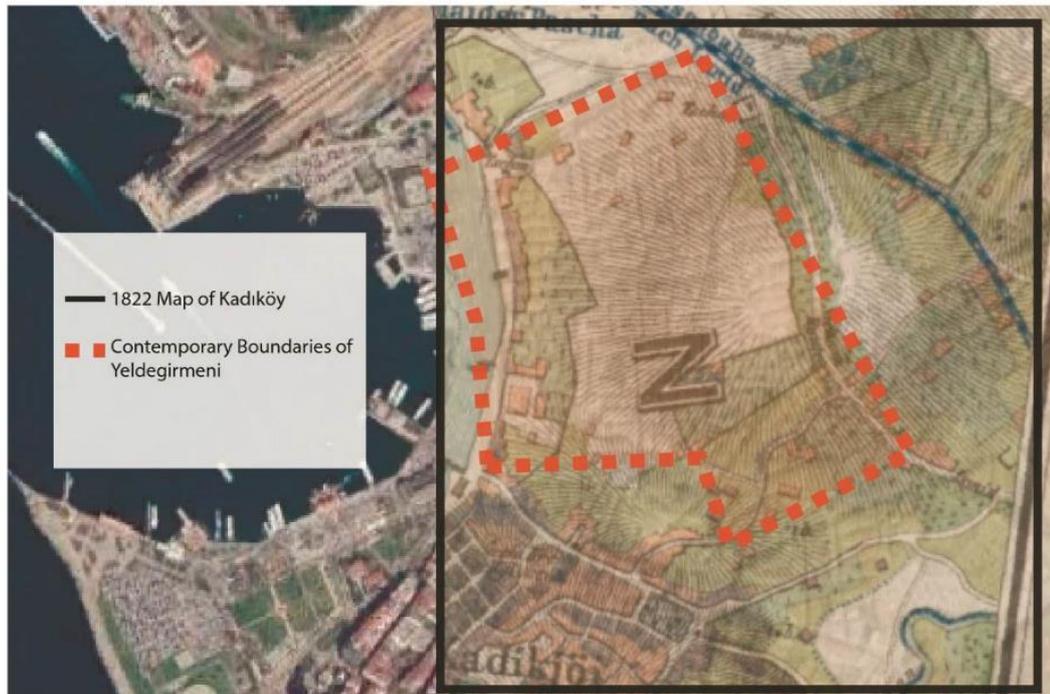
Figure 25 The Historical Map of Yeldeğirmeni (dated in 1822) om the Existing View of the Area (URL-28)

The diversity of spatial use has increased with the effect of different cultures living in the region. Different cultures such as Greek, Armenian and Jewish immigrants practiced their own religious structures such as Notre Dame Du Rosarie Church, Hemdat Israel Synagogue and Aya Yorgi Church and have been instrumental in the creation of current educational structures that still exist today [(i.e. the German School, which was built for the children of working families working in the construction of Haydar Pasa station, St. Louis Primary School (today's use, Yeldeğirmeni Children and Youth Center), St. Euphemie French Girls Secondary School (Kemal Atatürk Anatolian High School) and Ecole Communale Israeli (Haydar Paşa) Jewish School]. On the other hand, for the same reason, it was urged for the apartment buildings which was considered new in that period and Yeldeğirmeni became the first modern apartment district of Istanbul. It is thought that the effect of fires causing migrantions can be seen in construction approach changes on apartment buildings which are produced by using stone and bricks instead of wood used by conventional construction methods. With the enactment of the Property Law, the construction technique for the flat was changed with the traditional system in the neighborhood, and the wooden buildings that allow a limited number of floors have been transformed into reinforced concrete high-rise buildings (Şahin, 2013). The most important apartments which are stated to be mostly Jewish when compared with other non-Muslim and Muslim communities (Duygun, 2017), today stand on the Iskele Street as Kehribarcı Apartment and the Velpreda Apartment as known as Italian Apartment. The Velpreda Apartment was built for the Italian stone craftsmen who were working for Haydar Paşa Station (Sahin, 2013).

The urban fabric which was organic in the 1800s, has been transformed into a grid system and the construction has increased with developments like Haydar Paşa Railway Station built in 1908 and Goad plan dated 1904 (Duygun, 2017). The areas planned allowing being easily intervened at the junction of the streets constructed after the fire.
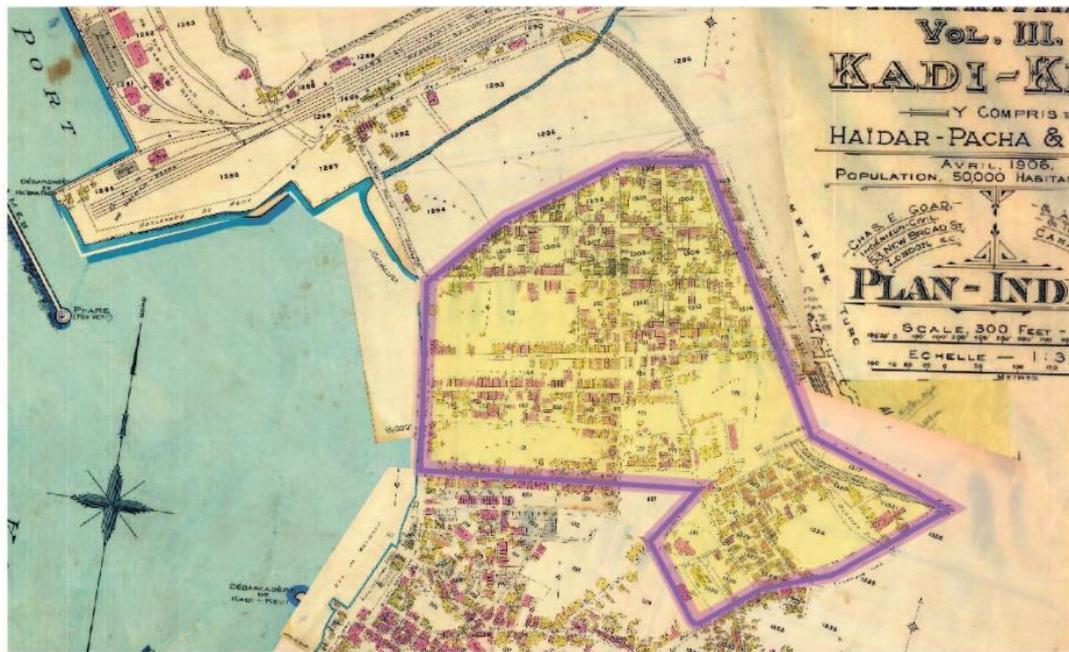
Figure 26 1904 Goad Plan (URL-29)

On the other hand, during the 1950s, when the migration to the cities increased and along with the political turmoil took place, the social structure began to change in Yeldeğirmeni. Turkmen (2015) states that; *"Along with the built environment, the social structure of Yeldeğirmeni also changed with the political conjuncture of Turkey, particularly with the increasing attacks to the non-Muslim populations which showed itself most demonstrably on 6-7 September, 1954 all over Istanbul."*. (pp, 37).Thus, the neighborhood, which has an ethnic richness, has returned to a settlement that can only include Muslim and Turkish populations 30 years after the exchange. In the following years, it is observed that instead of the buildings in the garden, the apartments continues to increase and the compactness ratio of the city blocks increase. The neighborhood is intensely structured and introverted with its natural and urban borders (i.e. shorline and Haydar Pasa Station, railways). Although these limits appear to be constraining factors of physical development, they also helped to protect the neighborhood tissue by preventing the neighborhood from being subjected to urban development pressure (Çiçek, 2014).

There are many registered buildings in the area. Most of the registered buildings are owned by companies, foundations and associations except private property. Since 2010, some of the historical buildings have been restored and made available to the public with function changes. These include the old Özen Cinema (Design Studio Kadıköy Office currently), St. Louis School (Yeldeğirmeni Children and Youth Center), Neighborhood House, Notre Dame Du Rosarie Church. Although Haydar Paşa is not located within the boundaries of the site, it has been instrumental in the construction of many historical buildings on the site. Yeldeğirmeni Region is considered as a potential for the city with its immense immovable cultural assets and historical center, due to its central location within the city and population density.

Yeldeğirmeni, which is a popular district until 1980s, thanks to its rich variety of venues, which are developed by the influence of many cultures and its proximity to Kadıköy downtown, which constitute a city scale point of attraction in the hinterland of the city, to Haydar Paşa Station and the piers providing easy access to the European continent entered a rapid apartment building period and started to lose the places that were used or could be used for common use afterwards. Arısoy (2014) states that there was no infrastructure and superstructure work for 30 years in the region which he described as Kadıköy's back quarter until the 2000s. The region in which the rate of unemployement is high turns into an area where the sense of insecurity and crime is high. As discussed in contemporary public places, not ebraced areas become neglected over time and turn into unused spaces where people do not want to spend time. The use value and facilities of such spaces which were left to their own destiny become weak. Yeldeğirmeni is to become an example of this situation since it is neglected for a long period of time the identity of the neighborhood was disrupted by social problems caused mainly by physical limitations. On the other hand due to its proximity to the quay and Kadıköy Downtown, Yedeğirmeni which is a residential neighborhood has received an open air car park appearance in time. A study carried out in this period shows that only 32% of the vehicles in Yeldeğirmeni belongs to the inhabitants of Yeldeğirmeni (Arısoy,2014). For this reason, Yeldeğirmeni streets have become

uncomfortable for pedestrians. Due to the rapidly increasing dense construction in the neighborhood, it is less likely to encounter a green area, park or vacant land. Empty areas throughout the settlement are made up of either car parks, courtyards in the middle of the bulding blocks or plots of buildings to be demolished and reconstructed.

On the other hand, the social texture of Yeldeğirmeni is in a structure that allows spaces that Çokuğraş (2008) remarked while explaining the different publicity patterns of users in the city such as informal spaces, Oldenburg`s 'third spaces' (1999) and spaces of artists' initiatives. Informel places which are the reactions of the city or everyday life out of control seem to have no place in daily life. However these are actually the only places that can bring the urbanite to their own scale. With such phenomena which can also be perceived as irregularity, an urbanized person can break off from daily life and get new ideas about the city (Çokuğraş, 2008). In 2013, during the Gezi Resistance period, a house that has been left empty for years was occupied by 'Yeldeğirmeni Solidarity', a civil organization. They organized various meetings, exhibitions and workshops in this house which they called 'Don Kişot Occupation House'. Acting in solidarity with inhabitants, the occupation has created a different example of publicity in the neighborhood. The outstanding features of the solidarity are providing shelter for homeless people and preparing a change closet for free clothing exchange, creating art exhibitions, creating an environment where discussions can be held in public interest, enriching public activities such as weekly film shows. Moreover the solidarity is composed of well-educated, well-equipped middle-class individuals who are competent on certain subjects and who have positive predictions for the future and act for it (Özdeniz, 2015).

Figure 27 Don Kişot Occupation House (URL-30)

Another example that triggers public organization for the benefit of the public is the Neighbor Cafe Collective, which offers a boss-free and free café experience. Coming together and organizing various catering activities for the benefit of the neighborhood and those in need, volunteers took a role of public integration tool that decides the different activities to be held during that week by collective meetings (Özdeniz, 2015). Yeldeğirmeni Neighborhood, which has a social fabric allowing such rare and valuable public initiatives to be realized, is at the focal point of risk due to the urban policies produced by decision-making mechanisms and many urban dynamics.

In 2010, it is observed that Yeldeğirmeni is in the middle of many mega projects to be implemented. The neighborhood boundaries stand amongst intense structuring and the problems caused by changing economic and social balances rapidly. An intense transportation focus such as the ferries that make continuous services between the Anatolian and European sides and the metrobus line from Beylikdüzü to Söğütlüçeşme, subway, bus and minibus networks is compressing the neighborhood.

Moreover, Yeldeğirmeni also effected by transportation projects like Marmaray which has an transit subway station on the area, Haydarpaşa Port Harbor Project, Kadıköy Square Moda Filling Area and Fikirtepe Urban Transformation projects. On the other hand, the aftermath of Haydar Pasa Station, who has gained very important symbolic and functional roles in the city, also effects the identity of the neighborhood.
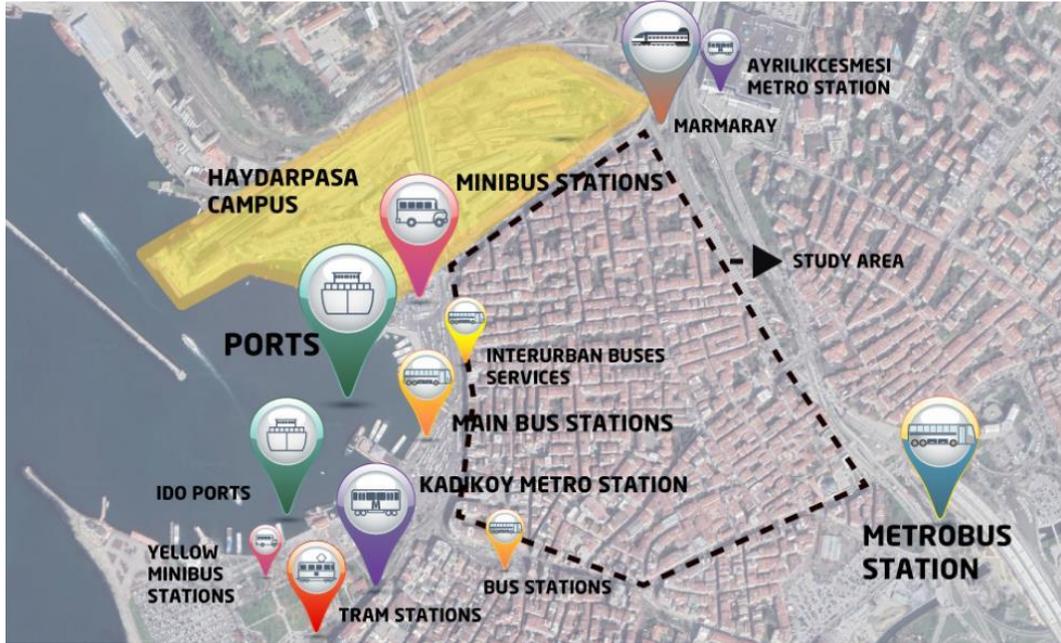
Figure 28 Public Transports Around Yeldeğirmeni

The area is an unassuming backyard under contemporary dynamics that detaching the neighborhood from its characteristics. In 2010, in Yeldeğirmeni faced with the risk of gentrification because of its neglected structure and the mega projects. Yeldeğirmeni Neighborhood Revitalization Project has been started with the partnership of Kadıköy Municipality and ÇEKUL to create a protection against these threats and to protect the physical and social values of the region, to ensure permanent revitalization in the neighborhood in economic, social and physical areas with integrated projects and sustainable applications for the continuity of this situation.

