

Public Art Practices in Urban Space: The Case of Istanbul

Ufuk Fatih Kucukali*

Department of Architecture, Istanbul Aydın University 34295 Istanbul, Turkey; ufkucukalil@aydin.edu.tr

* Corresponding author

Abstract

In addition to revealing the relationship of public art with the city, which is the intersection of space and human life, the relationship between public space and art has been researched, the concept of public art has been examined, and its development processes in the world and in Turkey have been emphasized. The social, cultural, economic and physical effects of public art on the city were investigated. The relations between the effects of public art on the space and the city were questioned and evaluated with the examples examined within the scope of the article. An approach to researching and examining the resulting relationships and the effects of public art on urban spaces is presented, and the relationship of public art with a city with historical sites such as Istanbul is presented.

Keywords

public space; public art; public art and city relationship; effects of public art; istanbul

1. Introduction

Public space debates have occurred as a part of democracy debates (Avritzer, 2009). Many studies have started to be made on the concept and characteristics of the public sphere with the neo-liberalism that developed in the world in 1990 and after (Strong, 2001; Keller, 2009; Parkinson, 2012; Hénaff and; Low and Smith, 2013). Studies on new initiatives on democracy have brought public sphere discussions to the agenda with many dimensions (Mitchell, 1995).

Public spaces are defined as physical spaces that are accessible to everyone without discrimination and that form the basis of public spaces. In other words, they are places where public life occurs, where people can interact with each other and with their built environment. Public space is a concept that emerged with the establishment of cities. However, today, the spaces that are the common usage area of the society lose their unifying feature with the deterioration of the public space. After the industrial revolution, the growth in cities, the formation of suburbs, the establishment of business areas in city centers pose the danger of extinction of public life; this situation causes the structure of public space to change (Sennett, 2017).

Today's cultural, technological, political and economic

changes cause changes in the balance of public-private life. In other words, public space, life and space can have different values at different times in the same society. At the beginning of the 20th century, they started a discussion about avant-garde contemporary art and the public sphere. With this discussion, conceptual art has emerged in which an idea or concept different from traditional aesthetics is important (Chistiakova, 2018). The concept of aesthetics has preceded the aesthetics of process and content, as a concept that offers many more formations or different approaches of artists with avant-garde movements.

Public art refers to works of art in freely accessible spaces other than private spaces such as galleries, museums or homes. These are parks, streets, building facades, squares, and places where public buildings are used together (Finkelpearl, 2000). On the other hand, public art has changed the concept of public art today with the changes in the field of art (Cartiere and Willis, 2008). Public art has been a subject that has been interpreted and defined from different perspectives since the second half of the 21st century.

Dadaists, one of the pioneers of public art, carried out a different public art activity in response to the hall exhibitions. The demonstrations they performed in Cabaret

and Voltaire are considered to be the first examples of the activity. In the 1960s, artists such as Dan Graham, Robert Rauschenberg, and Gordon Matta-Clark argued that museums and galleries did not adequately represent the public sphere and that art should go outside the 'White Box' (Chan, 2011; Knight, 2011).

Art production and exhibition in public spaces has continued to exist since ancient times. Although it has lost its meaning and function in the historical process, it has managed to create a field of application for itself in all conditions. Today, it is discussed under the name of public art. It is included in scientific studies and publications especially in European countries and the United States (Baca, 1995; Finkelppearl, 2000; Duncan, 2005).

Hein (1996) defined public art in his article titled What is public art as a concept that includes the history of the object, its origin, place and social purpose. According to him, the meanings of all these situations have changed in today's world where developing technology, cultural migrations and economic structuring are experienced. Still, public works, Medieval Cathedrals, murals of Latin American and Mexican civilizations, and relics such as temples are associated with traditional notions of art.

Public art is an art that integrates with the audience and has the will and purpose of creating space. These spaces, fictional or visual, are the spaces in which people express themselves by creating a renewed reflection on the social structure. Thus, it can be stated that public art is a structured space not only visually, but also in a sensory sense, in virtual spaces such as television or the internet (Zebracki and Luger, 2019). Public art is increasingly presented in new forms, including electronically.

