

**EXPLORING TEMPORARY USAGE
OPPORTUNITIES OF URBAN PUBLIC SPACES
FOR EVENT ORGANIZATIONS**

**A Thesis Submitted to
the Graduate School of Engineering and Sciences of
İzmir Institute of Technology
in Partial Fulfillment of the Requirements for the Degree of**

MASTER OF SCIENCE

in Urban Design

**by
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**October, 2010
İZMİR**

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ACKNOWLEDGMENTS

I would like to express my sincere gratitude to my supervisor, Assist. Prof. Dr. Koray Velibeyođlu, for his support, encouragement and invaluable guidance throughout the research. I also would like to thank the jury members Assist. Prof. Dr. Nicel Saygın, Dr. Deniz Güner, Dr. Sema Yıldız, for their constructive and innovative criticism.

I would like to thank to interviewers of this survey constitute of actors which form various parts of event organizations. These actors are studied in three categories; organizers, artists and urban designers.

I would like to thank to my family for their endless support, patience, unshakeable faith, confidence and love during all my school years. I would also like to thank to my brother Mehmet Şenyol and my cousins Evrim Akbayırlı and Özgecan Akbayırlı for their encouragements, patience and support during the research.

Finally, I would like to thank to my special friend Onur Kocaer for his moral support, faith and love.

ABSTRACT

EXPLORING TEMPORARY USAGE OPPORTUNITIES OF URBAN PUBLIC SPACES FOR EVENT ORGANIZATIONS

The adjustment of urban spaces to the necessitated usages which is resulted from the rapidly altering daily practices is a difficult process. Since the traces of that alteration are widely seen in the public spaces, the design of those spaces is need to be taken into account form a large perspective. In this regard, temporary usage of public space is an essential condition used for the re-organization and re-design of public open spaces in today's urban areas. That allows us to reconsider public spaces in relation with time and space.

This study intends to evaluate event organizations in open public spaces temporarily for different kinds of events (i.e. arts and culture, sports, science and education, recreation) and scrutinizes the temporary usage opportunities of open public spaces for events with a new method 'Eventcheck'. This method corresponds with other known examples of urban design studies that use checklist approach such as 'Placecheck and Chapacitycheck'. In addition, this method has been developed as an urban design guide that enables to evaluate the skills and needs for various actors (such as urban designers, artists and organizers) who are the parts of providing event organizations in open public spaces.

In order to obtain actor's preferences and needs about event organizations, a comprehensive pre-determined list of semi-structured questionnaires are prepared. İstanbul and İzmir are selected for place of interviews due to their distinctive cultural policies.

Consequently, this research puts forward eventcheck method for improving temporary usage into open public spaces for event organizations.

ÖZET

KENTSEL KAMUSAL ALANLARIN ETKİNLİK ORGANİZASYONLARI İÇİN GEÇİCİ KULLANIM OLANAKLARININ ARAŞTIRILMASI

Kentsel mekanların zaman içinde günümüzün getirdiği değişen ve ilerleyen kullanım ihtiyaçlarına ayak uydurmaya çalışması, bu hızlı ilerleyişte ve dönüşümde oldukça zor olmaktadır. Özellikle bu dönüşümün en fazla izlerinin görüldüğü kamusal alanların, tasarımının daha geniş bir perspektiften ele alınması gerekliliği ortaya çıkmaktadır. Bu düşünceyle yola çıkıldığında, geçici kullanım olgusunun, bugünün kentsel mekanlarının yeniden organizasyonu ve yeniden tasarlanması için kullanımının temel bir gereklilik olarak ele alınması tezin çerçevesini oluşturmaktadır.