4.2. Yeldeğirmeni Revitalization Project and the Use of Public Art

Yeldeğirmeni Revitalization Project whic takes to protect the "neighborhood" values of the neighborhood together with the residents and to create a qualified neighborhood texture by creating a socially, economically and physically healthy living part of the city as its main purpose was started in 2010 with the cooperation of ÇEKÜL and Kadıköy Municipality. It is stated many times that the basic sensitivity of the project, considering that the care and qualifications developments of the neighborhood may increase the risk of gentrification, is many steps to be taken in the direction of taking measures and increasing the neighborhood values for the inhabitants, ownership of the place so that high income groups do not displace the neighborhood and developing applications in this direction have been the main consideration. Especially in the improvement of the physical conditions of the settlement units frequently encountered in our country, it has been witnessed many times that the projects which are not considered in the social dimension disrupt the existing social fabric. On the one hand while the revitalization project in which social projects as well as physical ones are implemented, performs applications including improvement of infrastructures, protection of proprietary structures, creation of public spaces and parks, introduction of idle areas, applications such as façade arrangements in order to avoid this situation to improve physical conditions that have been left neglected, on the other hand also worked on social issues such as the creation of urban memory archives, reviving the neighborhood artisans, social responsibility projects to increase the awareness of the neighborhood and strengthen the relationship. Rather than an approach of authorities and decision-making organisation type that can be described as above to below, it is observed that the project adopts an approach that creates situations alowing producing together and taking rolesthat showing directions in production.

Within the scope of the revitaization project four main methods have been formed as it was described in the book called '*Yeldeğirmeni Experience: A Different Approach to Urban Renewal'* as;

• Creation of axises and focal points (revitalization corridors)

• Creation of public spaces (common areas)

• Providing urban services (service structures)

• Triggering the civil movement (social revival).

These issues are intended to be implemented as a guide to the quality of the application and the titles complement each other (Arısoy, 2014). They tend to make a significant impact on renewal when they applied in a holistic way as Arısoy stated.

Within the topics created in this context, for creating *district axises and focal points* while applications realized reducing the traffic of the vehicles, relieving the streets and improving the public character, such as parking ban, one-way street, on the other hand increasing and slowing down the pedestrian traffic uses as the pavement expansions and small public areas had been made. With the prohibition of parking, small trades that can be reached by walking (rather than large markets) have become more accessible. Again for the corridor works that increase the viability of the street, facade renovation works, renovation of street infrastructure, restoration of some registered structures in derelict condition, and implementing public use to some registered buildings such as Yeldeğirmeni Art, Voluntary House have been realized.

To increase the quality of life within the scope of the project for *the provision of urban service structures* some of the buildings such as have been put into practice and others are being prepared for passing such as;

- Voluntary House allowing active participation and coexistence of the people, can be meeting point especially for housewives and providing a space for sports, vocational courses, workshops;
- Child Etude Center, which organizes cultural activities for primary school children and offers additional courses,
- Child Protective Mental Health Center, where free health and parental education services are provided,

- The Cultural Center (St.Euphemie Church), which hosts cultural and artistic activities such as concerts, seminars, exhibitions and film shows,
- Ahmet Haşim House and its environs, which are expected to form an important focus on the public square and Haydar Pasa direction by arranging with the surrounding area,
- Söğütlüçeşme Parking Lot which is hoped to prevent one of the most important problems of Yeldeğirmeni namely turning streets and vacant lots of the neighborhood into parking areas and saving the area from a big burden.

Under the heading of *Triggering the Civil Movement*, which includes practices related to the social dimension that are cared about besides the physical dimension of the renovation project applications such as participatory revival, street activities, sharing economy, transferred experience, neighborhood memory archives were implemented. In this context, it is aimed to support the awareness of the public with participatory activities by reducing the financial relationships and benefiting from each other's knowledge and experience, as well as the environments where everyone expresses opinions and listens to each other.

In terms of *Creating Public Spaces* designed as another guiding title, a park was created in the neighborhood where there was none, and the yards in the middle of the building blocks were combined to produce small-scale urban agriculture and the studies were made in this direction.

A sculpture garden has been arranged at the entrance of Karakolhane Street, which is the most lively avenue of Yeldeğirmeni, and an urban environment that individuals can use has been created with the application of art in this area. Arısoy (2014) describes the sculpted garden as follows:

> *"The composition, which was created with the millstones that referring the story of the district, which took its name from the four windmills in Iskele Street in the Ottoman Period, is intended to be a work of art in use.*

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These stones, which the children climb on, and the pigeons shove the water accumulated in the middle, mix into daily life." (p. 91)

In all of the four main topics targeted, studies were carried out to support and complement each other in order to provide a better quality public life that constitutes the main idea. Another activity to revive the streets created in this context and to make the focal points and nationalities visible is The Mural Istanbul Festival. In this context, the organization of public art practices implemented in an international perspective has been implemented. The festival first applied in 2012 has become an event that is organized every year after the physical and sociological positive reactions received and exhibits the works of many individual and team graffiti artists from Turkey and abroad. With the support of the audience and the local people, the organization has made Yeldeğirmeni neighborhood with its many historical values visible. In the Yeldeğirmeni neighborhood, which usually has an adjoining residential structure the wall paintings applied to the deaf facades of the buildings adjacent to a few plots because of adjoining residential structure of Yeldeğirmeni are often used as small-sized car parks needed technical support such as the crane provided by the Municipality because they were large-scale applications.

In the scope of Mural Istanbul Festival, which started with the Yeldeğirmeni Revitalization Project and continued with the dense interest of people by Kadıköy Municipality, 33 mural studies were produced in Yeldeğirmeni Neighborhood and the surrounding area along with the works carried out in August 2019 and over time, some of them have been re-painted and some buildings have been demolished. The Mural Map (see: Figure 6) acquired during the interviews with Kadıköy Municipality Urban Design Office shows the distribution of the mural artworks according to the years they were performed. The site selections of the mural works were determined by ÇEKÜL and Kadıköy Municipality considering the strategic position among the buildings that meet the criteria of the blind façade and the positive or negative decisions made by the owners of the property and the opinions of the artists about the ground that mural

could take place on. As seen in Figure 6, the first works that were produced within the scope of the mural festival are located within the boundaries of Yeldeğirmeni Neighborhood. However, it is seen that some of the latter works took place in different neighborhoods in the scope of the festival which continued by Kadıköy Municipality alone. The site selection of the mural studies within the boundaries of Yeldeğirmeni Neighborhood was included in the spatial analysis within the scope of the thesis. In this context, there are 3 murals on Talimhane Street, 3 murals on Kirkahvesi Street, 2 murals in Macit Erbudak Street, 2 murals in Resit Efendi Street, 2 murals on Misak-I Milli Street and 1 each in Nüzhet Efendi Street, Halitağa Street, Karakolhane Street, Iskele Street, Genclik Street, Nakil Street, Kirmizi Kusak Street. There is 1 mural on the intersection point of Talimhane Street and Genclik Street.
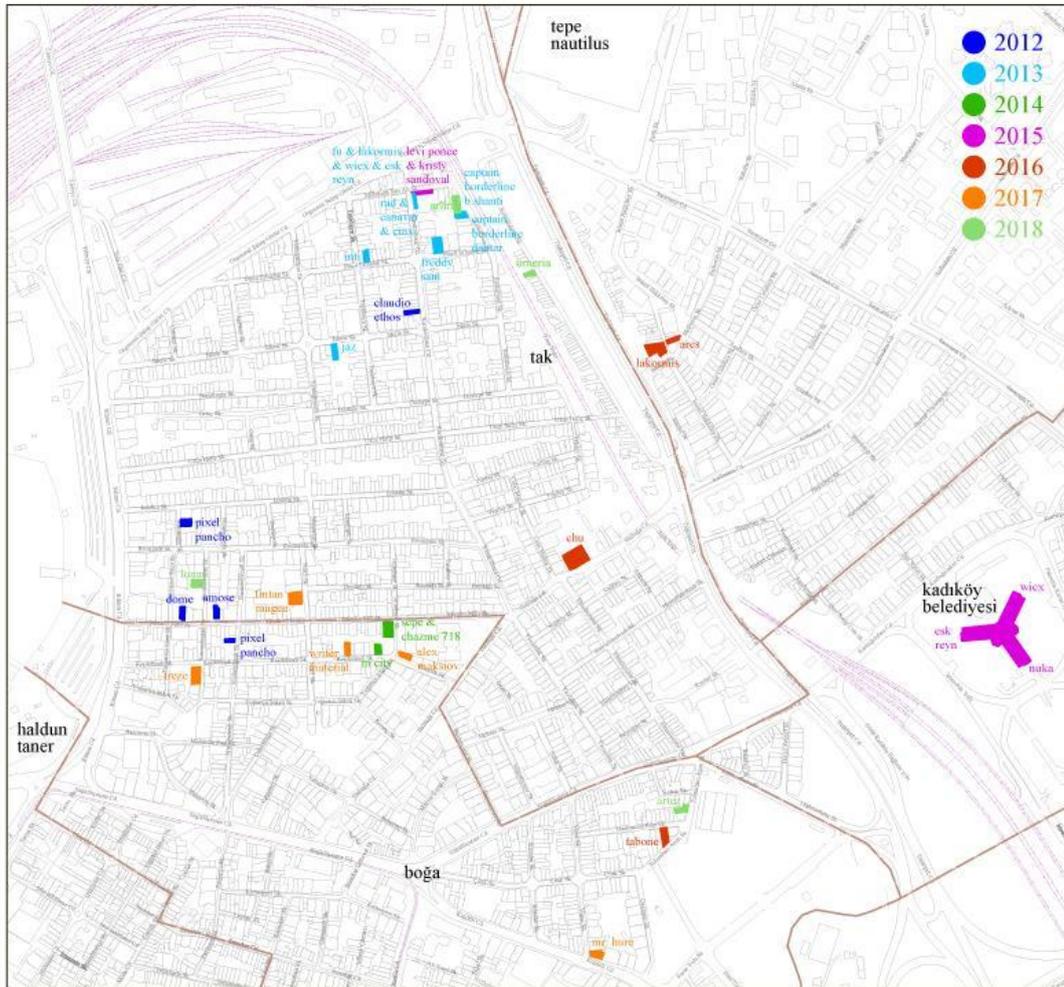
Figure 29 Mural Map of Kadıköy 2012-2018 (Source: Kadıköy Municipality*)*
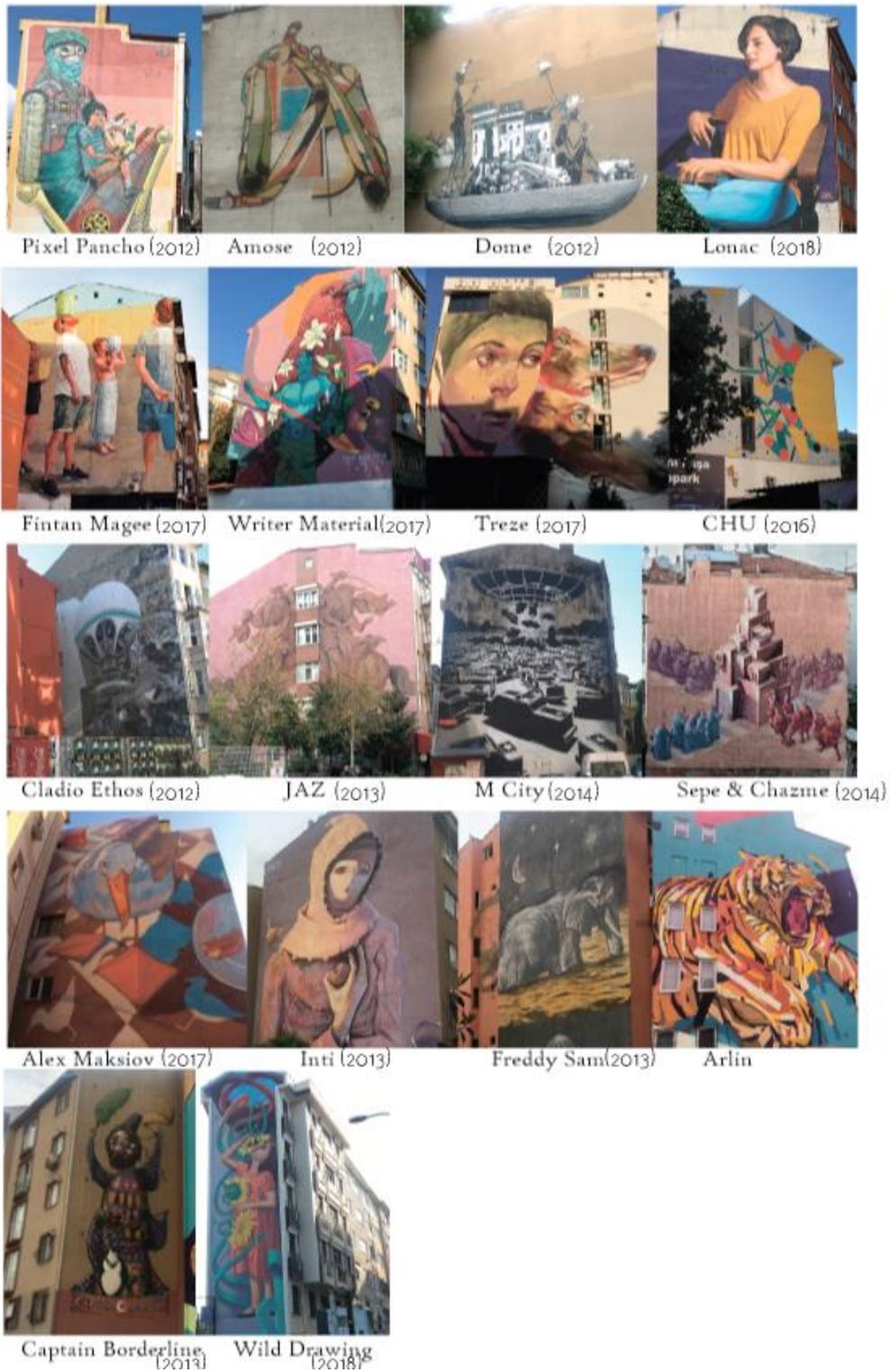
Figure 30 The Murals located in Yeldeğirmeni and Artists`s Pen Name (Sources:
Personal Archive)

Thanks to the effective part of the technology in our lives that the positive or negative effects of modern life can be discussed Mural Istanbul Festival has been widely seen throughout the city. This type of art, which is not frequently encountered across the country and which differs dimensionally, contextually and methodically from graffiti applications, has attracted a lot of attention and has influenced the identity of the neighborhood to a considerable extent. In the face-to-face meetings with Arısoy, the Coordinator of ÇEKÜL Foundation Urban Studies the Mural Istanbul Festival has gained more popularity than expected, but if all the positive contributions of this situation are left aside, it may be said that leaving many studies in the name of revitalizing the neighborhood in the background may disrupt the balance of each other in terms of complementary and supportive qualities each one supply for the other one. On the other hand, its multicultural space identity acquired throughout history should be promoted in a way that will make this identity visible via this organization. Applications to prevent physical gentrification, orientations arising from the change of neighborhood identity, which can be interpreted as symbolic gentrification should not reach the dimensions that might disturb the neighborhood and feel themselves in the minority. Regardless of the revitalization project, Yeldeğirmeni is home to many art ateliers in relation to its multi-cultural historical identity and physical texture and central position. With the Mural Istanbul Festival, the identity of the neighborhood that establishes a close relationship with art is supported, but, by creating a shooting point for a large young population the number of visitors to the neighborhood has increased. To meet the need of the visitors many new places emerged where economic gains can be made. Running these commercial spaces can be directed in such a way as to make a positive contribution to the small craftsmen of the neighborhood. However, as Arısoy (2014) stated, it may be beneficial to protect the social fabric of the neighborhood, to preserve and support public awareness and other considerations of the revitalization since these developments may create risks such as increased rental fees.

