
Anonymous Reflections of Art in Public Spaces; Examples From the World

Ahmet Şadi Ardatürk ¹

¹ Industrial Design, Istanbul Health and Technology University, 34160, Türkiye; E-Mail: ahmet.ardaturk@istun.edu.tr

* Corresponding author

Abstract

As identical and comparable with humanity's existence, art has existed in its own sphere or created a space for itself throughout history. These spaces represent oneness in private and individual spheres from time to time, while they sometimes mean oneness in a public space. Art is also precious and effective in public spaces as a reflection of culture and human discourse and action.

This study tries to reveal this value based on examples from different cities and different countries and aims to examine drawing-based street art and graffiti existing in the public space with some concepts like culture, space, and experience. In line with this purpose, knowledge is produced basically from observation techniques and experience. The existence of the said works has been examined and photographed on site, some examples expressing the discourse have been selected from dozens of photographs, and then phenomenological information has been analyzed with literature information. Then knowledge has been sought to be produced.

In this context, the uniting, experience-creating, space-creating, and life-forming effects of the work of art have been observed, and its relations with culture and practice have been examined. Then the meaning has been explored as independent of the criteria like identity and brand. As a different discourse, it is stated in this study that what constitutes the reality of drawing-based works of art and graffiti in the public space is neither the name written under each piece nor the capitalist economies and dominant political views but the social acceptance of the work, the relationship it establishes with culture and its meaning.

Keywords

Public Space; Street Art; Space; Experience; Society; Culture.

1. Introduction

Since the day when human beings stepped on nature, they have not contended with the desire to know and be familiar with nature but also desired to change nature according to their needs. The desire to know nature has gradually brought humanity to science, and the desire to change nature has brought to technique and art. (Tunali, 2013, p. 17)

The work of art that quintessentially consists of the existence of meaning and physical presence as its two components is a self-exclusive entity from which humans externalize themselves. All works of art, from music to literature, poetry to painting, exist with this self-exclusivity. Physical existence comes from the canvas, the paint, the cloth itself in the painting, and the instrument and sound in music. When the semantic existence is removed, the remaining physical presence cannot go beyond a mere ma-

terial stack. Heidegger describes this semantic existence as such that a work of art is a performed object, but it contains "things" other than a mere object (Heidegger, 2007, p. 9). Plato describes this existence much more poetically, but for those who have the blessing in their soul, such people also exist and give their soul products more than the body. What are the outcomes of the soul, the idea, and anything else? All the creative poets and the workers who bring innovation to their art are these people with blessed souls (Platon, 2006, p. 53).

The concept of "techne" involves the entire semantic existence in antiquity and expresses the products, including all kinds of semantic content from art to craft. Heidegger uses the concept of "techne" as precognition, knowing what has not yet existed. (Heidegger, 1997, p.13). This predictive ability is a part of the meaning value inherent in art.

Art involves craftsmanship, but it is not just that as the next step of the person who produces by hand is the production with the mind as one of the cores that have brought humanity to the present day. At this point, the output of the reason is one of the elements that make up the content of "something else" owned by the art. Form is formed in this way, existing first with the mind and then with the hand. Arendt describes the form as that everything has a form, whether it is an object of use or an object of consumption, or a work of art (Arendt, 2012, p. 247). The form is the first communication of the relationship established by the artwork with the audience. Tunalı evaluates the design in the same framework and states that it is also a communication mode (Tunalı, 2020, p. 22).

This form of relationship established with form or meta exists in almost every field, from art to design, space to understanding the natural thing. Berger states that the most essential part of this communication, nearly eighty percent of the first impression, is formed by the sense of sight. (Berger, 2008 cited in Kayapa and Tong, 2011, p. 349). Considering the art relations within the urban dynamics, it can be stated that probably more than eighty percent of this impression is related to the sense of sight. As the most commonly used sense, the sense of sight is the most essential source of information at the point of perceiving

space simultaneously. Özen states that the perception of space means gaining short or long-term experience inside (or outside) of a particular place by individuals (Özen, 2006, p. 2). The experience mentioned by Özen presents a spatial context, and this context is beyond the mere sense of sight. At this point, the phenomenological approach is accepted as a good starting point to make sense of the richness in its content and the relationship between humans and space (Manzo, 2003, p. 48). Heidegger, who also defines space based on experience, radically changed the perception of space as a mere structure and described space as a place of interaction (Solak, 2017, p. 27). Defining the space not as a structure but as the experience that takes place inside the structure, Heidegger (Heidegger, 1927, p. 49 : 2011, pp. 57-58); states that we make sense of this reality with emotional reactions (sharr, 2013, p. 2). Low and Altman state that the relationship and attachment that individuals establish with places is formed in a social sense, namely, it arises from social experiences, not from physical structure (Low and Altman, 1992, cited by Sancar and Severcan, 2010, p. 296).