Çalışmanın temel amacı bu çerçeveye kamusal açık alanların sanatsal ve kültürel, sportif, bilimsel ve eğitimsel, rekreasyonel gibi farklı etkinlik türleri için kullanıldığı etkinlik organizasyonlarını araştırmayı ve kamusal açık alanlardaki çeşitli etkinlikler için geçici kullanım olanaklarının ‘Etkinlik Kontrol’ metodu ile incelenmesini amaçlamaktadır. Bu metodun belirlenmesinde benzer metodolojiye sahip ‘Placecheck ve Capacitycheck’ mekan incelemesi ve kapasite incelemesi gibi farklı kentsel tasarım rehberlerinden de yararlanılmıştır. Aynı zamanda, bu metod literatür araştırması ve farklı ülkelerde gerçekleştirilmiş ve gerçekleştirilen etkinlik organizasyonlarının incelenmesi sonucu ortaya çıkartılmış organizasyonel teknikler ve parametrelerden, bir kentsel tasarım rehberi niteliğinde oluşturulmuştur.

Etkinlik organizasyonları hakkında aktörlerin ihtiyaç ve tercihlerini içeren, kapsamlı ve önceden belirlenmiş bölümleri olan bir mülakat yapısı oluşturulmuştur. Saha çalışmaları için İzmir ve İstanbul kültür politikaları yönünden ayırt edici özellikleri göz önünde bulundurularak etkinlik kontrol listesi görüşmelerinin gerçekleştirildiği şehirler olarak seçilmiştir.

Sonuç olarak bu araştırma açık kamusal alanların etkinlik organizasyonu için geçici kullanım olanaklarının geliştirilmesine yönelik ‘Eventcheck’ metodu oluşturulmuştur.

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CHAPTER 1

INTRODUCTION

Urban design is a way of managing the complexity of places, and of creating frameworks for change. Its focus is usually on how places change through time.

Public open spaces are the most frequent places where the reflections of social, political and technological transformations can easily be observed in the urban area. Thus, spatial needs of those transformations are need to be met within time. This brings about the need of creating temporary usages in order to increase the time layers of those spaces. In many cities around the world today, public spaces are demanded for various event organizations in different periods and durations. That demand has been increasing and the public spaces now hardly responds to the users need. Thus, urban design interventions including the time and organization dimensions are need to be reconsidered to improve the temporary usage opportunities in open public spaces. The lack of urban design skill constitutes the base of the need for this study.

The available urban design tools are inadequate for extending the use of public space to the different time periods. In order to eliminate this problem, eventcheck is presented, as a capacity assessing model, through the investigation of the space, organization and time in this study. In addition, as stated in the methodology of the study, the space is examined from a wide perspective including three dimensions. This approach illustrates the need for a more comprehensive investigation for today's complex urban design issues. In this respect, it gives some valuable hints for creating a complete urban design tool.

Regarding the recent studies focusing on the design of open public spaces, it can be seen that all the studies intend to explore the criteria improving the quality of open public spaces. In addition, there is a lack of studies where the temporary usage of the space is considered extensively and its tools are developed. Thus, this study intends to illustrate a new viewpoint though presenting an alternative tool in urban design.

1.1. The Aim of the Study

This study underlines the need for temporary usage of open public spaces design, focusing on the relationship between space and time. The intention of this study is to evaluate the event organizations in Turkey and other countries and present eventcheck method as an urban design skill.

The main question of the study to answer is how to improve temporary usage of open public spaces for event organizations. Based on this goal, the main purpose of the study is to create eventcheck method as an urban design tool. Over and above, the study explores the criteria for temporary usage of public spaces for different kinds of events? What are the types of activities and events in open public spaces? What is the relation between space and time? How can the open public space be organized for different events?

1.2. Method of the Study

Literature Review

The literature aligned with the focus of this study that ‘improving temporary usage of the open public spaces’ has been reviewed in order to reach the followings;

- The related criteria for improving temporary usage in open public spaces for event organizations.
- Categorizations of different types of events that take place in open public spaces.
- The relationship between time and space to underline the need for temporary usage and to emphasize the process and objects of the event organizations.