4.3. Spatial Analysis of the Streets in Yeldeğirmeni

Considering the spatial and social contributions of public art examined under the title of public art of the thesis study, it is important to experience public art as an urban element in urban setting. Developing strong relationship with more people for each urban element in a specific setting has a positive impact on urban life. This relationship is one of the main objectives of urban design that focuses on people. For this reason, the experience of the relationship between the public art and the users of the public art is directly related to the site selections of art works, because the relationship arises primarily from encounters.

In order to examine the capacity of mural works in Yeldeğirmeni to be experienced by the people using the neighborhood, first, the possibility of encountering and realizing, and secondly the potentiality of the related spaces to invite people to the location of the artwork will be examined. In this context, while examining the possibility of encountering with the mural studies of the inhabitants and visitors who are in the neighborhood or for any reason, *the space syntax method* is used to determine the degree of integration within the street pattern.

With this method, it is assumed that the higher the level of integration on a certain street segment on which the artwork locates, the higher the possibility people would be attracted by the artwork on this specific location. Secondly, in order to determine the visibility of these works applied to the blind façades of buildings, isovist analysis was applied. With this analysis, the probabilities and capacities of the public art elements, which are considered to have an interesting urban element role and determined to have landmark feature (Porch, 2000), are evaluated in order to evaluate the potential of them to invite people to the area they stand by awakening people`s curiosity.

4.3.1. An Overview on Space-Syntax

Hillier and Hanson who developed the configurational theory of urban space as except structural qualities the codes of social meanings experienced in urban spaces conducted research studies on this subject in University College London in the 1970s. These studies have examined the relations between space and human. They are based on the assumption that the knowledge on social pattern can be produced by looking at the physical structure of the space. Examining the relationships established by the spaces in an area and producing a graphical study based on numerical data, Hillier and Hanson (1984) tended to create a testable dimension of human relations over space developed a spatial analysis method which is called *Space Syntax*. This method argues that there is a direct relationship between space organization and social structure and it specifically examines the potential of people to come together by analyzing the areas of movement and vision. Space Syntax method focuses on the relationship between motion and space networks on which these movements are generated and argues that spaces reveal a social relational structure and that this relational structure shapes the lifestyle with a certainty for movement. Hillier and Hanson (1989) describe the major aspects that the space syntax method aims to achieve as follows:

• Finding the most basic structures of the system and revealing all variations of human spatial organizations in this context,
• To represent these basic structures with some kind of signs or formulas instead of verbal expressions,
• To show how these basic structures are in harmony with each other,
• Describe how these structures come together to form more complex structures (pp 52).

The Axial Analysis provided by Space Syntax method yields interpretations of pedestrian movement patterns which occur via the connection of the streets. To demonstrate, there is no need to connect many streets for a street in the residential fabric which people use to arrive their home and similar daily routes. On the other

hand, more streets are connected to the streets containing more public spaces or commercial activities, because it is easier to reach these streets from many points that appeal to more users and in this way they become more integrated in the field construct. In order to use this analysis, the open spaces that provide access within the area are shown with axis and the longest viewing distance available for pedestrians is obtained by drawing the longest axis passing through a street (Figure 8). This drawing is made on all streets and the axes that intersect with each other are revealed. Thus the potentiality of movement patterns is revealed. The streets whose integration value is created in this way are highlighted from the warmest to the coolest, colors by the analysis. This reveals the integration pattern within a network. The axis in red represents the most integrated, therefore the potentiality the most preferred route for in an area. The density of shops on the ground floor, the crowd of people, the formation of global characteristics of the people behaviors are conditioned by the syntax of the networks different integration patterns.
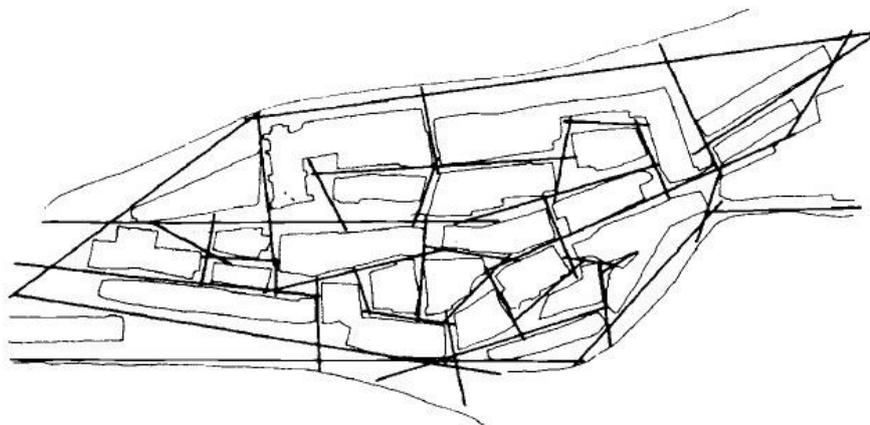
Figure 31 Hillier and Hanson`s Example of Axial Map of 'French Town G' (Source: Hiller & Hanson, 1984:91)

Another method of Space Syntax is the visibility analysis called as *Isovist*. Batty (2001) describes the term as *"An isovist thus defines a field of vision from which various geometrical properties, such as area and perimeter, can be calculated. Isovists can be defined for every vantage point constituting an environment, and the spatial union of any particular geometrical property defines a particular isovist field."*

(p.123). Isovist analysis is related with convex spaces and with this method, it is aimed to find out how the masses affect the visibility in the area. Roughly, dividing the convex space into pixel elements, the visibility graphs area able to get a measurable value of visibile points. To make the results comprehensible, it assigns colors to these pixels which representing visibility values, from the coolest to the warmest in increasing order.
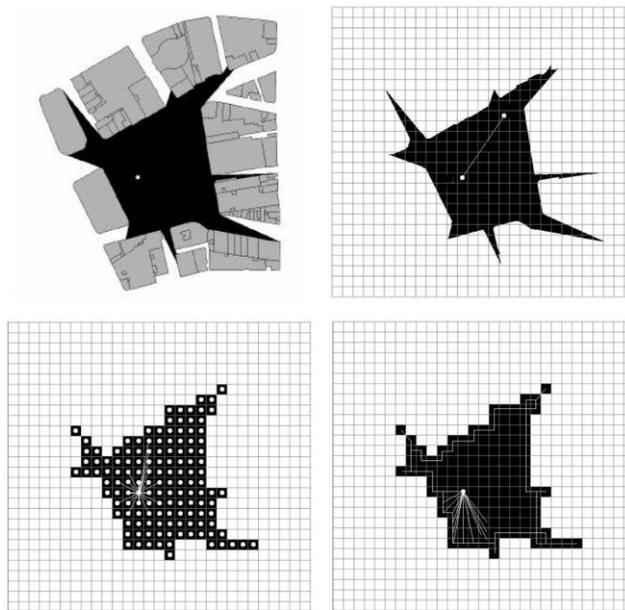
Figure 32 An Example from Isovist Through Visibility Graphs (Source: Batty, 2001:126)

The analysis is concerned with the positioning of all masses like architectural objects that affect the visual perception of space that may interfere with vision rather than the street connections. Since the mural works in this area are examined, the visibility of the building facades gains importance. More concretely, the visibility of a facade without ant visual barrier within its vicinity is higher than any other position having certain barriers.

4.3.2. Spatial Analysis of the Artworks

While *the axial analysis* performed with the analytical software called DepthMapX, the radius value of *n* was entered as l5 for local analysis when the pedestrian flow is considered in the neighborhood. As a result of the axial analysis applied in the Yeldeğirmeni neighborhood, Nüzhet Efendi Street which is the entrance to the neighborhood from Kadıköy Downtown, and its intersection streets with Rıhtım Avenue on which the main public transportation routes are located as Misak-I Milli Street and Recaizade Street and lastly Karakolhane Avenue which is the main commercial street of the neighborhood are the most integrated streets. As a result of the observations carried out in the neighborhood, it is seen that the pedestrian density on of the streets which are used for arriving to the residential areas in the area intersecting with the other streets significantly decreases when it compared with the streets having higher integration level.
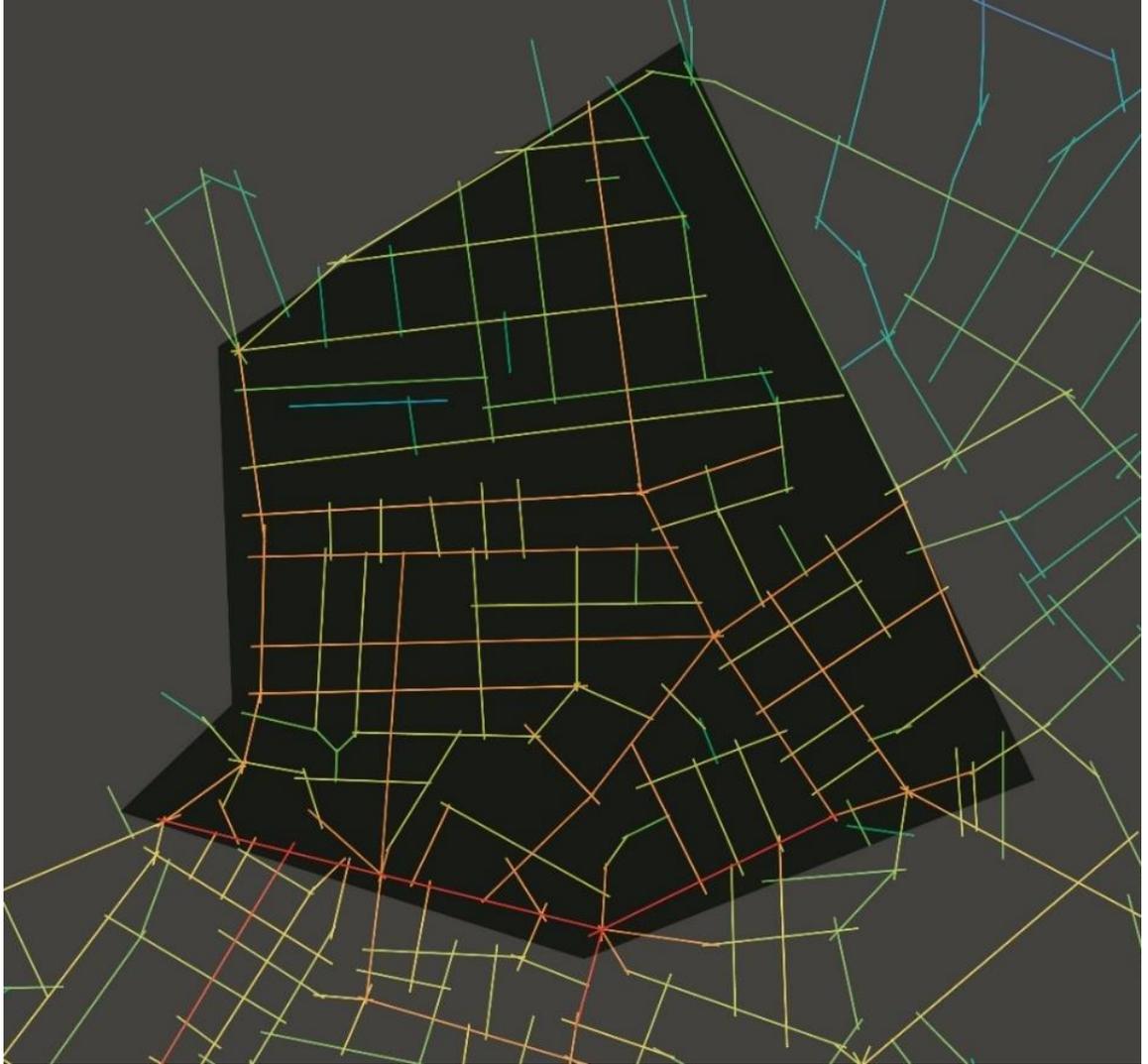
Figure 33 Axial Map of Yeldeğirmeni

Figure 34 The Local Integration Map (R5) of The Spatial Network Of Yeldeğirmeni

The results of the isovist analysis created by the visual graph analysis tool in DepthMapX to represent the pattern of the area visibility of the mural studies are shown in Figure12 and Figure 13. As the result of the analysis, it is seen that the highest visibility point revealed on the cross points of streets with the highest value as 2677 is on the cross section of Halitağa and Karakolhane Avenues. Then, the number of measurements continues to decrease to the value of 1785 value Iskele Street and

Karakolhane Avenue intersection point and 1571 value of Iskele Street intersection point with Taşlıbayır Street.