Public art differs from exhibitions in private spaces because it is accessible. While art in private spaces has its own audience, public art appeals to all segments of society. Thus, it is about the accessibility of public art rather than its physical restriction (Zebracki, 2013). In other words, a private art audience is reached in studio art and a wider audience is reached in public art. The sanctity of effective expression and communication has been adopted in the concept of public art, the interaction between artists and the public has increased, and the idea of public art has revealed the art of dialogue.

For designers and planners, public art artistic qualities

include the formal qualities of art. In addition, human performance in the public sphere, behavior art, etc. includes art. Public art is the art of publicity. Public art emphasizes the right political and cultural frameworks, works of art, material bearers of cultural significance, and their significance, broad participation and interaction in public art. The public engages in effective and local dialogue in local places and environmental conditions that addresses social issues of public concern. Thus, the distances between the artworks realized in special places and the audience are eliminated. The artwork is transported to the public spaces of the audience and becomes a part of daily life (Senie, 1998).

In today's world, the most important feature of art is that compared to the past periods, it has been fed from the fields of science, politics, philosophy, sociology and psychology and has formed a structure by intertwining with these fields. By being affected by these processes, public art has created different art disciplines (Gorichanaz, 2020). Therefore, he created different art products and enabled the use of different forms of interaction.

With these features, public art is in relation with many art movements. These movements are social art, contemporary art, participatory art, conceptual art, land art, site specific art, urban art (urban art), street art (street art), environmental art (environmental art), counter art (anti art), wall painting (mural), event art (happening).

On one side of these art movements there is traditional public art, which is formed by subjective decision, on the other side there is a new type of public art, which is activist art. This art was defined for the first time by Lacy (1995) as "art where different audiences interact and communicate in different ways with issues that directly concern their lives, and its basis is based on coming together".

Although public art is a changing and multi-definition concept, it includes works by artists working in industrial and social fields, social art projects in the late 1960s, and wall painting in neighborhoods. These are the actions used to defend women's rights, supporters of national freedom in Central America, and the masses who could not be heard on television until the example of Northern Ireland, to express themselves. Public art, which deals with AIDS, environmental pollution and health problems, is an activist art with these aspects (Karasov, 2021).

According to Miles (1997), the new type of public art is a response to the commodification of art by the market and institutions. It rejects the understanding of individual aesthetics formed within modernism and reflects the critical reality that can be derived from Feminism, Marxism and ecology. It is to take responsibility and act with other artists for their future.

Another important feature of the new type of art is that it is continuous (Boynudelik and Eriřrikavuk, 2006). What is meant by this continuity is the development of a process or the continuation of it with the cooperation of the participants after it has been started. Thus, it is art in which the process gains importance rather than the product formed. In the face of this situation, while the social relation of artistic productions is mentioned in the new type of public art, on the other hand, the materiality of art objects is not denied.

The concept of participation in the new type of public art is to ensure participation in decision-making processes rather than the formation of audience participation. These participations reveal the importance of the concept of dialogue. Public art, which is in a social structure and social relationship, provides very important and various opportunities to create cultural and visual structures. At the end of this process, dialogues are made for communication with the social structure, the works of art that are created introduce the society and the society defines them and becomes a part of it (Duncan, 2005).

The political imagination of the artists, who act as a catalyst for the emergence of other people's creativity in the new type of public art, is as valuable as their drawing skills (Lewis, 2013).

The audience that art addresses is another important topic of discussion. In a multicultural society, the level of aesthetic appreciation of art works may differ in different segments of the society. The new type of public art appeals to various segments in different societies. Thus, the new type of public art should be interested in the problems of all segments without any class distinction (Pankratz, 1993). However, it is also a fact that there are many more subjects and easy communication in places that are underdeveloped socially and economically.

Public art works, which have been applied in the world since 1990, have also started to be applied in Turkey, revealing

various products in urban space. With the declaration of Istanbul as the 2010 European Capital of Culture by the Council of Europe in 2006, it caused the acceleration of art projects in the public sphere and created a relative awareness.