The spatial relationship includes not only the personal place-private space relationship but also the public space relationship. Lynch describes this relationship based on three essential components, namely identity, meaning, and structure (Lynch, 2010, p. 8). Although the structure contains physical contexts, it also involves identity and meaning components; culture, perception, and experience. As a supporting statement for his discourse on Lynch, Gierny states that a place is constructed both physically and by being interpreted, felt, perceived, narrated, in short, by living (Gierny, 2000, p. 465). Stating that this urban experience majorly affects the social and psychological structure of modern urban people, Simmel says that this effect is a structure that regulates and transforms human relations and characters. (Simmel, 2000, pp. 167-183).

In today's reality, one of the semantic, physical, and identity elements that constitute cities is the works of art. As is known, the oldest works of art were created to be used in sacred ceremonies with magical and then religious qualifications (Benjamin, 2019, p. 58). The reality that makes this discourse possible is that the work of art has survived

to the present day. This is the physical aspect of the permanence of art. Şenel states concerning the works that do not have physical permanence that, if they had not been lost, we would now be talking about a wooden age (Şenel, 2014, p. 160). Just permanence constitutes its fundamental basis. Permanence is one of the most basic performances of art. And even probably, it is one of the sole weapons of human who wants eternity. Arendt reads permanence based on this immortality and states that we can only find the idea of immortality in the inexhaustible attraction of the work of art (Arendt, 1996, p. 102). While Deleuze evaluates permanence within a political and artistic diagram and states that art is not the only thing that resists; art resists (Deleuze, 2003, p. 39). The permanence of art is related to culture in an immediate context. Cultural acceptance is one of the most fundamental cores that make it permanent (and valuable).

Culture is about objects, a world phenomenon, while entertainment is about people and a sensation of life. A thing is cultural to the extent that it can be permanent (Arendt, 1996, p. 246). The cultural existence of the work of art also constitutes its meaning, value, and permanence. The city, as an organism that exists with culture, is shaped by this meaning of value and permanence. Çevik, Bingöl, and Durmuş state that the works and practices of art in the public space keep the city as a living organism in constant mobility and action. (Çevik, Bingöl and Durmuş, 2019, p. 265). It is considered that urban life dates back to 3500 BC, and it is estimated that it coincides with the eras of the political structure and the concepts of public space (Pustu, 2006, p. 129).

The term public space was included in the literature with Habermas' work named "The Structural Transformation of the Public Space", 1962 edition (Orj. Strukturwandel der Öffentlichkeit) (Habermas, 1962). Habermas defines public space as the arena where the problems and situations that can affect the whole society are perceived, understood and resolved (Habermas, 1962, pp. 359-372). In the related dictionary (İletişim Sözlüğü, 2004), the public sphere is defined as a living space where values and criteria can be agreed upon between individuals to solve social and political problems (Mutlu, 2004, p. 164). On the

other hand, in modern society concepts and theories, the public space is described as an area of activity available for everyday use where thoughts, discourses, and actions are produced and developed in order to find and realize the common benefits of the society (Habermas, 2003, p. 96). The concept of public space, which can be said as defined by politics and political since antiquity, has been associated with discourse and action in modern concepts, in other words, related to works as a means of speech and action.

In fact, Öztürk expresses the necessity of introducing art into public spaces considering the effect of objects existing in the public space on individuals (Öztürk, 2007, p. 46). Rather than being a purely political sphere, public space represents both an effective and valuable space for the performance of art. Altıntaş and Eliri describe this situation as the use of public space for art having a unique and powerful effect. It is much more intensive than a painting hanging on our wall, considering the dynamics of today's urban life (Altıntaş and Eliri, 2012, p. 70). The work in the public space becomes an integral part of the city. A more intensive and powerful effect than the private space exists at this point. After being accepted, the artwork starts living in the city itself. Ercan states about this situation of the artwork in the public space that since the work of art that has evolved into a symbol turns into a public asset, it is then owned by the public (Ercan, 2018, p. 46). Public spaces, which are the identities of cities (Balamber, 2015, pp. 19-20), represent the space suitable for the approach (which is ideal for our age) that can make the existence of art not outside of human beings but that can make the existence of human inside art (Öztürk, 2007, p. 46). Likewise, our age is an age in which the definition, form, application, and method of art have changed, as Demirci expressed for the 20th century (Demirci, 2019, p. 24). Similarly, Sennett describes the public space in the simplest sense as a playground for adults (Sennett, 2010, p. 129). This playground constitutes the center of discourse, discussion, and movement. Then, art evolves into many forms in reality performed within this playground.