Figure 35 Isovist Graph of the Fabric in Yeldeğirmeni Neighborhood

Figure 36 Isovist Fields of Spatial Network of Yeldeğirmeni
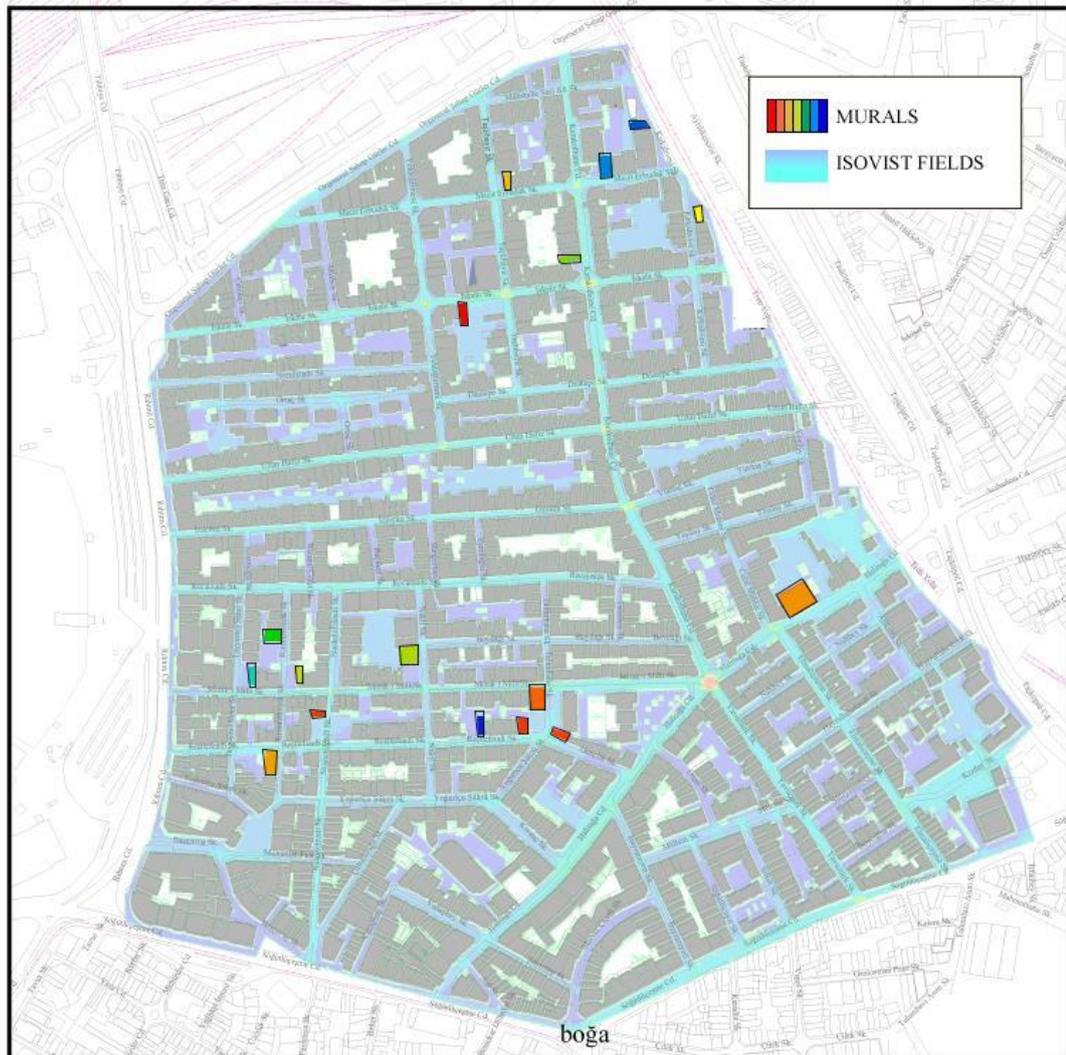
Figure 37 Distribution of The Murals within the Fabric: The Color Differentiation
Indicates the Relative Visibility Value of the Space in which the Murals Located

The visibility results of the murals are seen as 104, 130, 135, 141, 158, 159, 161, 161,
163, 171, 172, 212, 213, 287, 301, 380, 404, 454. The murals are shown in Figure x
according to their visibility values and colored the coolest to the warmest in increasing
order.

4.4. Effects of Townscape Characteristics on the Perception of Murals in the Urban Fabric

Within the scope of the thesis, some of the environmental factors affecting the perception of mural artworks have been examined according to the townscape characters in order to understand the importance of the relationships. Firstly, the overall description has been created in order to follow the character of the field and the murals more easily. The sub-regions perceived differently in the field were grouped according to the dominant use relationship. The murals in these areas which have different dominant uses are named with code names. After making an overall description on the area and the murals in it, the physical conditions affecting the perception of the murals were examined.

As stated by Cullen, urban users perceive their environment by their optical viewpoints, so they split the environment into two elements, namely *existing and emerging views* (Cullen, 1964). Mural artifacts use the building facades in the vertical and horizontal planes. In this context, the view angles of the urban users gain importance so that the existing and emerging views in the townscape can appear unimpeded. The distance between the pedestrian and the mural is decisive for the emergence of a mural in the view sight of the pedestrians, so it is useful to look at the relationship of the distance between the facades and pedestrians.

On the other hand, some physical elements that the murals are associated with create a contrast and a sudden jerk feeling, making the artwork more visible, while some urban elements and the positions of the murals reduce the force of perception. In this context, the physical relationships between townscape features such as the walls, closure, enclosure, side plot, punctuation, focal cross, protrusion, change of level, street and block pattern, landuse, pedestrian priority, hazards, outdoor publicity, parking lots, and trees and pedestrians were examined.

4.4.1. Overall Descriptions

In general, three areas can be mentioned in different behavioral patterns. These fields are coded as *A, B* and *C* and they are categorized according to the different uses and movement patterns. The murals are coded as *A1, A2, A3, B1, B2, C1…* according to their fields.

Figure 38 The Zones Perceived As Different Character Areas

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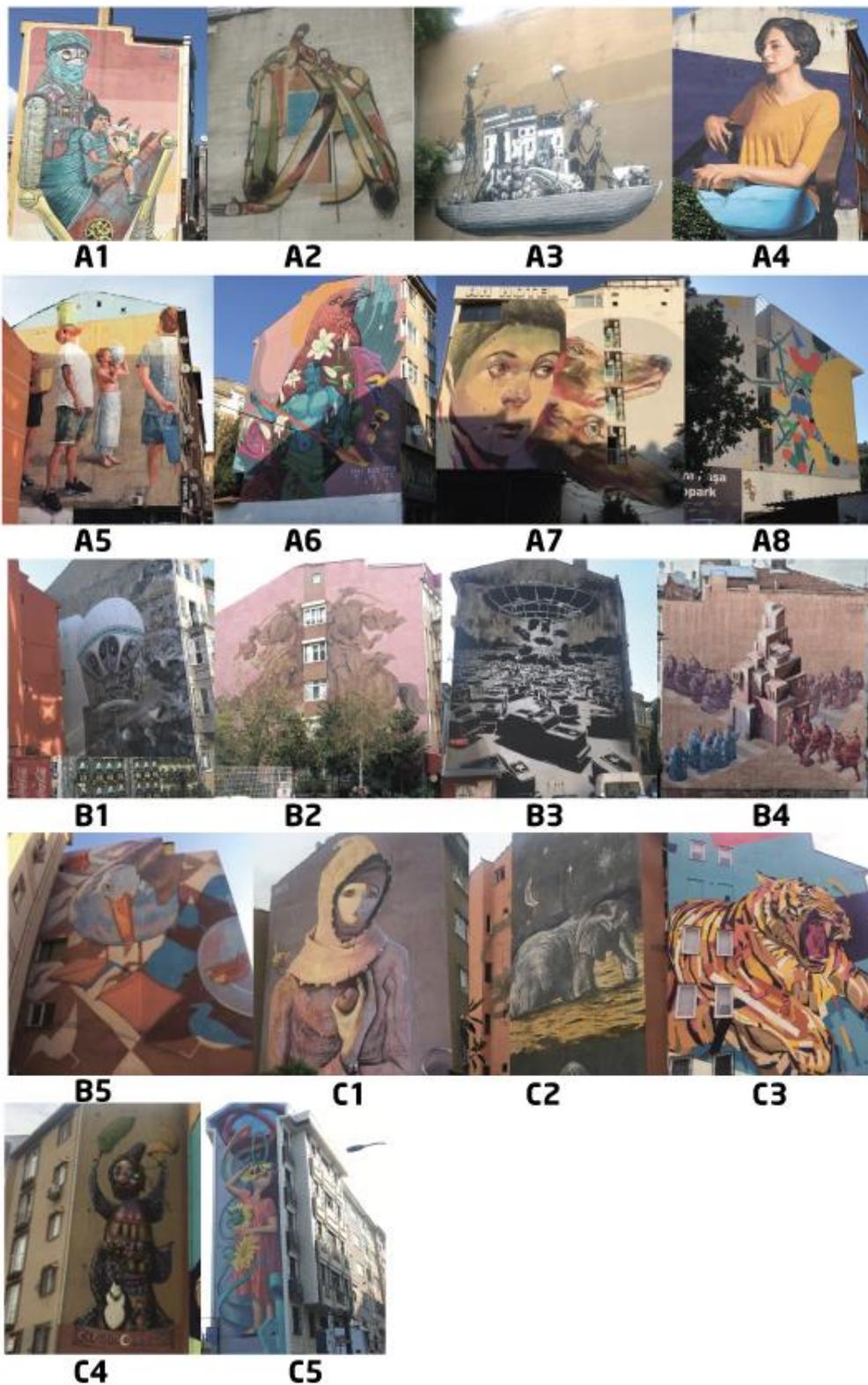
Figure 39 The Mural Artworks With Their Area Codes

The area encoded as A on the map (see Figure 17) is an area where traffic flow and vehicle use are intense. There are many open and small car parks in this part of the area which is close to the piers and highways. These car parks are mostly formed to make use of the empty parcels remaining from the demolished buildings for short-term. There is also a street which is used as a public transport route through this area usually with an intense traffic flow during the day (see Figure 40). This public transportation route connects to the Misak-I Milli street from the unpedestrianized part of Halitağa Avenue and ends on the road where the piers and all other public transport stations are. For these reasons, the distinctive feature that is defined as dominant in area A and separates this area from other areas emerges as dense traffic. Looking at the other views of the area, it is possible to mention a commercial texture containing second hand goods and computer repair shops, bookmakers, wholesalers, home appliance services, folk songs bars, wholesalers, copy centers and little restaurant-launch counter with package service to the large number of workplaces around. When observing pedestrian behavior in the area, it is seen that people use the area by going somewhere, usually in motion and optional activities are not so often (see Figure 4). The main reasons for this situation is seen as competition between pedestrians and vehicles as well as the public space exhibits a weak character in terms of quality and quantity. All of side parcel of the murals in the area A are used as a car park.

Figure 40 Views From the Public Transport Route (Source: Personal Archive)

B represent an area where commercial uses and cafes defined as third places are common. There are two commercial avenues in the area including the pedestrianized part of Halitağa Avenue and Karakolhane Avenue, as well as other streets possessing numerous commercial uses. Especially on Karakolhane Avenue and the streets connected to it can be considered as the center of the whole field (see Figure 41). There are many craft shops like tailors and shoemakers; shops such as bakery, supermarket, grocery store, flea market and cafes and restaurants with their tables on the streets that increase the vitality around the avenue. The streets are a one-way and one-line *woonerf* style and moreover, they are arranged in such a way including traffic items prevent the vehicles as not be allowed to park along the street. For these reasons, it is quite a lively and crowded street.

Figure 41 Views on Karakolhane Avenue (Source: Personal Archive)

In addition to commercial uses, there are also public uses produced within the scope of the revitalization project in area B, which are thought to be working together due to their proximity. These uses which can be described as service and public structures (Yeldeğirmeni Art Center, Historical Kemal Ataturk Anatolian High School), coexist with the only park of the neighborhood and a mural whom capacity to be perceived is quite high (Figure 42). The focal point created here is an area where many neighborhood residents can perform optional activities as in Gehl`s description (see Figure 4). The continuous pattern of cafes and small boutique shops decreasing calmly is observed through the edges of the area B.

Figure 42 The View From the Neighborhood Park and Other Uses

When the area C is examined a residential texture is observed where commercial uses and traffic are rare. The morphological structure of the neighborhood is seen as long building blocks on the east-west route that lead to public transportation stations. There are long streets and long building blocks in the west direction and not so permeable on south-west direction. Permeability decreases through the area represented as C. In most of the streets, a texture consisting of historical structures has been observed.

Figure 43 Views from the area C

4.4.2. Horizontal and Vertical Viewing Angles in Urban Environment

As Cullen mentioned, we perceive urban environment as sequences and in this sequence view, there are many urban elements coming together in different patterns. On the other hand, since human eye has a certain visual angle, some physical elements within the sequence can be easily seen while others remain outside our vision depending on their size and position. As can be seen in the visuals below, there are two types of vision that can be categorized as vertical vision and horizontal vision on the horizontal and vertical line. The angle called *max eye rotation up* is the most appropriate angle for realizing murals easily and it is 25°, but in 50° there is a chance to see them for a more careful pedestrian. Likewise, it is 25° angle for each aspect of left and right.
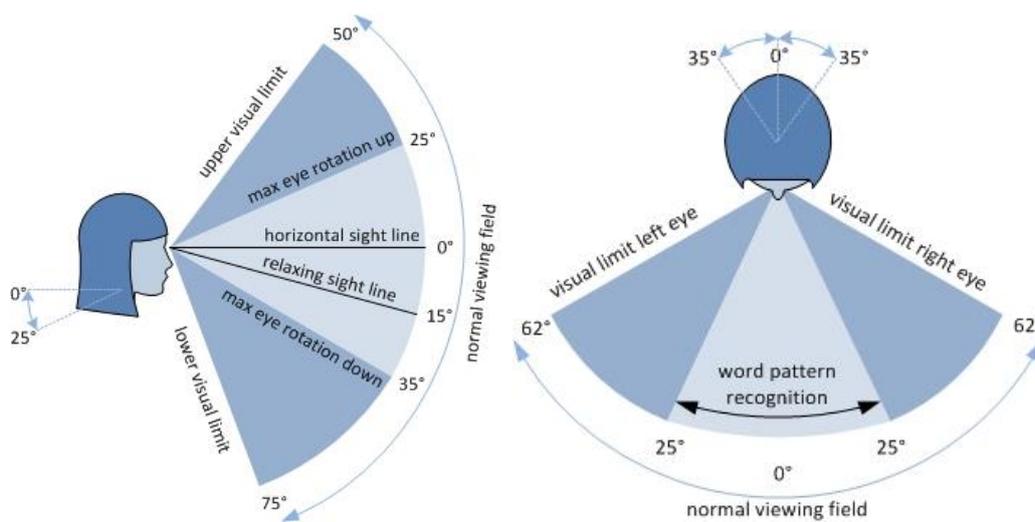
Figure 44 Vertical and Horizontal View Sights of People (URL-31)