2. Public Art in Urban Design

The most important driving force behind urban design projects is the emergence of public spaces. Thus, subjects and disciplines related to public space are of interest in urban design. It is also seen that there is an intervention to social identity behind the intervention in physical space in urban design and planning. Cities are places where social groups live, and social interaction develops in public spaces, urban identity comes to the fore, and a sense of social cohesion and belonging is formed. Thus, the visual and physical contributions of art activities, which are included in works on an urban scale, are also an issue that focuses on their contribution to social life (McCarthy, 2006). The common goal of urban art and public art is to produce a meaning in space. Recognizing the problems of public spaces of various scales and producing solutions are common issues. In this process, urban design and public art feed each other (Zitcer and Almanzar, 2020). Public art in urban design; It is a tool for the preservation of urban values, the communication of people in urban space and the positive formation of human-environment interactions.

Recently, investments in cities are realized with large-scale projects in large lands that consume resources, while in residential areas, it causes a decrease in interest in small-scale public spaces. In general, culture and specialized art have an important role in increasing the quality of urban public spaces and ensuring their change (Marshall, 2016).

In countries where local governments fund for art projects, for example, in cities in the USA, a public art master plan is established. In this plan, the vision of the city on art is determined and artistic activities planned to be held in the short, medium or long term are included. With the development of strategies related to increasing social awareness and ensuring participation, actors and areas of responsibility are also determined in the planned projects. In addition, the types, costs, positive effects, financial resources, areas of application and possible errors of public art projects are determined (Akkar, 2005). In some

plans, the works done in the city were evaluated and recommendations were made for the future (A Public Art Plan for Downtown Klamath Falls 2002, Public Art Master Plan – San Diogo 2004, Norman Y. Menata San Jose International Airport Public Art Master Plan 2004, Public Art Master Plan for the City of Ashland 2007, Edmonton Public Art Master Plan 2008, Middleton Public Art and Desing Master Plan 2009, Public Art Master Plan Arlington – Virginia 2021).

3. Public Art in Urban Renewal Projects

In terms of its contribution to urban renewal, public art has been defined as the process that provides public interaction with creative works since 1980. In this context, it is aimed to stimulate public reactions to different subjects, places and behaviors in art. Public art appears to be culture-oriented in many ways. Supporting creative environments, creating a unique environment, increasing social cohesion and providing quality of life to local people (Sharp et al., 2005). In urban transformation projects, social differences in public art make great efforts to reveal the different perception of space and to make sense of urban experiences.

Urban renewal projects are seen as important intervention tools. It is thought that these interventions are provided by the strengthening of social ties and the formation of social awareness. The most important intervention accepted by many researchers and thinkers is art. In this intervention, instead of creating an ideal society through art, it is aimed to find the common point that initiates the dialogue process (Remesar, 1997). These goals become the starting point of the societies that will emerge. In the intervention through art, the participation of the society in the creation of works of art is important. This process is used in the creation of urban areas rather than creating static spaces.

According to Cameron and Coaffee (2005), public art is the restructuring of settled neighborhoods, re-establishing the population balance, combining the sensitive social environment with the social structure, creating vibrant and sustainable urban living spaces. According to them, gentrification and art production consist of three approaches. The first of these approaches is important from the artist gentrification processes. The process follows the artist. An example is the gentrification process developed

with the restoration of buildings by architects and artists in the Cihangir district of Istanbul (see Figure 1).



Figure 1. Cihangir - An example of gentrification in Istanbul, 2022 Author's photo

The second approach, on the other hand, offers space, consumption and marketing opportunities as the capital follows the artist, and the artist becomes only a tool through this process that results in the artist's displacement. The marketing of venues as a result of the transformations experienced with artists in Istanbul Asmalimescit and Galata can be an example of this (see Figure 2).



Figure 2. Asmalimescit - İstanbul, 2022 Author's photo

Another approach is that public art becomes public policy in the transformation of urban spaces. The effects of public art, supported by such policies, strategies and practices, on contemporary urban development; its contribution to creating local difference / identity and spatial belonging, its supporting role in cultural tourism, its potential to create workforce, increasing the usability of urban spaces and helping to reduce vandalism.

In the third approach mentioned by Comeron and Coaffee (2005), Gateshead, England, has been developing and implementing public art programs by the municipality since 1980. A long-term culture-oriented transformation was

achieved with the investments made in sculptures and art products implemented in the old industrial city. Among these investments, the "Angel of the North" constitutes the most well-known icon sculpture internationally and nationally (see Figure 3).