In the context of the relationship patterns established with society, art in the public sphere involves a spatial relation-

ship and a different audience-producer relationship, unlike any other artistic formation (Selvi, 2017, p. 2211). This form of relationship includes different contexts both for the audience and the artist. Alp states that art's production, exhibition, and consumption stages can be evaluated in the context of social relations (Alp, 2016, p. 100). Sheilk, on the other hand, addresses this situation in a more profound sense and states that the most basic expansion of contemporary art is to remove the work from museums, exhibitions, and galleries, save it from being an object of purchase and sale and go beyond it. This reality can only be realized in the public space. (Sheilk, 2005, p. 80). While Arendt defines the public space as a space of freedom with the values of action and speech (Arendt, 2012, p. 202), this discourse and movement may exist with art and includes art even if political freedom is concerned (Arendt, 2012, p. 202). While Balamber defines the same area of freedom in terms of socio-economic realities and interaction (Balamber, 2015, p. 4), it can be stated that today one of the most potent sources of this interaction is art.

The social impact of this interaction and the existence of art can be observed in the 1980s when famous brands started making street art advertising tools, called the golden age of graffiti. Hwee Kan states that graffiti and street art began to go beyond the borders of New York and gained a mass formation during the 1980s (Hwee Kan, 2001, p. 20). This stage coincides with the time when global capital discovered the power of street art. Coraline states that the most critical change experienced concerning street art occurred with the incorporation of this practice by money and the capital economy (Coraline, 2015, p. 27). Although it is known that street art is a reaction that has arisen as a result of the suppression of the riots and responses caused in cities by people and societies living (have to live) in ghetto areas (Baudrillard, 2008 p. 144); both urban life and well-established art institutions make and accept profound studies in this field and artistic discourse finds new (and more respectable) expressions for itself in the public space with each passing day. Such street arts, initially a means of rebellion against urban lifestyle and patterns, have gradually become the performance of urban artists, dominant manifestos, political and capital views, and even the war machine today (Deleuze and Guattari,

1990, pp. 26-27). Nonetheless, works performed solely for art's sake, based on the public and society, and aiming at unbiased social benefit are still performed today.

In the most basic sense, this study examines and tries to make sense of artistic works existing in public spaces, especially graffiti and wall drawings. However, this discourse is addressed far from the way frequently seen in the literature. A great majority of the studies existing in the literature on the relevant subject are based on the examination of known names (artists), dominant thinking and system patterns, and specific manifestos. On the other hand, the discourse focuses on society, experience, and public art by leaving out the artists' names, identities, backgrounds, political or artistic opinions, and dominant forces. Experiencing the work of art existing in public spaces, the experience created by the work of art, its effect on public identity and life, and some concepts like art-human and art-life are being examined. The knowledge created by the work of art is the subject matter particularly emphasized.

In this context, fundamental observation techniques have been used in the study. Knowledge has been created by examining the spatial relations of the works of art and utilizing the phenomenological data obtained from the observation. Complete and detailed photographs and videos of the places where the observations had been made were taken. The information obtained from the word and the literature, and the pictures were analyzed from the designer's viewpoint, and knowledge has been tried to be created in this way. In total, 397 images from the examples existing in 14 countries were examined, and seven were included in the study.

2. Examples and Discussion

This chapter includes the research of the study, the research images, the expression of contents of the photos, and the discussions about each example in each image. In this context, it is simultaneously composed of the study's research, findings, and discussion parts. Although the independent structure and content of the examples do not allow for the presentation of the expression in a standard way, the general form was created, for instance, in the sense of word and image.

Italy, Verona – Romeo & Juliet's House

Romeo & Juliet's house, originally known as Casa di Giulietta, is a 14th-century building in Verona, Italy. It is a place about which it is speculated that the symbolic balcony passage mentioned in Shakespeare's *Romeo and Juliet* occurred. Although this idea contradicts the fact that no balcony exists in the original building, the social norms and an accumulated belief system predominate the realities. With the influence of this belief system and popular culture, this building, visited by thousands of tourists every year, has acquired an identity for itself based on the story of Romeo and Juliet. This identity, as expected, is basically love-themed.

In this context, the relationship that the building establishes with the visitors is not merely the watching of the physical features of the building by visitors. Instead, the visitors also enter into a relationship with the building within their own idea and reality, giving it something from themselves. It is seen that visitors write and draw some inscriptions, shapes, and symbols on the walls of the building for some reasons, like making a wish and sharing their happiness and love. This chaotically intertwined pattern contains a reality that creates its own aesthetic, is relatively entropic, and is shaped independently from the dominant aesthetic theory defined. This formation on which a wall, a pipe, or any expressed or undefined surface can be used as a canvas presents an artistic representation solely at the level of social formation by completely disregarding the known methods and techniques. This representation has not only been accepted in a cultural sense but also gained the value of a memory, created an iconography of wish, and become a magical practice because of the intensity of trust in action and the reality that has the potential to occur as a result of action to the extent it is observed.