Mural artifacts which are existing on the building facades are not in the depth plane (z axis) because they are not in 3D form like sculptures, they are on the plane of height and width. For this reason, they cannot be experienced on the depth plane when passing by. In order to be noticed easily, they must enter the view angles of the

pedestrians. The following image shows the relationship between view angles and the visibility of the building facade.
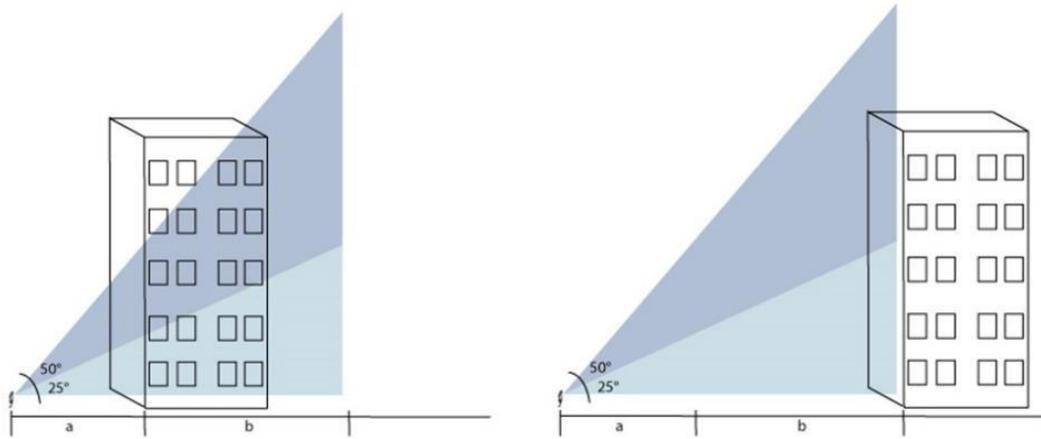
Figure 45 Vertical View Capacity of Facades
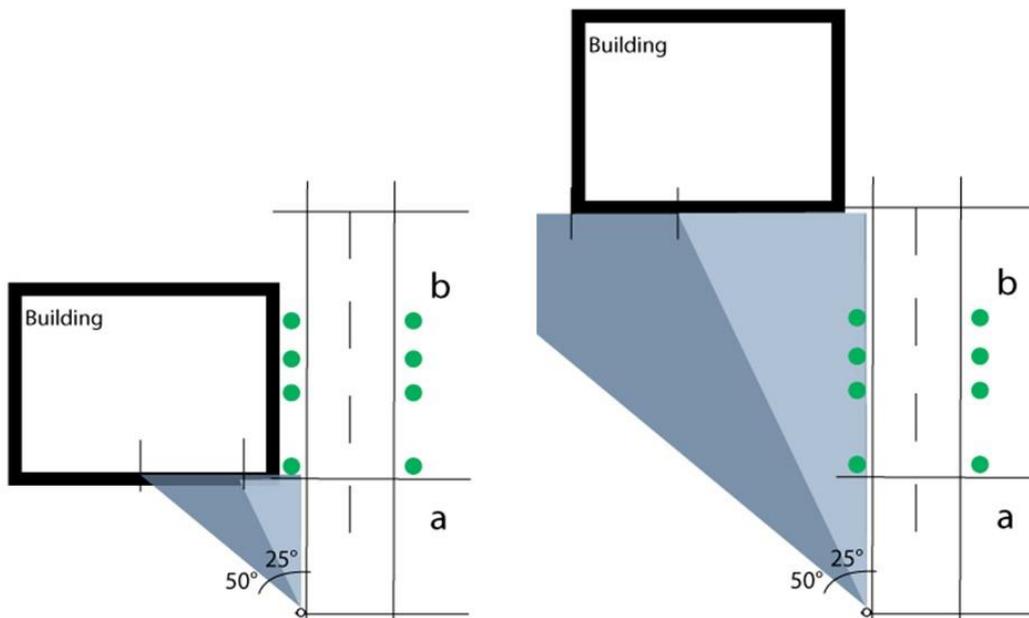
Figure 46 Horizontal View Capacity of Facades

Capacity of being seen of the facades is directly related to the distance between the pedestrians and the building as it can be seen in the visuals above. Since the 25° sight is max eye rotation up, it is much easier to see the Figures entering the sight while it is more difficult at 50° sight. For an angle which is higher than 50°, it is impossible for the facade to emerge in the view by itself and the pedestrians must turn their heads deliberately.

The distance required for the façade of the building to emerge in a 25° visual angle can be found with a simple mathematical equation. The ratio between the distance to the building and the height of the building, which can be called as opposite side length and neighboring side length, is formed by the angle value. For this reason, the necessary equation is simply formed as follows.

$$tan25 = \text{opposite side length/neighboring side length}$$

Thus, for example, for a 5-storey building with a height of roughly 15 meters, the necessary distance for the pedestrian to see the whole facade with the comfortable viewing area;

$$tan25 = 15 \text{ m /neighboring side length}$$

$$\text{neighboring side length} = 32,1676 \text{ m}$$

The same equation will give the required distance for all angle values by changing the tangent angle value. So, the relationship between the length of facades and the view angles of the pedestrians varies according to the distance. For this reason, the areas that have a high enclosure ratio decreases the capacity to detect murals.

To demonstrate the relations between the distance and visions of the facades, the visibility of the mural works was depicted with sketches on 3 examples namely A1, B1 and B2 while walking on the streets are shown. The façades on which the murals were found were also shown in the map as black line and the rotation is determined according to these facades. Street crossings were generally determined for observation

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points however since keeping similar distances will give comparable results, the points of 1,2,3 are not always on the cross points. The main aim is getting the distance on which the full vision of the murals can be seen and the other factors affecting the vision.
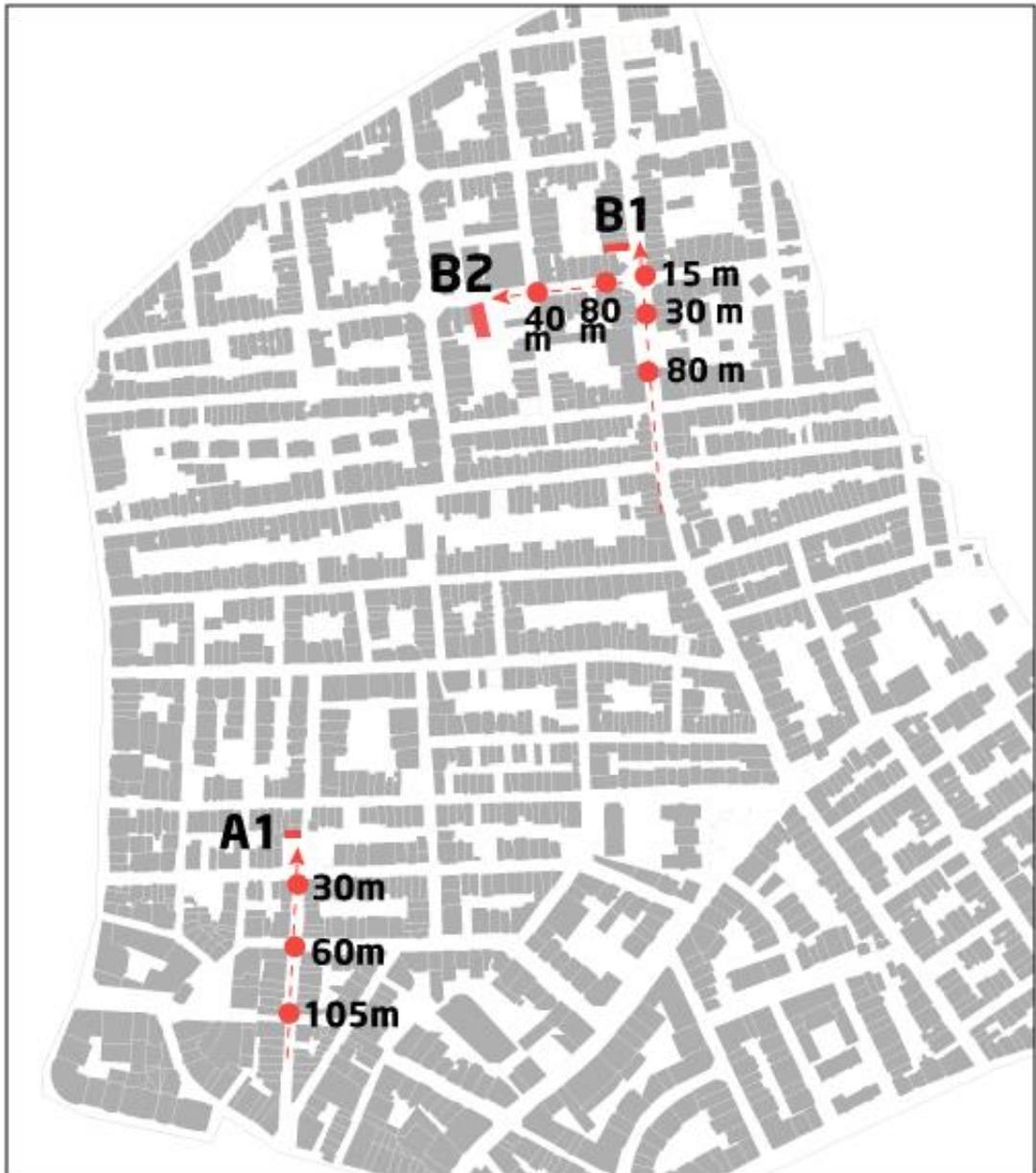
Figure 47 Direction of the Movement in Townscape Analysis and The Distances of the Stops Accordingly
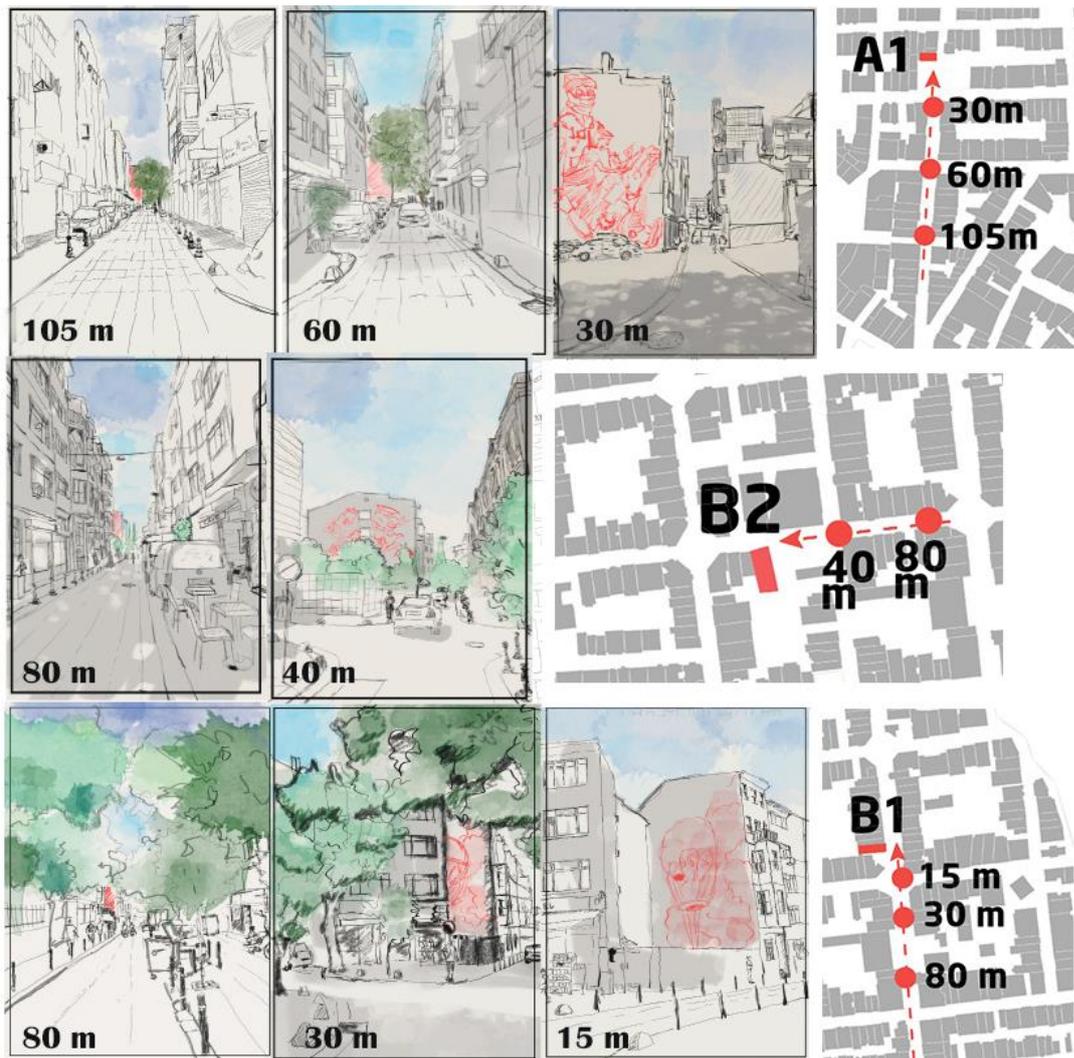
Figure 48 Progressive Images Illustrating the Change in the Visibility of the Murals Throughout the Selected Routes: mural A1 above, mural B2 middle, mural B1 below

Although the fact that as distance increase, more items can enter the view angle, as seen through the sketches these items prevent the visions of themselves. For example, in example A1, from a 105 m distance, the whole façade that carrying A1 mural is actually in the sight, however other townscape items like trees or other closer buildings effect the vision of the mural. It can only be seen without any obstacles from 30 m distance at the closest cross road. For a 4 or 5 storey building 30 meters seems enough for a comfortable view according to tan25 view angle. Likewise, as seen in example

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B2, 40 meters will be enough for seeing the whole façade. On the other hand, the vision of the B1 mural cannot enter the view angle from 30 m since the adjacent building. It can only be seen from 15 meters which is insufficient for a comfortable sight.

4.4.3. Townscape Analysis of the Area

In this section, townscape analyses of the area are generated with reference to the concepts produced by Cullen (1964). Whilst the titles namely, *the wall, closure, enclosure, punctuation, focal cross, change of level, outdoor publicity* are taken from *Townscape* (1964), the other analysis titles are produced by author adhering to the same logic and integrated into the conceptual framework.

4.4.3.1. The Wall

The walls are one of the main components that create the townscape. At the same time, rather than just being the surface of buildings, they can be the ground floor for many visuals. The color, texture and materials of the facades directly affect the townscape while creating the vertical surface of the urban scene. The perceiving way of the walls is directly related to distance and visibility. While walking in a narrow street, it is not possible to see the upper part of the high walls naturally. On the other hand, factors such as continuity, contrast or harmony between the forms of the walls affect their capacity of being perceived.

Cullen gives the example of the Cerne Abbas Giant for the Figures on the walls because of their scale distortion (Cullen, 1964) the sudden jerk feeling created by the giant Figure on the hill is compared to the feeling created by the giant Figures on the facades by Cullen (Cullen, 1964). Dramatic scale changes create a sudden jerk sensation, so the presence of big scale artworks on the building walls creates a high level of perceptibility naturally. Cullen (1964) states *"...change of scale; the modest*

house is turned into the bijou by large lettering. Sometimes unsuccessful, but full of visual possibilities." (p. 154)

The murals are representing giant figures according to the dimensions of the facades. As in the seen on the figure below (Figure 49), encountering a giant figure for a pedestrian while walking perceived as a surprise element that is not waited to be seen. However, in order to prevent loss of performance of this perception, it is important to know the way of relations between the walls and the other physical elements or situations creating the townscape.