Figure 3. The Angel of the North (Newton and Mills, 1999)

Another example is the various works of architects and artists named Stalker since 1999 in the Campo Boario area where Kurdish refugees live in Rome. The main purpose of this community is to integrate Kurdish refugees into the multicultural structure of the area. The Stalker group organized a workshop called "From Cartonia to Kurdistan Square" and brought together architecture students and refugees. The group later re-used a former veterinary clinic called Ararat as a social centre. Ararat soon became the center where the Kurdish community, architects, artists, people living in other parts of the city, and researchers came together. The area has turned into a frequented place where all Kurdish refugees living in Europe come together. Instead of producing objects or projects, ways of producing ways and relationships were tried, a transition from architecture to public art, and a discipline called urban art emerged with its own experiences.

4. Effects of Public Art Types on the City

Urban areas differ according to the social structure and understanding of art. These differences are the reflections of social life, economic structure, culture, political structure, technology and art understandings on spaces. It is known that public art has multifaceted effects on the city. Very

little work has been done on this subject. The reason for this is that the production and acceptance of public art is fed through subjective ways (McCarthy, 2006). According to many researchers, positive effects are not sustainable unless they are supported (Bennet et al., 2005). The effects of public art on the city are examined as spatial effects, socio-cultural effects and economic effects.

4.1 Spatial Impact of Public Art

One of the most important components of public art is space (Hall and Robetson, 2001). Public art adds aesthetic value to the physical environment (Hall and Smith, 2005). After the industrial revolution, the modern period theorists Benjamin, Marx and Adoma, with their critical perspectives, the concept of aesthetics becomes an element arising from its content rather than physical aesthetics (Kurt, 2007). Therefore, the understanding of aesthetics of thought in public art and the theory of modern aesthetics overlap. The work of art has gained the feature of being the focal point in urban design with its originality in its nature and has taken a decisive place in the minds of people (Varol, 2004). Thus, today public art has increased the readability of cities (Porch, 2000).

According to Rapoport (1977), urban image is the process of transforming objects into a schema by being shaped in the mind by individuals' experiences and perceptions of the environment. According to Lynch (1984), the urban image consists of five elements: roads, regions, borders, triangulation, and intersections. These elements are diversified or overlapped in people's perceptions. Thus, the urban image changes depending on the experience of the individual. Public art also has positive effects on the image of the city due to the effects of creating a focal point in the city and increasing the aesthetics of the city. Public art creates or reveals the urban identity with the effect of the originality in the nature of the work. Art in public spaces gives character to the space, making it interesting and different.

According to Massey (1994), spatial identity emerges with the communication between the users and the space. Public art allows people to interact positively with their built, natural and cultural environment. Thus, it triggers the formation of urban identity.

In order to create a sense of public art space, urban projects

are also included and included in the planning. Artworks, which arouse emotions and attract attention, enable individuals to relate to and recognize space (Hall and Robetson, 2001). The aim of the projects is to create a sense of belonging to the area and to each other.

4.2 Socio-Cultural Impact of Public Art

It is stated that public art has a lot of socio-cultural impact. These effects are listed as providing happiness, providing personal development, developing the sense of community and belonging, developing social identity, defining the expectations and needs of the society, integrating social layers and triggering social transformation. According to many studies (Archibald, and Dewar, 2010; Guetzkow, 2002), it has been observed that individuals participating in artistic activities feel good. Art activities improve social relations, increase their sense of self-confidence and make people happier and more peaceful.

Public art also provides positive effects on personal development in educational activities. Although public art does not have a direct educational purpose, the subjects and approaches in art work raise awareness of the participants and offer informal education opportunities. Matarasso (1997) stated that the most important difference between participation in art work and other activities is that it develops personal creativity.

Another effect of public art is to help revitalize broken social ties. According to Hall and Robetson (2001), they stated that participation in public art increases social ownership by increasing cooperation or teamwork, creating awareness, and creating networks of relationships between individuals. In this way, it develops a sense of belonging and reveals pride in tradition and culture.