In the context of the prior art, it is seen that the most notable core is chaotic. At the same time, individuals use the artistic spirit and simple compositional elements (consciously or unconsciously) they have quintessentially. There are parts made with colors, tones, and volumes that will create contrast on a surface that has existed with the same toning. However, at this point, this artistic work keeps living over and over, reproduced layer by layer on

top of each other, and in time contrast elements turn into standard parts by being accumulated with the agglomeration it has in essence; in this context, the tone, color, and form that was dominant before the contrast was tried to be created begin to become contrast on the new entity. This cyclical process includes a structure that becomes its negative form at certain time intervals. This variable work of art, which constantly remains dynamic and active, has been distinguished from many other art practices based on its production style, way of viewing, magical value, and the never-ending reality of re-formation. However, it has still been accepted and embraced by society, joined the culture, and changed the existence of the public sphere (Figure 1).

Urumqi City, China (Urumqi) – Mural Paintings

This autonomous region, in which Uyghur Turks constitute the majority, has included some ghetto formation within the Chinese state structure, especially after the events of 2009. As a reaction manifested by this ghettoization, mural paintings appear on the walls of many houses facing the public space.

In this geography, where the art of painting is an expression of human existence on an urban scale, the term represents open living and culture. In other words, in the city of Urumqi, street art involves sections from life, excerpts from civilization, and feelings of reality, contrary to some practices and rituals about which people are mostly accused. It has been observed that the figures are pictured in cultural clothes. However, they are relatively modern in these works, frequently encountered in daily utilization areas, walking axles, etc.

The works of art usually contain a composition of an event and a background, while the event tells the reality, and the background pictures are formed with more imaginative content. Patterns, architectures, and landscape elements are placed in the background, even if they are not visible within the space and time where the relevant event or action happened. In this context, the information that the placements used to complete background elements and the composition aspires and emulated expressions are the data obtained from the local people.



Figure 1. Romeo & Juliet House Wall (from the author's archive)



Figure 2. Mural Paintings (from the author's archive)

As another critical piece of information, it is seen that some individuals' facial features and expressions are significantly worked in detail. In contrast, some individuals lack facial features and words (and even lack faces) and are performed purely and purposely just as a figure in the works examined (Figure 2).

Austin, Texas – Mixed Graffiti

In Austin, a city in Texas State, there are many public street art and graffiti spaces mainly located Downtown and existing with the permission of relevant municipalities. Although these spaces contain some areas that serve professional artists in a unique sense (for example, the entire facade of a building facing an important square can be given as a canvas to an individual and known artist), they often appear as depictions of spaces filled and decorated by amateur artists.

The area chosen as the example points out a public space transformed from an initially idle and uninhabited space using street art. It is possible to name this example as a renovation work when considering the cultural and actual change. Today, this area is some beaten track frequently visited by tourists and local young people and has become one of the main hubs for both instant and dynamic and long-term visits that last for hours. The area has enlivened and gained action and experience using art. This public space, where tourists visit for a walk and take pictures, is used by the region's youth as a meeting point, an action hub, and a meeting platform. Young people practice their arts in the field, do sports (especially skateboarding and skating), have conversations, and even attend permitted and informal parties in the evenings.

When the whole area is searched, an artistic hierarchy draws attention. This hierarchy includes a sub-core utterly related to the acceptance of performed works of art, far from the keywords such as being known and famousness. It can be stated; that this acceptance is beyond technical, aesthetic, and brand value; instead, it is formed with the value of cultural acceptance to the contrary. There are highly specialized and highly aesthetic works that have been covered, as well as amateur works that become permanent because they only connect with the cultural one.

The general structure of the public space can be described as a depiction of chaotics that are piled up on top of each other, gets in touch with the lower component, and evolves into a new reality. From a broad point of view, it is seen that the area where the unity of language is observed draws attention by being composed of thousands of different identities when examined in detail. The state of piling up on top of each component and accumulation has allowed the emergence of a spontaneous formation arising from chaos, and the relations established by colors and forms with each other have turned into many different works that are understood to have been performed in different periods into a new reality in integrity from many aspects.

This renovation area is constantly subject to change, even when it exists. This dynamic structure means reshaping reality every moment and reproducing a new reality. The area is ever-changing and being renewed with the city, the culture, and the people; however, it constantly preserves its identity (despite the change and the difference) (Figure 3).

Portugal, Porto – Examples from the Street

Being an art center all by itself with its historical texture, colorful architecture, landmarks, and ceramic works (azulejo), Porto has a structure that significantly appreciates and provides opportunities to amateur artists within the city administration. It is possible to see similar art practices, particularly in Miquel Bombarda and Cedofeita avenue/street and the surrounding public spaces.

It is seen that every object or surface, every defined or undefined plane, can turn into a canvas or an art object by the cultural structure in Porto. Everything from a trash can to a building surface represents a space for art.