Figure 49 Giant Figures on Murals, left: A4, right:B5

4.4.3.2. Closure

Closure creates a perceivable view by indicating arrival point. Cullen describes this phenomenon as: *"Closure is the cutting up of the linear town system (streets, passages, etc.) into visually digestible and coherent amounts whilst retaining the sense of progression."* (1964) and gives two examples which can be seen in Figure 50.

"two main roads cross cleanly at the right angles.
.. someone can`t get his bearings since crossings looks the same"

"Road ends with a closed way
-a building.
Staggered slightly buildings block the view and clarify the situation by the provisions of landmark."
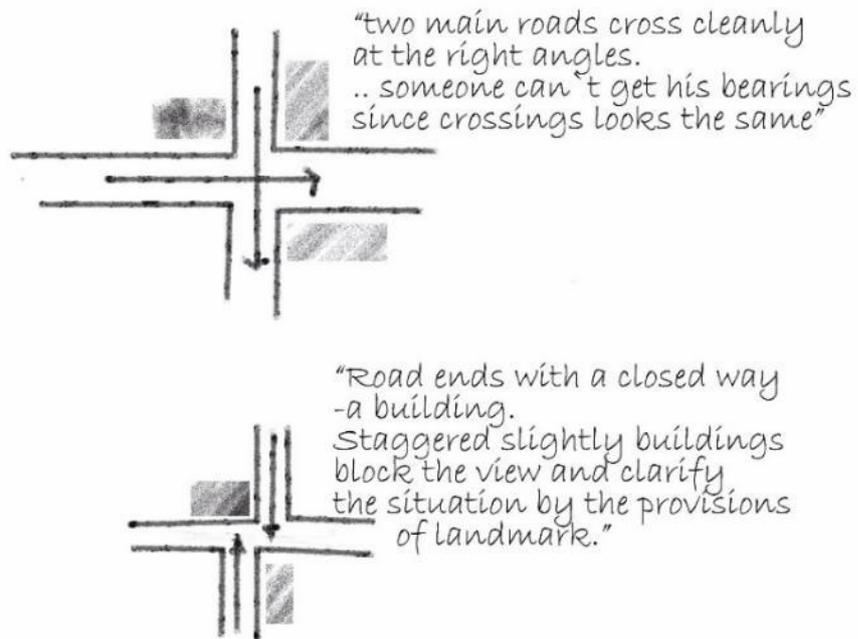
Figure 50 Closure Diagram (Adapted from Cullen,1964:106)

The performance of perception is high since it creates a break point in the perception of the street. The mural that can be seen in the Figure 52 below, creates a closure at the end of the street and therefore can be seen on the arrival point while walking along the street. The perception of the façades that create closure on the urban space is high because of standing right across the pedestrians` optical view. Since there is nothing to block the moving pattern on the street, the probability of being limited by any physical element is very low for the murals.
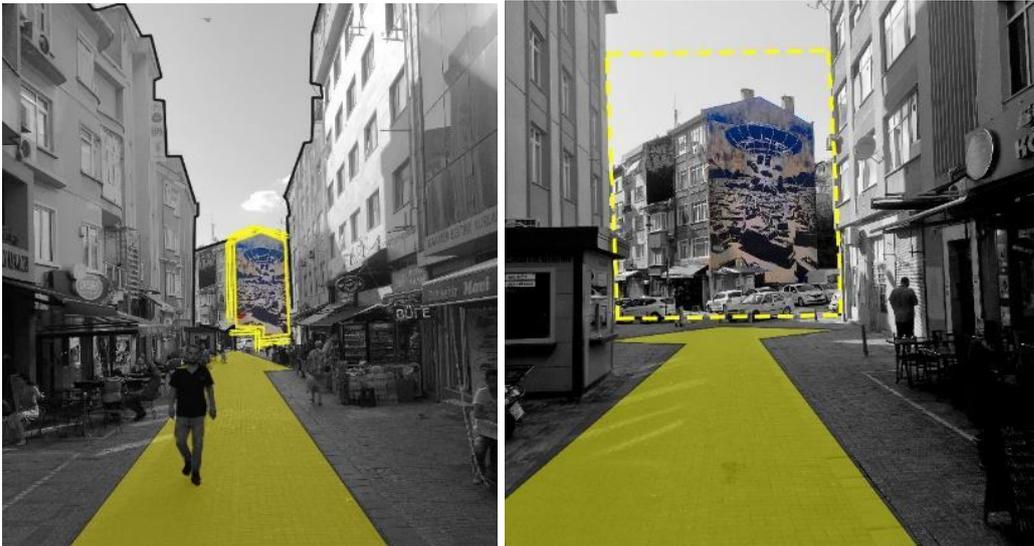
Figure 51 The Building Standing on the End of the Street Creating a Closure and B3 mural

4.4.3.3. Enclosure

The feeling of enclosure is emerged via the proportion of the urban user's own size and the size and proximity of the surrounding structures. In this context, while the feeling of enclosure is low in a large square, it is easier to see the larger Figures because the view angle is high. Conversely, in a high sense of enclosure, the viewing sight of the pedestrian narrows. In an area like that, the higher building facades have lower the potential to enter the view angle. Therefore, in a narrow street, even when the next side plot is empty, the appearance capacity of a high building will be low.

On the other hand, as Cullen states, since the urban users may have the feeling of being surrounded in areas that have a high level of enclosure, the urban scene changes with the disappearance of the enclosure. The eye and perception are stimulated again and the desire to examine the area increases. In such cases, the presence of the murals at the end of the enclosure increases their visual and perception capacity.

Figure 52 The Change on the Level of Enclosure around B2

4.4.3.4. Punctuation

In Townscape, Cullen describes the punctuation as follows: *"In the continuing narrative of the street, function and pattern change from place to place; this should be acknowledged by some physical signal.".* In sequence divisions that create serial vision, punctuation points gain importance and define the beginning of the new stage sequence. For this reason, the perception of the point of transition to another scene is high. The murals given below are on the points where the function of the street changes. In the first example, the street texture, whose entrance is from a street that has a dense commercial function maintains this commercial function to some level. It completes its lively structure with a node area consisting two schools and a park. At the node point there is one of the murals (seen as 'A') on the façade of one of the schools. Subsequently, it gains a more continuous appearance with the residential texture after this node area.
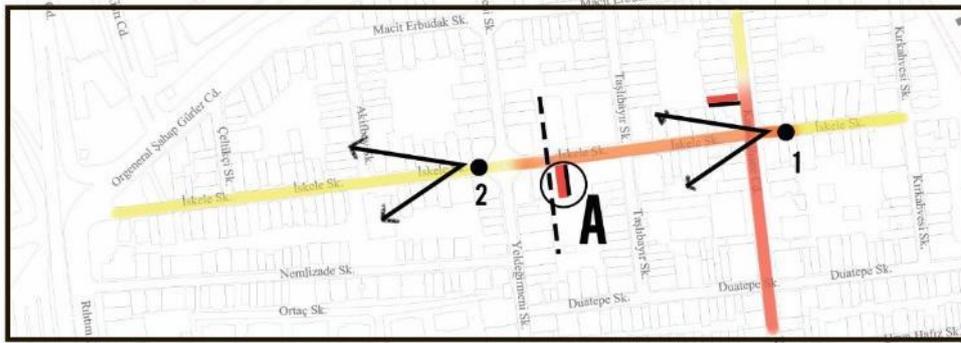
Figure 53 The Sequence Changes Around Mural 'A'

Figure 54 The Sequence Views from Point 1 and 2 Through B2

Similarly, in the second example, the mural describes the transition to residential fabric at the point where the dense commercial pattern is completed. Although the vision of this mural is limited with the next side building, it is highly perceivable due to the viability of the street and the sequence crossing point.

Figure 55 The Sequence Changes Around Mural 'B'

Figure 56 The Sequence Views from point 1 and 2 through B1

4.4.3.5. Focal Cross

The cross points in the street texture are the points where there are more users because they create the connection points as the logic of space syntax analysis depends on. At the same time, both the front and side facades of the buildings are visible at the cross points. Since there is no building next to itself, the murals on the façades that entering to the viewing sight easily are more visible. In addition, since representing the decision of direction points, pedestrians tend to look at both streets. Therefore, cross points create environments that pedestrians open their perception. For this reason, the visibility of the mural artifacts standing at these points or entering into the sight of

view at these points is higher. In addition, the visibility rates increase if a mural stand on the cross even if the enclosure level is high (Figure 59).

Figure 57 C1 Standing On A Street Cross

Figure 58 A2 Standing on a Cross Point of a Street With High Enclosure

4.4.3.6. Change of Level

The change on the level of buildings creates a break in the continuity of the vertical plane and does not obscure the visibility of the mural on the façade. Therefore, it becomes perceived by creating a patterned difference and its visibility increases.

Figure 59 Change of Levels Around A6

4.4.3.7. Trees

Trees are the dominant nature fabric of a townscape and attracts people. However, since they have a tall form on vertical line from time to time they may stand as an obstacle in front of the façade possessing mural.

Figure 60 A7 on the Facade Behind a Tree

4.4.3.8. Outdoor Publicity

Today, images such as visuals, illuminated signs, pictures and giant writings for advertising purposes on many fronts can create a distortion in the scale. In particular, they can create a higgledy-piggledy appearance on the densely populated area and the possibility of creating contrasts in such areas is reduced. Therefore, in places where outdoor publicity is used, murals' capacity to create sudden jerk feeling and thus their perceptions are low. In the diagram below, it is seen that firstly; the perception of the different one in similar elements and secondly; decreased contrast by the situation of a single item within many different elements (Figure 18). Because of having the same effect of dramatic change of scale (Figure 19), big advertisements standing near around the murals decrease the contrast of scale which murals should have.
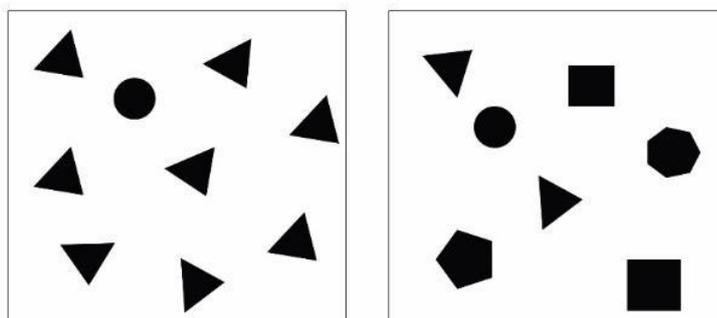
Figure 61 Similarities and Differences

Figure 62 A Giant Advertisement Close to the Field with Same Dramatic Scale Change Effect as a Mural

On the other hand, there is a large mural on the façade which also carries a big advertisement also. The mural on the façade where *the dramatic change of scale effect* disappears is one of the least noticeable murals in the region as well as having a low capacity of being seen.

Figure 63 The Facade Carrying A8 and a Huge Advertisement at the Same Time

4.4.3.9. Hazards

Some urban elements are giving a direct message that pedestrians do not have to try so much to get the hang of it and some kind of hazards like metal ones which have a stern face when compared to the wooden fences or plants giving the message "Keep of." So when there is a hazard urban user get the feeling of obstacle and unrelated use of themselves. Some of the examples from the area are showing the togetherness of hazards and murals. When the mural which should have been attracting and pulling pedestrians towards to itself stands behind a hazard its capacity of being perceived is decreases. Because its attracting characteristic conflicts with the anticipation of the hazard.

Figure 64 A Hazard in front of One of the Murals

4.4.3.9 Change of Level

The change on the level of buildings creates a break in the continuity of the vertical plane and does not obscure the visibility of the mural on the façade. Therefore, it becomes perceived by creating a patterned difference and its visibility increases.

Figure 65 Change of Levels Around A6

4.4.3.10. Protrusion

The visibility of a building facade which exists as a result of protrusion is higher because it confronts the pedestrians sometimes almost on the walking. These protruding facades define a space, also create a contrast because they create a fluctuation in linear continuity. In this way, the perception levels increase and become selectable among the elements that are creating continuity together.

Figure 66 C4 on the Protruding Facade

4.4.3.11. Adjacent Plot

One of the most influential conditions on the appearance of the murals is the occupancy of the next side plots. Even if there is no adjoining order, as the structure on the side plot prevents the view, the appearance of the mural will decrease in the horizontal and vertical planes. Empty parcels on an area that has high enclosure level and narrow streets, creates a wider space and make the pedestrians perceive the murals easily.

Figure 67 Empty Next Side Plot of C2

4.4.3.12. 'Side' Effect

The most visible elements in a townscape are found in situations in which the visible features creating a contrast highlighting each other's physical characteristics in their relationship so that becoming more prominent. Since the mural artifacts are located on the vertical and the horizontal plane on the building facades, the elements that they are most closely associated with are the other facades. According to the characteristics of the facade adjacent to the mural, the level of being perceived also changes. In the Figure 11 one of the most well-known murals in the exemplified field is seen. Although it is located on a street with a low integration value, the rate of being noticed by passengers is high. One of the reasons causing this situation is the adjacent façade which is empty and approximately equal in size with the façade carrying the mural. The fact that one of the two fronts, which are adjacent to each other and in a very close

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physical relationship, being empty, increases the visibility of the mural by creating contrast. Therefore, it is easy to select.
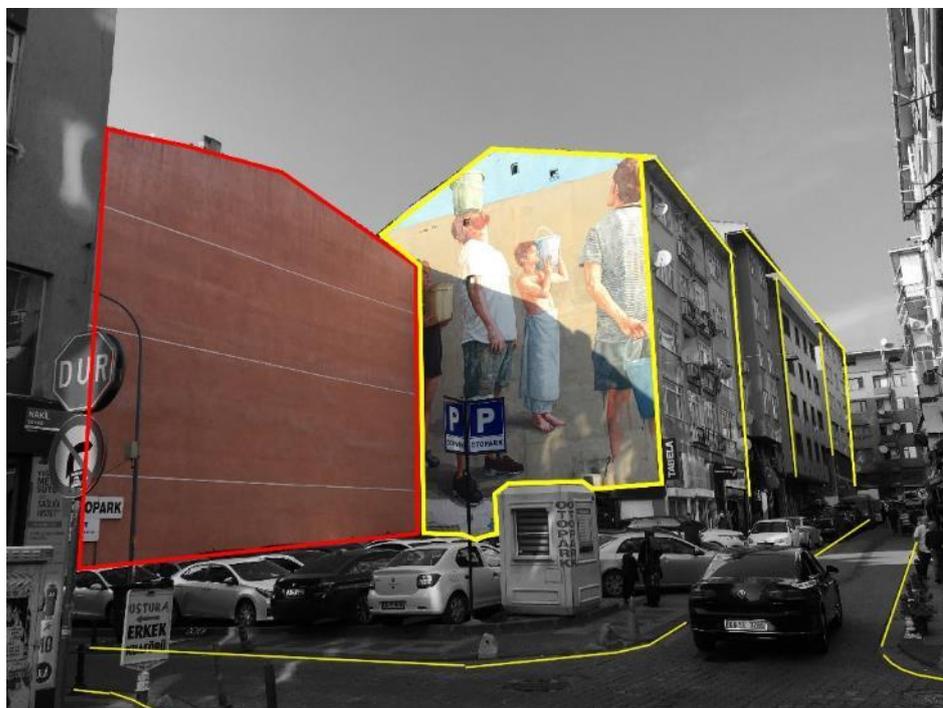
Figure 68 Empty Single Colored Facade Contrasting A5

4.4.3.13. Street & Block Pattern

There is a pattern continuity particularly in the residential fabric because of the similarity between the facade appearances. Signs, text and outdoor publicities are less when it compared to a commercial street pattern. In addition, after a similar and often light or pale colored appearance, the lively colorful appearance of murals is highlighted in a contrast. Therefore, while human perception is not stimulated by too many, physically different variables and the pattern is perceived more continuously, such a texture change creates a sudden jerk feeling.