The university libraries have been used to access to the related literature as the books, theses, research papers and design guidelines in the recent publications. For the e-journals, reports, recent research projects; online search tools have been utilized to reach the literature concerning the content of this study. These collected data have been processed to generate an eventcheck list.

Case Study

Selection of the case areas:

Cultural policies, strategies, management systems in activity organizations of local and central administrations may show more or less differentiation in every city. In this respect, the city determined for the interviews should have an adequate potential capacity, both about the realized projects and also about profiles of the organizers, artist and urban designers, in providing the data necessary to carry the study to the desired point. Therefore, a case study research is required about the determined subjects where eventcheck interviews will be done, in order to obtain the local and general evaluation of eventcheck questions and also to determine the proper people and groups for interviews.

In this context, determination of the city where interviews will be realized carries great importance in reaching the goal of this study. So, İstanbul where various kinds of event organizations intensely take place and İzmir where there is a great potential in the realization of event organizations in open public areas are determined as places where Eventcheck interviews were done, by using the single case study methodology.

Structure of Interviews:

Case study research is done by an interview technique formed by Eventcheck method. Eventcheck constitutes of 39 questions in total; Place/Design (16), Time/Programming (11) and Organization/Management (12).

The eventcheck interviews are based on two different types of question. First has triple Likert Scale that provides to understand importance degree and positions of the parameters. Second aims at obtaining information about different issues of event organizations. These informations are usually evaluated according to five event types that are derived from literature review at Chapter 2.

Interviews results are presented with tables and related images. Various different parameters are reached as the result of evaluations of interviews done with different actors and the results can be seen in tabels. In addition, extra informations that derived from experiences of the interviewers are given under the tables. These informations provide enhancing the parameters of eventcheck about event organization. As a result of these evaluations, ideal eventcheck can be developed.

These three parts that formed for Eventcheck, cover three basic determinative questions, which John Gehl (1996) underlines:

- How many people and events use the public spaces? (Place/Design)
- How long the individual events last? (Time/Programming)
- Which event types can be developed? (Organization/Management)

The semi-structured question form about event organizations is realized by face-to-face interviews done under the guidance of specialists working in the institutions and in their offices on determined subjects.

Interviewees:

Interviewees of this survey constitute of actors that form various parts of event organizations. These actors are studied in three categories; organizers, artists and urban designers. These interviewees become part of the event at the same time and/or at different stages of the organization. Therefore, each interviewee will evaluate the questions according to his knowledge about the subject and according to his career. However, to be able to give opportunity to the interviewees to answer questions in different groups, the categorization is not very rigid.

As a result of the study, Eventcheck has been developed to derive benefit from Capacity check technique for improving temporary usage of open public spaces for event organizations. Eventcheck method that is developed as an urban design guide provides to evaluate skills and needs of different actors (such as urban designers, artists and organizer groups) who are part of event organizations in open public spaces.

1.3. Structure of the Study

Study framework consists of three main concepts; time, space and organization. Considering those three concepts as layers helps developing a three dimensional perception in urban design. In addition, the terms of programming, people activity and design guide as a result of merging those three layers are also investigated in this research. These terms that are discussed in relation with each concept can be summarized as below.