This port city on the Rio Douro river's coast has been described by its inhabitants as a relatively pessimistic or melancholic structure for centuries. Such that local folk music and some written texts have been built on this melancholy. Despite its baroque architectural works and cynical historical-cultural structure, today's reality has taken on a colorful and vigorous form with street art.



Figure 3. Mixed Graffiti (from the author's archive)

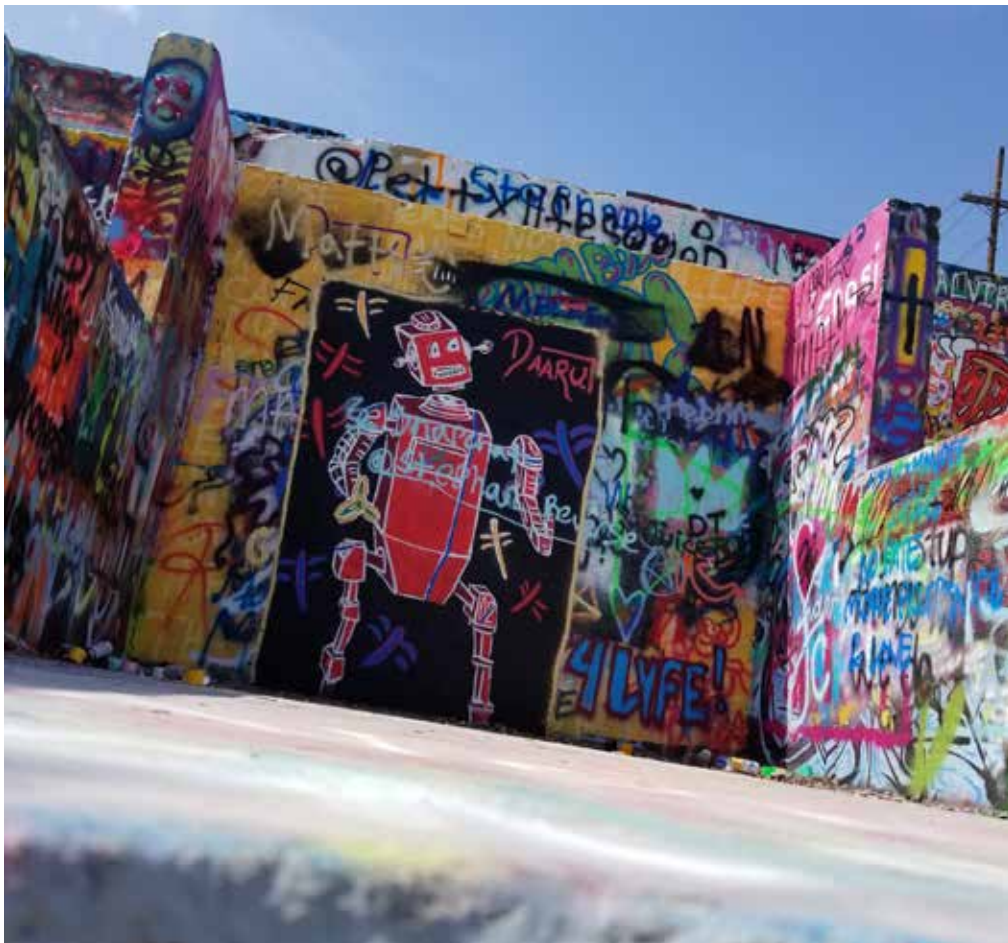


Figure 3. Mixed Graffiti (from the author's archive)



Figure 3. Mixed Graffiti (from the author's archive)

In particular, Porto street arts, which include criticisms, discourses, and humor and exist in a way coherently fused with popular culture from time to time, have been accepted both by the local people and tourists, become widespread with this acceptance, but at the same time, absorbed this acceptance into the historical texture properly. Indeed it is observed in a structure that has embodied the past and the present all at once.

In the sense of technique, public spaces where it is possible to see many different methods and techniques, from graffiti to sculpture, classical painting to postmodern approaches, exist in the form of a collective joint workshop created by amateur artists (Figure 4).

Riga-Latvia, Minimal-Modern

The city of Riga, which dates back to the 12th century, welcomes thousands of tourists annually as a center of culture, trade, and industry. The town of Riga exists in a historical texture with its carvings, architecture, and stonework examples. The city presents a successful sample of the Art Nouveau style, the texture and reality of the city created by style, and even such that old Riga is under Unesco protection in this area.

On the other hand, it is possible to find minimal and modern criticism and discourse in contrast to Riga's deep-rooted history and culture (although this contrast is not dominant). In comparison to the city texture, this performance does not cover large areas that may be called street art or graffiti art on a conventional scale; even so, it becomes valuable in terms of the meaning it contains.

It is observed that people present minimal and modern examples on tiny scales as a reaction to the prohibition imposed on graffiti and street arts in many regions to avoid from loss of the texture of the city and Art Nouveau craftsmanship.