It is argued that public art has many social benefits in the development of social identity. Social identity is formed as a result of the coming together of common cultures.

According to Matarasso (1997), new social identities are formed as well as the reflection of local cultural identity in public projects. For this reason, public art events are organized in order to contribute to the formation of identity in new cities or newly developing areas.

Another effect advocated about public art is that it shows the needs of the society, tells the problems of the society and guides in finding solutions. Although art is not the focal

point of the city, it helps to determine this focus.

Art events bring people together and contribute to the integration of the city. In this way, people make new friends, create a new environment and socialize.

According to Blaney (1989), public art is used to combat social exclusion in two ways. The first of these is to enable them to participate in public art activities. The second is that public art accepts traditions and cultures that differ in content, interests and subjects. Art can have an impact on alienated individuals and undertakes the first step for full participation in social life.

As a result, public culture includes communication, interaction and thus social transformation between people. Public art acts as a catalyst for creating public culture and social transformation (Hall and Robetson, 2001).

4.3 Economic Impact of Public Art

According to Townshend and Madanipour (2008), it is not easy to calculate the economic benefit of art activities in the public sphere, because it is not possible to evaluate these activities in isolation from other developments. According to the researches, it is stated that public art creates employment, attracts investment, stimulates tourism, increases land values and saves.

With art works in urban spaces, artists find the opportunity to produce and exhibit their works and create various areas of action. In other words, public art increases the employment opportunities of artists.

Public art increases investment attractiveness and land values. According to a study conducted by the Cultural Affairs Committee in the USA, it has been revealed that 99% of Company Executives consider their cultural activities in the surrounding area when choosing a new location.

In addition to the quality of the public art space, it also has an impact on the land values due to its ability to attract investments. The activities in the area increase the quality aura of the place (Hall and Roberson, 2001) and cause it to attract economic investments by renewing the city image (Roberts, 1995). Thus, it leads to an increase in land values. Financial resources are needed to carry out public art activities. These needs are met by sponsors, donations, public funds and the expenses of the organizations are covered. With these resources, besides the expenses of the artists, the necessary tools and necessities such as

accommodation, food and transportation are also provided. These needs are obtained from the local environment, thus bringing an economic vitality to the area where the artworks are organized (Matarasso, 1997). Public art activities increase the expenditures of consumers and increase the income of hotels, restaurants and shops in the local area.

It is argued that public art activities provide economic savings. Communication, food, transportation and necessary materials in organizations are obtained from personal resources. If all of these costs are met, personal resource use, voluntary work, and economic savings are achieved and many positive effects occur without financial expenditures.

5. Historical Development of Public Art in Turkey

Due to reasons related to traditional cultures in Turkey (religious) public art has had to be abstracted for ages. But when it comes to public art, classical sculpture art shows itself in public spaces. Sculptures in western forms in the Ottoman period were also seen after the Tanzimat period, but they could not be permanent.

As the concept of art became the mediator of the revolutionary ideology, sculpture art showed itself especially with Atatürk monuments. Thus, the public space was freed from the concern of art aesthetics and remained at the level of monuments, and freelance artists remained closed in galleries and museums (Kedik, 2012).

In 1973, the most important development in the transition to contemporary aesthetics in public art began with the placement of 20 statues in Istanbul in celebration of the 50th Anniversary of the Republic. However, many of these statues have been removed or destroyed, very few of which have survived to the present day. In 1992-1993, Istanbul Metropolitan Municipality organized the "Event of Placing Three-Dimensional Contemporary Artworks in Open Spaces". The aim of the event is to equip Istanbul with art for its contemporary and cultural developments. 55 projects were presented to the event and 10 projects were implemented. Another important step in public art, the event that took place in 1994 is the "Secular and Democracy Martyrs Memorial Park Sculptures from the National War of Independence to the Present". The common purpose of these activities is to ensure that the transition to

contemporary art in public spaces in Turkey is accepted as a milestone. All these activities were carried out by the state. However, these works are not for propaganda purposes like monuments, they have an aesthetic that is not found in most of the monuments. Despite the organization of events on behalf of public art, art in the public sphere has been limited to sculpture art (Parlakkalay, 2020).