Figure 69 Change on the Street Pattern (left:C1, right:C2)

On the other hand, the murals which are composed of different colors compared to the other facades cannot create a contrast and it is difficult to be realized comfortably. The example below shows two different murals that one of them has a similar color to the other facades while the other one does not.

Figure 70 Murals with Similar and Different Colors with Other Facades (left B4, right C3)

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4.4.3.14. Landuse

Landuse variety physically affects the pattern in townscape from many aspects. For example, in a commercial area, the number of pedestrians is rich, the facades have much more details and street use is different from many aspects. For this reason, the possibility of creating contrast relationships that increase the visibility of the mural is quite difficult in mix use. Since there is a much simpler pattern in the residential fabric, the contrast potential is high, however the number of users using the street may be low and the number of façades entering the viewing angle will be reduced because the enclosure will be high. In public areas such as parks and squares, enclosure is low as well as the view sight is open, so the recognition capacity of the murals will be high.

Figure 71 B2 Standing on a Mix Used Area Containing a Park, Two Schools and Municipality Art Center

4.4.3.15. Parking Lot

There are many empty parcel that had turned into parking lots in the area. Although this situation creates a deterioration on the texture of the area, the fact that the empty parcel is being used in a widely manner creates an increase in the number of people in the area. On the other hand, since it is a functional area, it is perceived strongly especially by people who use it. Therefore, the murals on the adjacent building facades are quite visible since have an open and functional neighboring plot. However, these plots refer to an area where there is a competition of movement for pedestrians who do not use the parking area. Pedestrians in the areas where vehicle use is intense are not very interested in building facades since they give an important part of their perception to the vehicles in which they are in a competition. So it can be said that parking lots creates paradoxical position by carrying murals on a visible way on the other hand attracting people`s attention on themselves.

Figure 72 Parking Lots Near the Murals. Left A3, Right A1

4.5. Survey Analysis About Mural Artworks Perception and Evaluations of the Findings

A survey was conducted within the borders of the neighborhood with the aim of collecting information about the possibility of encountering with the mural works of the locals or visitors using the Yeldeğirmeni Neighborhood and the purposes of using close vicinity of these works of art. With this survey, it is investigated whether there is a correlation between the results of space syntax analysis and the observations obtained from the field observation study performed in the neighborhood. In the scope of the survey, 50 people were interviewed and their age, education levels, their residence status in the neighborhood or the frequency of using the neighborhood as a visitor, streets they used for various purposes, murals they knew in the area and activities they performed around murals were asked with closed and open-ended questions.

There were 26 women, 20 men and 4 LGBTI individuals among the 50 respondents.
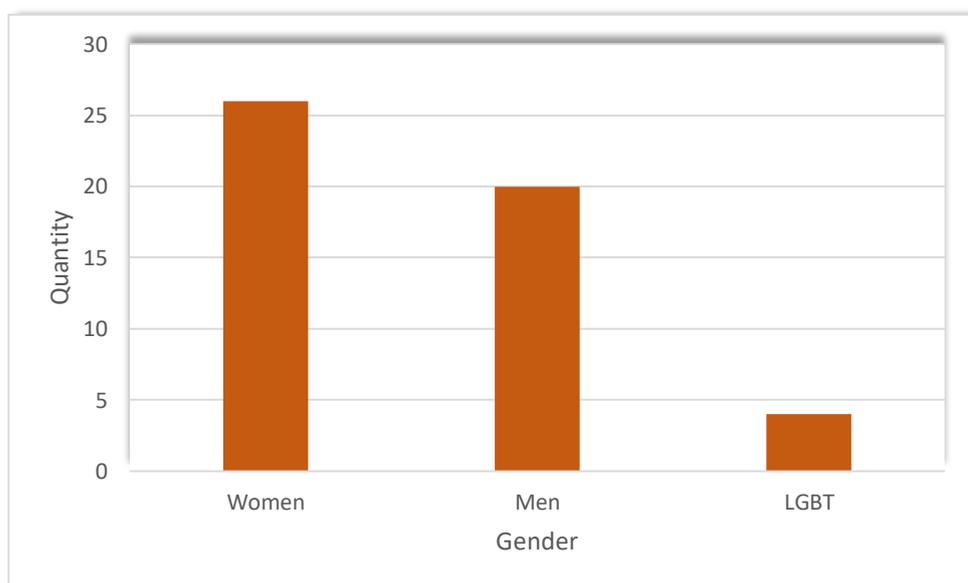
Figure 73 Gender of the Participants

18 of the 30 participants who participated in the questionnaire stated that they were between 15-25, 19 of them 26-35 and 13 of them were 36-45 years old.
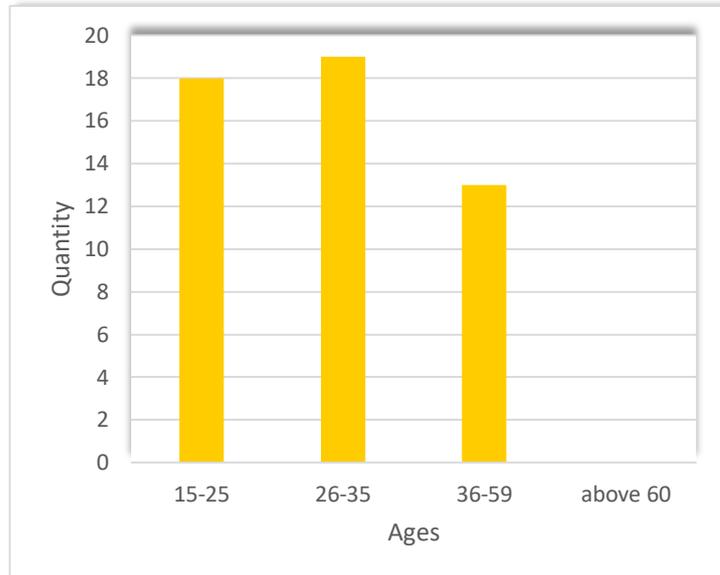
Figure 74 Age Groups of the Participants

Among the participants, there were 1 primary school graduate, 9 high school graduates, 30 university graduates and 10 Master/PhD graduates.
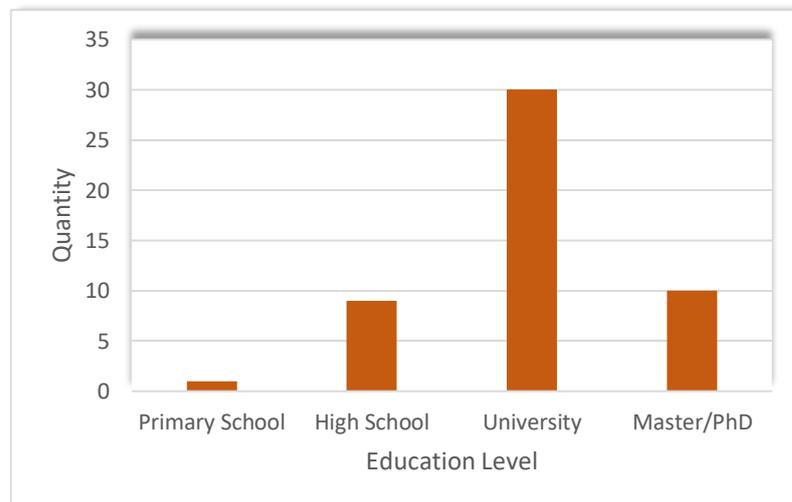
Figure 75 Education Levels of the Participants

28 of the 50 respondents resided in the Yeldeğirmeni neighborhood and 12 of them stated that they lived in the neighborhoods of Kadıköy district and adjacent to the study area. Except 1 out of 9 people reside in other districts and 1 person does not live in Istanbul. The residence time distribution is seen as; 1-4 years for 15 people, 5-9 years for 10 people, 10-14 years for 5 people, 15 years for 19 people.
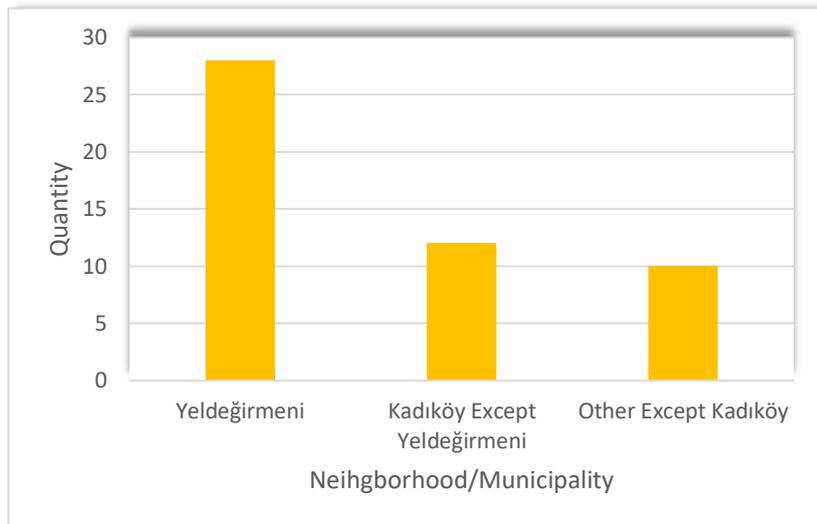
Figure 76 Location of the Residence
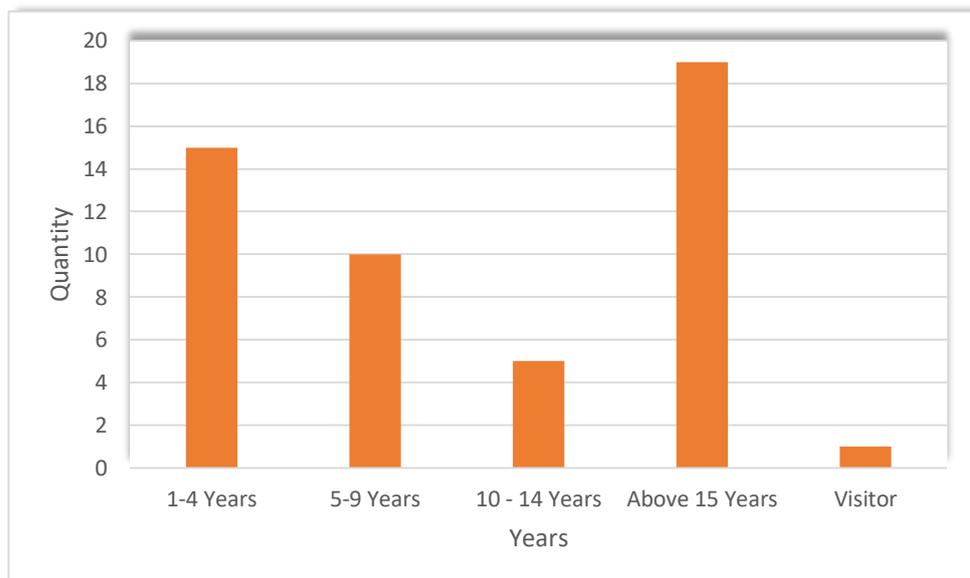
Figure 77 Durations of Residence of the Participants

Examining the street uses in Yeldeğirmeni, Karakolhane Avenue, which is the center of the neighborhood has emerged as the most used street for all activities. Commercial spaces are frequently used that quantity of people is quite high especially during day time. Except the Avenue, Uzun Hafız, Iskele, Duatepe and Izzettin streets are again the preferred streets for socializing. The cafes and boutique small-scale stores on these streets which can be categorized in area 'B' (see Figure 12) appear to be effective on these results.