The small size of these works, which are technically made with harmful mold and spray paint and observed in many parts of the city, not only make them invisible against prohibitions but also make them unique in terms of the effort spent and considered as representations of a postmodern movement (Figure 5).



Figure 4. Examples from the Street (from the author's archive)



Figure 4. Examples from the Street (from the author's archive)



Figure 4. Examples from the Street (from the author's archive)

Tarapoto – Peru, Outdoor Graffiti

Even though Tarapoto is a city not referred to as a touristic city, does not include famous works of art, and draws attention to the natural habitats and forests located around the city, it is possible to see many pieces by several street artists, none of whom is known or famous, on the streets. Tarapoto streets, where several samples can be found independently from each other in terms of style, are in a structure where the exteriors of the buildings, garden walls, and carrier blocks are almost turned into a canvas. Although it is difficult to say that the performance and works of art observed in Tarapoto involve mobility, criticism, and rebellion, the examples containing an attitude and discourse orienting to function can be considered the majority. Even though there is no information that street arts were used commercially or spread to the whole city

after being commercially available due to their attraction, public works and the works not seeking to be functional exist in unity; it can be stated that young friend groups, sales companies, and shops are identified with street art. Besides, even in the next step, it can be mentioned as a possibility that the city's own identity has been formed from these works.

As another notable component element, the accumulation of graffiti and wall painting arts on top of each other frequently observed is almost non-existent in Tarapoto. From this perspective, it can be stated that the concepts such as respect for labor and individuals existing on a social scale, socialist existence, and horizontal hierarchy also manifest themselves in the works of art (Figure 6).



Figure 5. Minimal-Modern (from the author's archive)



Medellin, Colombia – Comuna 13

This area, which we can describe as the 13th district commune area, can be expressed as a neighborhood in Medellin. Comuna 13, which we can describe as the ghettos of the city of Medellin where many different public and urban identities coexist, is a place where many movies were shot, has become the subject of stories, and has given rise to different cultures and sports.

Finding a place without street art, wall painting, and graffiti in the Comuna 13 district is almost impossible. Even though it has undergone a relatively social transformation today, this region, considered one of the most dangerous places in the world until recently, has a structure that can produce works on almost every subject matter. There are examples of two gangs fighting on one wall, and the same two gangs making peace on the next wall are pictured.

Street arts involve the reality, daily life, hopes, goals, rebellions, criticisms, and messages of the people, in brief,

the past, the present, and the future of the society in the region. The organic structure established by society and life with streets and artifacts is a topic of study all by itself. Even though the region has an identity formed by crime and criminal elements, its street arts are also at a scale that can create an identity. Each wall of the area includes a discourse, each facade tells a story, and this situation constitutes the selfhood of life (Figure 7).

3. Conclusion

It can be said that there is a work of art everywhere. People exist in every branch of art, regardless of its type and content. This presence sometimes manifests as a criticism, a rebellion, sometimes an internal discourse, and sometimes includes realities serving dominant or popular cultures and subcultures.

It can be clearly stated that drawing-based street art and graffiti art are also considered in this context. As a result of the research, it can be noted that drawing-based street



Figure 6. Outdoor Graffiti (image courtesy of the author)



Figure 6. Minimal-Modern (from the author's archive)



Figure 7. Comuna 13 (image courtesy of the author)



Figure 7. Comuna 13 (image courtesy of the author)

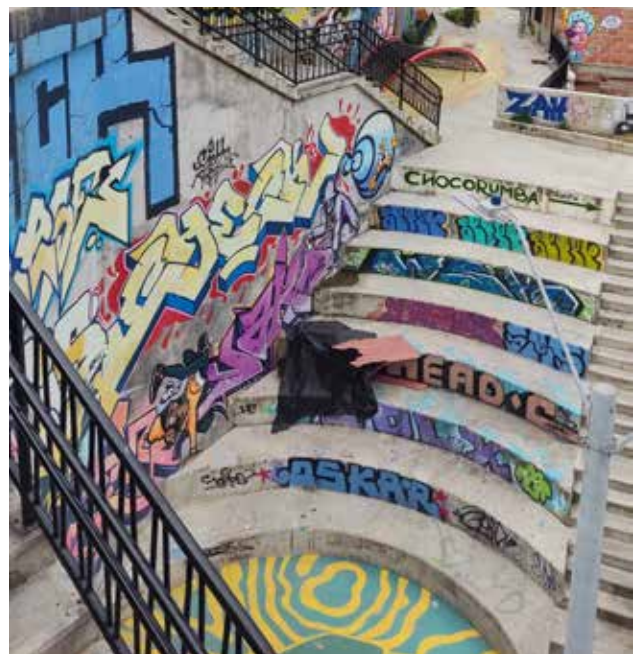




Figure 7. Comuna 13 (image courtesy of the author)



Figure 7. Comuna 13 (image courtesy of the author)

arts and graffiti have a relatively weak relationship with the dominant ideologies but are directly related to the cultural accumulation that creates reality. It can be said that these works exist not as a result of order or capital reasons but in respect of the selfhood of life.