The first large-scale public art project in Turkey is the Nişantaşı Pedestrian Exhibition, organized by Nişantaşı Municipality in 2002. In the project, 46 projects with the participation of 38 architects, designers and artists were exhibited, and the event met with its audience on city streets, sidewalks, building facades, shop windows, cafes and daily life. With the great interest of the event, Nişantaşı



Figure 4. Nişantaşı Pedestrian Exhibition, 2002 (Demirarslan and Güngören, 2020)



Figure 5. Nişantaşı Pedestrian Exhibition, 2002 (Demirarslan and Güngören, 2020)

Apart from the exhibition activities, activities such as dance performances, street theaters, music workshops and graffiti studies were also organized in the big cities of Turkey. In Turkey, at the end of the 1990s, art projects began to be carried out with various groups in public art in civil spaces. Public spaces, the space of the free individual, produce many artistic movements within themselves. Walls in the public space; As well as serving the system it is in, it is a tool in which individual, social struggles or artistic actions are shown against many views. Graffiti, which is a form of self-expression of the counterculture, comes to the fore with different projects. Mural Istanbul Festival project organized by Kadıköy Municipality is one of them (see Figure 6). Within the scope of this project, which started in 2012, collective and participatory applications are made by mural artists to some buildings in Istanbul's Kadıköy district. The works carried out within the scope of Mural Istanbul are located in certain parts of Kadıköy and appear completely coincidentally in front of the audience passing by, making the audience want to watch it.



Figure 6. Work in Kadıköy Municipality building by Nuka, 2015 Author's photo

To give examples of collective, participatory projects, the world-famous French artist JR, who introduces himself as an "artist" (artist-activist) and "photographeur" (photographer-graffiti artist). In particular, the "Inside Out" project, which people introduced as an art project, was realized with many participants in different parts of the

world. Asking people to take their portraits in a certain way and paste these photos on the walls of the place where they live, JR reshapes the concepts of togetherness, relationality and mutual action through portrait photographs. Using cities and streets as a canvas, the artist is known for pasting portraits of people into public spaces. In addition, his project “JR at the Louvre”, which he realized in 2016, is an example of participatory and collective projects. The artist, who covered the pyramid in front of the Louvre museum with photographs to restore its old appearance, succeeded in changing the viewpoints of the audience with a different illusion. Known for his graffiti and art projects with many participations, JR has produced striking works within the scope of the “City Wrinkles” project in Tarlabazı and Balat in Istanbul (see Figure 7).



Figure 7. The Works of JR in Istanbul, 2015 (Grande, 2012)

Like the artist's other works, the project consists of photographing the aged residents of the city first, and then gluing these photographs to the appropriate areas by making them gigantic. A visualization is made in which the wrinkles of the faces and the wrinkles of the buildings and the walls overlap (see Figure 8-9-10-11).



Figure 8. The Works of JR in Istanbul, 2015 (Grande, 2012)



Figure 9. The Works of JR in Istanbul, 2015 (Grande, 2012)

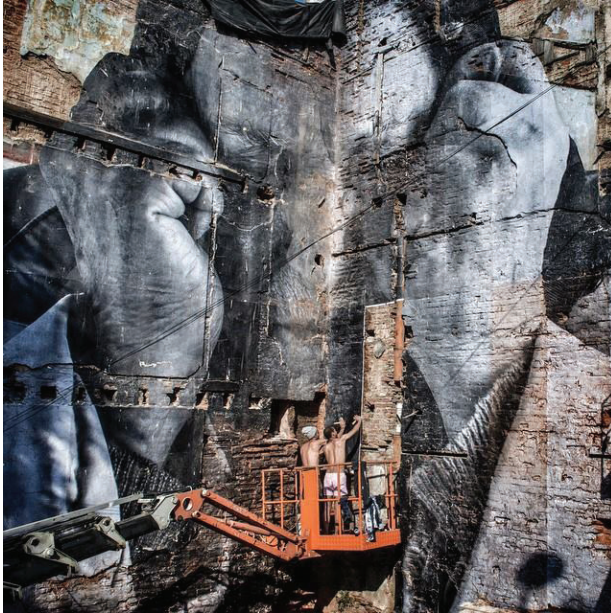


Figure 10. The Works of JR in Istanbul, 2015 (Grande, 2012)