The streets where walking is mentioned are still the same streets, so it is obtained that the public space quality and accessibility are higher than the other streets. Among the people surveyed, 3 people stated that they take for a walk using all the streets in Yeldeğirmeni especially after work times and the neighborhood offers a pleasant experience for walking. It is stated that Macit Erbudak Street, which is at the furthest points to public transportation points, is used by 2 people on their way to home. It is thought that the streets which are not mentioned are mostly used in the route of going home. Although Misak-ı Milli and Nüzhet Efendi streets which can be categorized in area 'A' (see Figure 12) shows high value in this category since being the closest streets to the public transport points, participants hardly remember their name. They describe the streets as *close ones to piers* and needed help to find their names on the appendix map while giving names of the streets in area 'B' clearly. The streets in the area 'A' are widely used and known to people, there was no evidence that they were used to walk or socialize among the people surveyed.
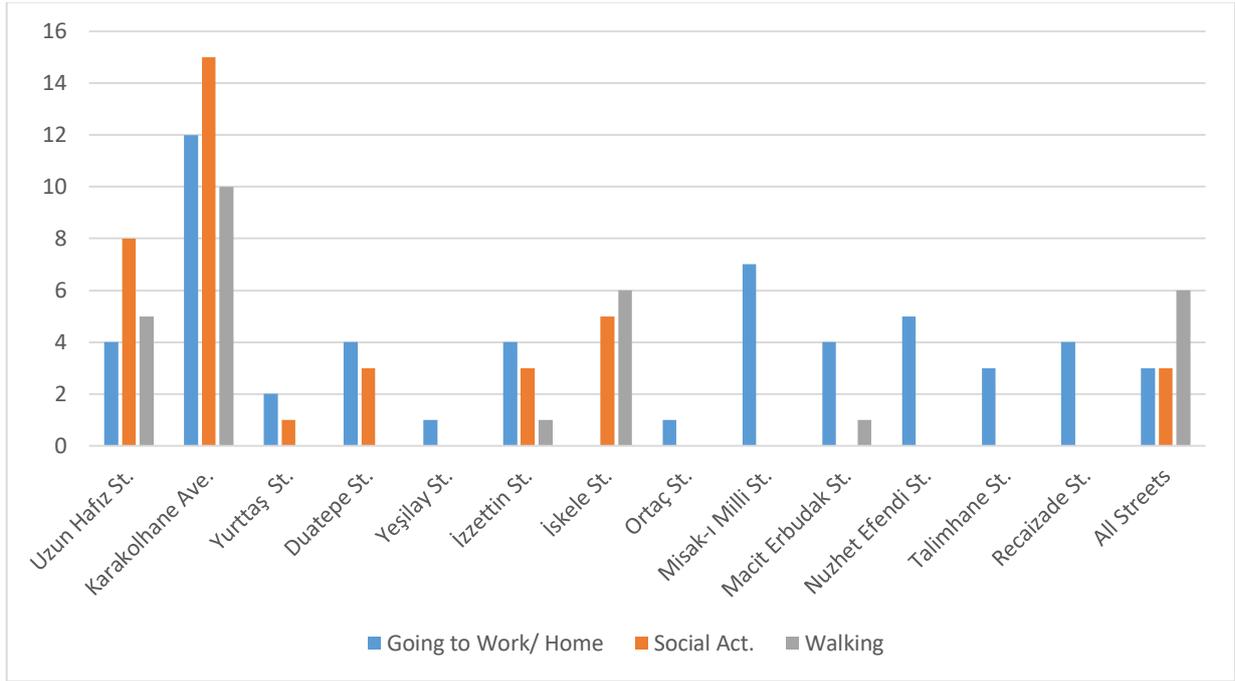
Figure 78 Streets in Use

In the part containing multiple choice and open-ended questions about the most known murals of the survey;

- Least known murals have 8 positive answers while the most known one has 31 positive answers which lead the average result as approximately 18.
- The values of B1, B2, B3, B4 and B5 are all above 18 respectively showing 25, 25, 31, 24, 21. (see Figure 13)
- Three of eight murals in the area 'A' are above 18 value namely A1, A4, A5 respectively showing values of 24, 21 and 29 values. The values of A2, A3, A6, A7 and A8 murals are respectively 14, 15, 8, 8 and 10. (see Figure 13)
- One of five murals in the area 'C' has the value of 23. The others namely C2, C3, C4 and C5 stand for values of 15, 14, 12 and 11. (see Figure 13)
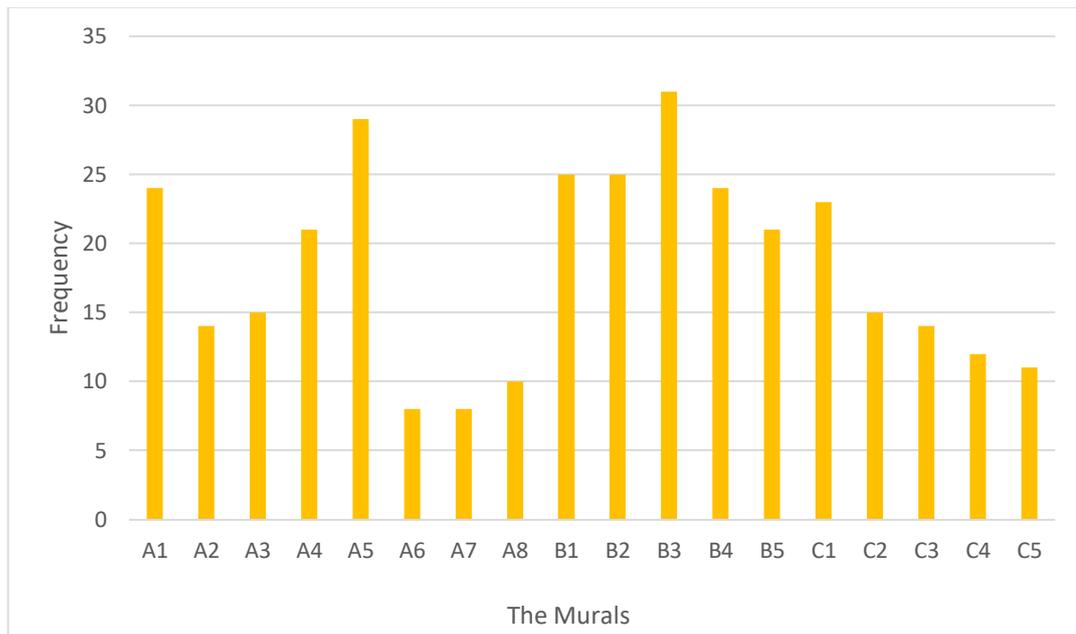
Figure 79 Level of Encounter with the Murals

4.6. Evaluation of the Findings

In the analysis studies produced within the scope of the thesis, firstly configurational analysis namely axiel map and isovist map were performed while the experience and recognition capacity of the murals were being investigated. In this context, the integration values of the streets in the study area and the visibility values of the murals on these streets were found. Afterwards, in order to understand the different aspects of the ones standing on similar configurational values, the murals are grouped. First, the areas were separated according to their dominant characteristics and the murals were grouped, then separate townscape characters were examined. The areas are grouped as dominant traffic (A), dominant commercial use (B), and dominant residential use (C), and the murals in them are named in this way (see Figure 15 and Figure 16). Finally, the rate of knowledge of the murals was investigated by a survey conducted in the field. In this context, the results are as follows:

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The Murals	The Axiel Values	The Isovist Values	Townscape Characteristics	Survey Results
A1	2.097	404	On cross Dominant Traffic Parking on adjacent plot Low Enclosure	24
A2	2.094	163	On cross Dominant Traffic Parking on adjacent plot High Enclosure on Street	14
A3	2.094	141	On cross Dominant Traffic Parking on adjacent plot High Enclosure on Street	15
A4	1.732	161	Giant Figure on the wall Parking on adjacent plot Enclosure is decreased	21
A5	1.732	161	Big Empty Side Façade Parking on adjacent plot On cross Low Enclosure Dominant Traffic	29
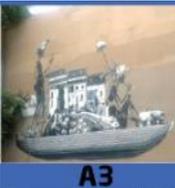
A6	🟨 1.851	🟩 130	High Enclosure on Street Change of Level Close to Punctuation Area	8
A7	🟨 1.851	🟨 212	Dominant Traffic Blocked by a Tree Parking on adjacent plot	8
A8	🟧 2.142	🟨 213	Dominant Traffic Parking on adjacent plot Outside Publicity	10
B1	🟧 1.896	🟩 159	Dominant Commercial Use Punctuation Point Big Empty Side Facace Blocked by a Building	25
B2	🟩 1.684	🟧 454	Dominant Commercial Use Punctuation Point Low Enclosure Rich in Landuse Public Building	25
B3	🟩 1.725	🟧 380	🟧 On the Closure Point Punctuation Point Rich in Landuse Low Enclosure On Cross	31
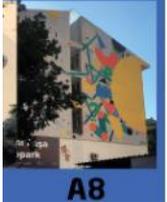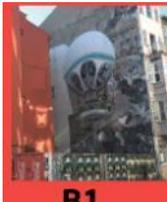
			Parking on adjacent plot	
B4	1.725	287	Rich in Landuse Low Enclosure On Cross Similar Colors with Block Pattern Parking on adjacent plot	24
B5	1.725	301	Rich in Landuse Low Enclosure On Cross Giant Figure on the wall Public Building	21
C1	1.645	172	Giant Figure on the wall Contrast to continiuos residential pattern	23
C2	1.645	135	Empty Adjacent Plot Contrast to continiuos residential pattern	15
C3	1.336	158	On edge zone Contrast Colors with Block Pattern Giant Figure on the wall	14

			On edge zone Giant Figure on the wall On the protruded facade	
C4	1.336	104		12
C5	1.384	171	On edge zone On corner building Contrast Colors with Block Pattern	11

Figure 80 Table of Results

According to the table, **B3** mural has the highest rate of known with 31 value. It stands on a commercial area and has a middle value of integration and high value of visibility. On the other hand, the second highest rate belongs to **A5** mural which stands on dominant traffic area. **A5** has middle integration value like **B3,** but low visibility value. At this point examining their townscape characteristics gain importance. **B3** has the only characteristic of closure (see Figure 30). While people walking on the street in front of the mural, a continuous vision of **B3** is always there so that it is almost impossible not to see it. On the other hand, **A5** has another big empty façade on the adjacent building that contrasting its own vision effectively.

The other highest rates of being known belong to the murals coded as **B1** and **B2**. **B1** has a high value of integration but low value of visibility. Except configurational axiel position, it is actually the only mural that stands on the main commercial avenue of the neighborhood which is very crowded during day time. Despite standing on the main commercial avenue, it has a blocked vision by the next building (see Figure 25) that only be visible on a very close point like in 15 meters distance. On the other hand, it stands on a punctuation point that the street pattern changes. **B2** has a middle integration value but the highest visibility value at same time and also stands on the

commercial area. It has a really high value of visibility that despite not standing on the closure point, it is almost seen from every point on the street (see Figure 25). It also exists on a façade of a school which is easier to perceive compared to the ordinary buildings. Moreover, the point **B2** stands on is a focal area that consisting three important usages namely; the only park of Yeldeğirmeni, the only art center of the municipality in this neighborhood which is very active and the most historical building in the neighborhood serving as a high school (see Figure 45). So rich landuse togetherness, low enclosure and being on the punctuation point carry this mural to a well-known position. Another point of having a high rate of known seems to have a relation about being in the commercial area. Because all the murals in commercial area have high values of being known. It is possible to make similar evaluations about other murals which have similar configurational values but different strong townscape aspects.

Although standing on the most integrated streets, most of the murals in the area **A** have low rates of being known. It is thought that the reason is related about the competition between pedestrians and vehicles. On such streets, the biggest part of the perception of pedestrians is focused on the vehicles and their movement pattern. So except murals which really have strong townscape characteristics, it is difficult to be perceived in these types of areas. The lowest values belong to **A6, A7** and **A8** murals all which stands on the dominant traffic area. Except busy traffic pattern, the street that **A6** stands on has a high enclosure which is negative for perceiving the building facades. Likewise, there is a big tree blocking **A7** till a very close point which decreases the quantity of the objects entering viewing angle.

Most of the murals standing on the residential area have low integration values. Only **C1** has a high rate of being perceived which can be related to being close to the commercial area. It also stands on a cross point and creates a difference between very similar block patterns. **C3**, **C4** and C5 have very low integration value that not so many people use the street they stand on. The street also is in a buffer area like the end point of the neighborhood, since there is a railway separating the continuous pattern

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of the area which is taken as edge for the study field. Middle values of integration can be compensated with townscape characteristics, however when pedestrian quantity is limited with dwellers only, the chance of being perceived remains very low for the murals.

CHAPTER 5

CONCLUSION

Social relationships that reflect and shape the structure of societies are produced on public spaces. They are the locations where people experience social relations and define themselves through others. With the first half of the 20th century, when important social and cultural transformations were experienced, art started to find a place in public spaces. It is seen that both authorities and the public itself use the public art for their own objectives such as reflecting the power or spreading the public awareness. It worked so well that it is continued to be seen more frequently in the following periods.

Public art, which produces many benefits in the fields of social and economic and cultural domain, has entered into the concern of different disciplines. On the other hand, the main purpose of the disciplines dealing with urban spaces is to approach public spaces with the right logic and to make the correct interventions. However, *trueness and precision* has always been open to discuss since it may vary time to time, culture to culture, and to different social conditions. In other words, truth may change or evolve in time and space. For example, in the systems shaped by the effects of neoliberal approaches, appropriate interventions have been realized in a way that encourages the use of automobiles as a result of the correct decision. However, with the negative consequences of this experience and the unrestricted demands from the urban space, it is not widely thought as sustainable and `correct intervention` today. Likewise, public art seems like it has not complete its evolution as can be seen from many examples, especially in countries which have limited public sphere conscious.

The investigation of correct interventions is becoming more complicated with the increasing factor included in urban design of today. On the other hand, with the

technological developments and different approaches, the city structure in its complex nature can be examined from different viewpoints. So that, appropriate inferences can be made by considering very fast changing conditions regarding the results of the interventions to be applied. The disciplines related to urban space can take decision-making or directing roles following the spaces. In order to experience the frequently mentioned benefits of public art in practice, it is important to have such places with high accessibility and public quality for existing public art.

Yeldeğirmeni Neighborhood where the research is carried out is quite rich in terms of the murals it contains. The visual quality of the neighborhood has been experienced an increase in spatial quality significantly with Mural Istanbul Festival. The identity of the neighborhood, which has been home to many cultures throughout its history, has gained an artistic quality with its numerous art workshops and murals. However, since the presence of murals is often conditioned by the presence of blind façades that are visible, it is difficult to reach a certain number of spaces available for the artistic performance of murals. For this reason, it is possible to say that the neighborhood, which uses its potential to a great extent, maintains a positive relationship with artistic production at as high levels as possible by housing many murals. The issue of location choice of place, which is effecting the experience level of the murals has been discussed in the scope of the thesis study. The research in this regard tended to develop a method about the site selections of public artworks rather than questioning the quality of the work that can be carried out in a neighborhood.

The studies produced within the scope of the research started with configurational analyses and then were developed in the form of spatial determinations based on observations in the field and surveys conducted in the field of study. The aim of this study rotation is firstly to determine the areas where the pedestrian movements are expected to be high and the visibility values of these areas and subsequently, to determine the effect of the relationships established by the physical elements in this area on perception.

As Cullen points out, the relationship between physical associations in the urban space can be defined as *art of relationship*, because they manipulate each other's visibility in a magical way. This effect arises from the contrast relationship created by urban elements and it is capable of changing the power of the image of another element. The fact that an urban image whose visibility and perception would be researched can be changed by the related elements is an issue that needs to be carefully examined especially for public arts. Because, unlike many other urban objects that affect our lives without being aware that they are there, public art exists to be seen, to be heard, to be noticed by the senses in short. In this way, many of the benefits that cause its existence can be realized. Except the social benefits which have been deeply recognized since the beginning of the 20th century, for spatial improvements and economic advantages to be realized, being perceived is a prior condition.

Within the investigated townscape relations, there are many details that some of them are very effective and some of them supporting the conditions of the space that possessing the public art. Although some of these have been studied in the context of the research, much more detail can be found in the complex nature of the city structure. By bringing these details together under the right conditions, all city elements can exist in a more balanced relationship. The strengthening of the perceptibility of the public art objects which desire to be perceived among all the urban elements will also enrich the experiences of public art and even public sphere.

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