It can be stated that these works add life to urban dynamics and realities and reproduce the existing physical and mental facts regardless of their content. Besides, if they are addressed spatially, it can be stated that they spatialize the physical public structures and spaces and create an experience purely. It impacts individuals when creating the experience in the public space. Combining an originally uninhabited and idle area with these works creates a reproduction and remodeling by its essence, allowing social acceptance and experience to happen. These works, which enable action to exist, ensure the combination of physical space features and experiential features and shape the living.

It can be stated that drawing-based street arts and graffiti bring identifiability to the public space as another characteristic of the area. This state of identifiability goes beyond just an indicator and constitutes social acceptance and trust, being known and being positional. In brief, these works change perception and living and reshape the urban pattern in public spaces.

In this context, it can be stated as an epilogue that life's social acceptance and shaping are not determined by the artist's reputation, fame, mediatic nature, and proximity to dominant ideologies. Still, the existence of the work of art is performed and its relationship with culture and society. Perhaps it can be said that the branch of art in which this discourse can be the best read is drawing-based street art and graffiti art. In fact, it is seen that some well-known famous names have started to work in this field, accepted and adopted the works that they previously had considered as the work of the lower class or ghettos. Even some critics and other segments who once did not even accept the existence of these works and said that they are not art have started to consider them as works of art. In this context, it can be stated that the meaning and the relationship established with the culture are more valuable than the

technique and classical method.

References

- Altıntaş, O. and Eliri, İ. (2010). Birey Toplum İlişkisinde Kent Kültürü, Kamusal Alan Ve Onda Şekillenen Sanat Olgusu. *İdil Dergisi*, 1(5), 61-74. doi: 10.7816/idil-01-05-05
- Alp, K. Ö. (2016). İlişkisel Estetik ve Kamusal Alan Bağlamında Sanatta Yeni Arayışlar. *Yedi: Sanat, Tasarım ve Bilim Dergisi*. Yaz, Sayı: 16. s. 99-109.
- Arendt, H. (1996). *Geçmişle Gelecek Arasında*. İletişim Yayınları, İstanbul.
- Arendt, H. (2012). *Geçmişle Gelecek Arasında*, İletişim Yayınları, İstanbul.
- Balamber, B. (2015). Baskiresim Ve Sokak Sanatı. Anadolu Üniversitesi Güzel Sanatlar Enstitüsü. Yüksek Lisans Tezi. Baskiresim Anasanat Dalı. Danışman: Prof. Hayri Esmer. Eskişehir
- Baudrillard, J. (2008). *Simgesel Değiş Tokuş ve Ölüm*. Boğaziçi Üniversitesi Yayınevi, İstanbul.
- Benjamin, W. (2019). *Pasajlar*, Yapı Kredi Yayınları, İstanbul.
- Berger, J. (2008). *Görme Biçimleri*. Metis Yayınları, İstanbul
- Coraline. "The Streets Are Alive" (2015) Erişim Tarihi: 11 Ocak 2018. <https://thebarbarianreview.files.wordpress.com/2015/01/barbarian-4-web-3-the-streets-are-alive.pdf>
- Çevik, N., Bingöl, M. ve Durmuş, T. (2019). Kamusal Alan Bağlamında Kenttsel Mekanlarda Çağdaş Sanat Yansımaları. *Fine Arts*. 14(4), 284-297.
- Deleuze, G. (2003). *İki Konferans*. Norgunk Yayıncılık, İstanbul.