Figure 11. The Works of JR in Istanbul, 2015 (Grande, 2012)

In this context, graffiti, which acts as a bridge between street action and art and has the feature of being both legal and illegal, appears as a method of performing the works of many artists within the scope of the project. The event, organized within the project and by the Municipality of

Kadıköy, is the result of urban expression that transforms the planned and organized city into a home, shows an identity in the public space and tries to redesign it. Streets, where the walls of the buildings are idle, are the areas where the unlimited interaction and communication are experienced the most, and are the most important places where the heart of the society beats. In addition to the positive effects, it can be seen that a process from illegal to legal is working in graffiti and street art.

In addition, street theaters were organized for children in Sulukule and Zeytinburnu, painting workshops for women and photography workshops with children were opened in Tarlababa. The aim of these projects is to enable people from socially discriminated or marginalized segments to express themselves through art. However, art practices do not see enough value in Turkey. The reason for this is the lack of sufficient financial means for these projects. Another important reason is the lack of strong civil initiative and civil demands. Thus, artistic production in the public sphere cannot develop.

In 2007, in the Sulukule district of Istanbul, "40 days and 40 nights" festivities were held on the rumors that 40 days were left for demolition for the urban transformation project. Concerts and film festivals were also organized, by holding different activities, painting, violin, theater, rhythm, clarinet and photography workshops for forty days. In these workshops, which took place with the participation of the neighborhood, it was desired to create a strong reaction against the transformation project organized and coexisting in public spaces. Stuck between global marketing and local government's neo-liberal city marketing strategy partnership, in Istanbul; Sulukule Platform "40 Days 40 Nights" is an example of an interdisciplinary initiative with different collaborations in recent months (see Figure 12).



Figure 12. Sulukule Platform 40 Days and 40 Nights events, Istanbul 2007 (Uysal, 2012)

Istanbul Pedestrian Exhibition I in 2002 in Niğantaşı district, Pine Tree Festival in 2003, Niğantaşı Spring Festival in 2003, Niğantaşı Spring Festival I in 2003, Comic Heroes on the Street in June 2003, New Year Festivals in January 2004, Niğantaşı Spring Festival in May 2004 II, Istanbul Pedestrian Exhibitions II in September 2005, Street Design Week in May 2006, Cow Parade in 2007, Tulip Exhibition and Greeny Ivy in April 2008, Shoe Art Giant Shoe Sculptures Exhibition in September 2008 (Çağın, 2010). Successive events have become a part of the identity of Niğantaşı district.

One of these events, in September 2005, an event themed Circulation - Transformation and Being in the City was organized in the event held within the scope of Istanbul Pedestrian Exhibitions II. In this activity, Karaköy and karaköy squares were examined, considering that pedestrian and pedestrian movements are the basic elements of cities, and the dominant effect of the vehicle roads and open car park areas around Karaköy square on the required square identity and pedestrian axes; It has been determined that Karaköy does not allow the use of pedestrians (see Figure 13).

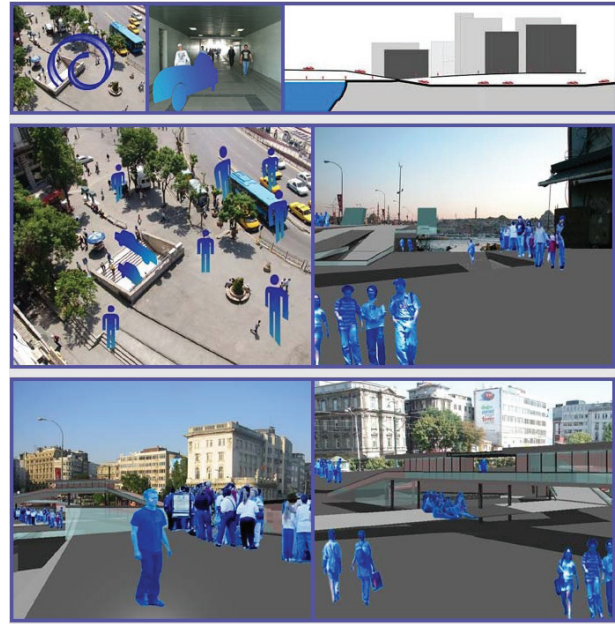


Figure 13. Istanbul Pedestrian Exhibitions II, Istanbul 2005 (Durukan et al., 2017)

In 2007, Abacus Cow, designed by Italian industrial designer Maral Kinran, was exhibited as part of the Cow Parade (see Figure 14).



Figure14. Lingo Lingo Abakus - Lingo Lingo Abacus Cow exhibited during COW PARADE ISTANBUL in 2007. Designed with Bahar Aksel. Sponsored by Uludag Sparkling Water Co.(Durukan et al., 2017)

Graffiti is seen on the streets of big cities in Turkey. The graffiti made by the artist Martthias Vermke in and around Tünel Square are easily remembered (see Figure 15-16).



Figure 15. Graffiti by Matthias Wermke in and around Tunnel Square, 2022 Author's photo



Figure 16. Graffiti by Matthias Wermke in and around Tunnel Square, 2022 Author's photo

6. Conclusions

Urban designs are fields of study that are dealt with in terms of social, physical and economic revival. The effects of public art in these three areas have been an indication that the discipline of urban design is the focus of attention. Urban design studies, which are equivalent to physical arrangements in Turkey, question the relationships established by the inhabitants of the city with the changing physical spaces. Therefore, by collaborating with different disciplines, the discipline of urban design has turned into a tool that triggers physical, socio-cultural and economic transformation.

As a result of excessive growth in cities, rapid urbanization and unplanned structuring, it has created areas of identity loss and physical collapse. It is thought that public art contributes to the search for solutions to these problems.

Public art is made randomly and unplanned in Turkey, far from being considered as a part of urban design. The work

of some municipalities to support public art is realized through the initiatives of civil organizations or the efforts of artists. Public works of art, which are in contact with the inhabitants of the cities, take place in an environment where urban spaces are constructed with a pluralistic and democratic understanding. Thus, urban planning, public art practices and urban design processes become parts of the same equation.

In the examples examined, it is seen that historical places have effects such as creating aesthetic value, giving happiness and creating a sense of space by shaping them with public art. According to the results of the evaluation, it has been determined that public art has effects on space and people, and the application areas and diversity of these effects and the relations between them. It is seen that it continues its continuity with public art practices in historical places and there are economic effects.

As a result of the areas examined, the diversity of public art has been observed in the areas where it is used. In this way, the effects of art works applied in these places with a working history direct the practitioners according to the desired purpose. It is seen that there are strong effects with its historical texture, social transformation and economic revival. It is thought that public art can be a solution to urban problems with its positive effects. What is important is the continuity of these effects. So much so that much public art loses its effectiveness when there is no continuity. This is only possible with the support of public art projects, the support of local governments to allocate more budgets, and the creation of working groups.

In addition, when the public art practices in historical places are examined, it is revealed that the historical characteristics of the area, especially integrated with the historical texture of the area, are maintained and the awareness of historical preservation should be brought to the society. Public art is a very important instrument that develops the consciousness of democracy and participation of the whole society, not only as a field of social expression related to social and cultural events, but also as practices in which historical, ecological and environmental sensitivities come to light.

As mentioned, public art, beyond being a purely aesthetic touch to today's urban spaces, plays a role in reinforcing social ties by creating social awareness and increasing

the sense of spatial belonging, revitalizing urban spaces, increasing the quality of life, creating visibility through the symbolic value that gives identity to cities, and the visitor population. In addition, it attracts cultural actors and investments, and in the presence of all these issues, it has a long (and can be extended) list of benefits, as it complements/supports all kinds of activities that constitute economic input through the total cultural economy. This painting gives a prime role to public art, the cultural/artistic production on which it is based, the existence of the artist/designer population, and the focus of cultural consumption activities.

As a matter of fact, cultural/artistic production through public art, artist/designer population and consumption in the field of culture industry undoubtedly include numerous benefits especially in culture-oriented urban transformation processes of cities, the contribution of art on social integration and spatial belonging, its effects on urban image and marketing processes and employment. There is almost a global consensus in terms of its increasing importance and effectiveness in economic development strategies.

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