- Deleuze, G., Guattari, F. (1990). *Kapitalizm ve Şizofreni 1: Göçebelimi İncelemesi: Savaş Makinası*. Bağlam Yayıncılık, İstanbul.
- Ercan, H. F. (2018). Kamusal Açık Alanlarda Sanat ve Battalgazi Çınar Park Örneği. *İnönü Üniversitesi Sanat ve Tasarım Dergisi*. 8 (18), 44-57. ISSN: 1309-9876. E-ISSN: 1309- 9884.
- Gierny, T. F. (2000), "A Space For Place In Sociology", *Annual Review of Sociology*, Vol. 26, 463–96.
- Habermas, J. (1962). *Strukturwandel der Öffentlichkeit, Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft*. Hermann Luchterhand Verlag, Neuwied.
- Habermas, J. (2003). *Kamusalılığın Yapısal Dönüşümü*. İletişim Yayınları, İstanbul.
- Heidegger, M. (1927). *Sein und Zeit*. M. Niemeyer, Tübingen
- Heidegger, M. (1997). *Sanatın Doğuşu ve Düşüncenin Yolu*, in: Nalbantoğlu, H. Ü. (Eds.), *Patikalar, Imge Kitapevi*, Ankara, pp. 11-31.
- Heidegger, M. (2007). *Sanat eserinin kökeni*. De Ki Yayınevi, Ankara
- Heidegger, M. (2011). *Varlık ve Zaman*. Agora Kitaplığı, İstanbul
- Hwee Kan, K. (2001). Adolescents and Graffiti. *Art Education*, 54(1), 18-23.
- Kayapa, N. & Tong, T., (2011), Sanal Gerçeklik Ortamında Algı, *Sigma Journal of Engineering and Natural Sciences*, 3(2), 348-354
- Low, S. M., & Altman, I. (1992). Place Attachment: A Conceptual Inquiry. *Human Behavior & Environment: Advances in Theory & Research*, 12, 1–12.
- Lynch, K. (2010). *Kent İmgesi*. Türkiye İş Bankası Kültür Yayınları, İstanbul.
- Manzo, L. C., (2003). Beyond House And Haven: Towards a Revisioning Of Emotional Relationships With Places. *Journal of Environmental Psychology*. 23(1), 47-61.
- Mutlu, E. (2004). *İletişim Sözlüğü*. Bilim ve Sanat Yayınları, Ankara.
- Özen, A., (2006), Mimari Sanal Gerçeklik Ortamlarında Algı Psikolojisi. *Bilgi Teknolojileri Kongresi IV*, Akademik Bilişim, Denizli, <http://ab.org.tr/ab06/bildiri/81.doc>.
- Öztürk, Ö. (2007). *Kentsel Kimlik Oluşumunda Güzel Sanatların Yeri: İzmir Örneği* (Yayımlanmış Yüksek Lisans Tezi). Ankara Üniversitesi, Ankara.
- Platon. (2006). *Şölen-Dostluk*. Türkiye İş Bankası Yayınları, İstanbul.
- Pustu, Y. (2006). Küreselleşme Sürecinde Kent "Antik Site'den Dünya Kentine". *Sayıştay Dergisi*, 17(60), 129-151
- Sancar F. ve Severcan Y. C., (2010), "Children's Places: Rural–Urban Comparisons Using Participatory Photography in the Bodrum Peninsula, Turkey", *Journal of Urban Design*. 15(3), 293-324.
- Selvi, Ye. (2017). Sanatın 'Öteki'ne Açılması Ya da Kamusal Alanda Sanat, *İdil Dergisi*. (36), 2209-2232.
- Sharr, A. (2013). *Mimarlar İçin Heidegger*. Yem Yayınları, İstanbul.
- Sheikh, S. (2005). Anstelle der öffentlichkeit? Oder: Die Welt in Fragmenten. In: Gerald Raunig and Ulf Wuggenig, eds. *Publicum – Theorien der öffentlichkeit*. Vienna: Turia + Kant, pp. 80-88. [Book Section]
- Sheilk, S. (2005), *Anstelle der Öffentlichkeit? Oder: Die Welt in Franfmenten*. (book section) *Kritik der Kreativität*. In: Gerald Raunig and Ulf Wuggenig, eds. *Publicum – Theorien der öffentlichkeit*. Vienna: Turia + Kant, pp. 80-88.

Sennett, R. (2010). *Kamusal İnsanın Çöküşü*. Ayrıntı Yayınları, İstanbul.

Simmel, G.(2000). Metropol Ve Zihinsel Yaşam, in: Aydoğan, A. (Eds.) - *Şehir ve Cemiyet*, İz Yayıncılık, İstanbul, pp. 167-183.

Şenel, A. (2014). *İnsanlık Tarihi*. Imge Kitapevi, İstanbul.

Şenkal Demirci, A. (2019). *Uygurluk Tarihinde Sanat ve Tasarım: Tasarım Kültürü*. Detay Yayıncılık, Ankara.

Solak Güleç, S. (2017). Mekan-Kimlik Etkileşimi: Kavramsal ve Kuramsal Bir Bakış. *Manas Sosyal Araştırmalar Dergisi*. 6 (1), 13-37.

Tunalı, I. (2020). *Tasarım Felsefesi*. Fol Kitap. Ankara.

List of Photos

Figure 1. Romeo & Juliet House Wall (image courtesy of the author)

Figure 2. Mural Paintings (image courtesy of the author)

Figure 3. Mixed Graffiti (image courtesy of the author)

Figure 4. Examples from the Street (image courtesy of the author)

Figure 5. Minimal-Modern (image courtesy of the author)

Figure 6. Outdoor Graffiti (image courtesy of the author)

Figure 7. Comuna 13 (image courtesy of the author)

Thanks:

The photographs used in the study; I would like to express my gratitude to Miss. Aysel Tarım, Miss. Vanessa Altman, Miss. Öykü Şahin and Mr. Igor Luca for interpreting and producing knowledge within the relevant cultural context.