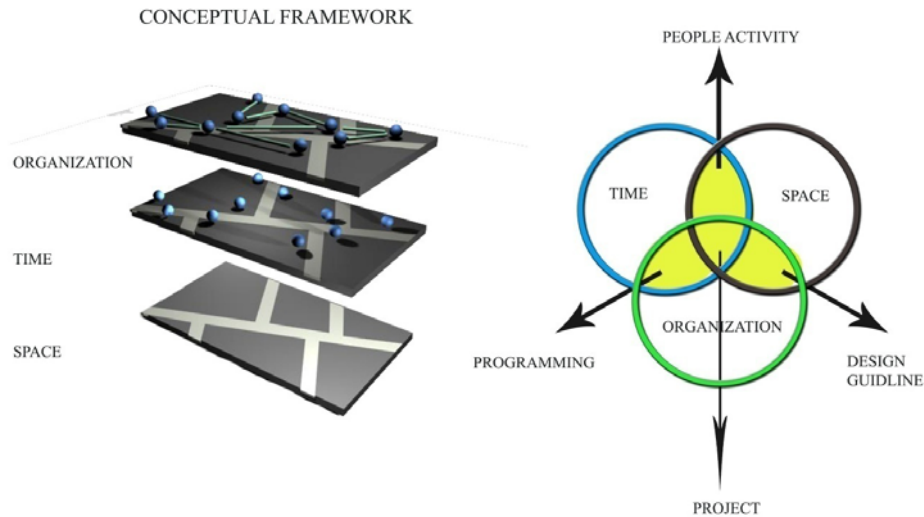


Figure 1. Conceptual framework of the study

In this thesis, after discussing about the problem and aim of the study, a concise explanation about classifications of criteria for improving quality of public space by the guidance of some institutions' findings are given in the second chapter. These criteria are elaborated for improving temporary usage of open public space for event organizations. Moreover 'Capacitycheck and Placecheck' methods are examined to understand techniques and factors of an assessing method. Placecheck is a method of assessing the qualities of a place; and capacitycheck is a method of assessing what capacity individuals and organisations have, and drawing up a plan for increasing it.

The third chapter scrutinizes activity and event concepts. In addition, terms happening and situation are discussed. As a result of this research, a summary table is developed. The aim of this research is to reach an event categorization for event organizations.

The fourth chapter discusses the temporal and organizational aspects of temporary usage of public spaces. Firstly, two key aspects of the temporal dimensions of urban design are discussed. First, as activities are fluid in space and time, environments are used differently at different times. Second, although environments relentlessly change over time, a high value is often placed on some degree of continuity and stability. Secondly, objectives, management system and process of event organization are defined according to process in the municipalities in Turkey and examples of event organizations. Moreover in this chapter, different examples of event organizations, which are programmed in different open public spaces not only in Turkey but also in different countries are presented. These examples have been examined

according to the types of activity periods, physical space criteria, types of stakeholders, actors etc.

The fifth chapter defines the Eventcheck research method and components formed as the result of literature survey and evaluate the results of interviews conducted at two cities. The aim of this research is to reach to necessary design, program and organization criteria needed for ideal event organizations and temporary usage of open public spaces for event organizations.

Consequently, the final chapter is devoted to evaluate the research findings developed in the preceding chapters under the guidance of case study research and wider context in urban design policy and practice. Then a new research agenda guides further studies on the nature of temporary usage opportunities in urban public spaces. This section ends with re-formulated eventcheck (see Appendix B).

CHAPTER 2

QUALITY OF URBAN PUBLIC SPACES

Study framework consists of three main concepts; time, space and organization. Considering those three concepts as layers helps developing a three dimensional perception in urban design. In addition, the terms of programming, people activity and design guide as a result of merging those three layers are also investigated in this research. First layer, space will be discussed in relation with term of design guide in this part. Therefore, this part tries to present and compare various criteria for the quality of public spaces by different theorists and guidelines.

Space quality is not only a physical issue but also a social issue. In this framework, the research examined the literature on this subject in connection with terms of people activity, time identified criteria. The clear definition of urban design criteria will help to define a list of appropriate criteria for improving temporary usage in open public spaces for event organizations. In this way, it provides us to understand the criteria of temporary usage of public spaces for different kinds of events.

Making successful spaces depends not only on new design criteria but also it needs different analysis method of urban design. In this framework, 'Placecheck and Capacitycheck' methods are examined in this study. These methods provide to improve the quality of urban space and capacity of individuals and organisations. These methods will provide ideal measurement techniques for eventcheck method.

2.1. Design Criteria for Improving Quality of Public Space

In the literature survey, basic criteria for improving quality of public space developed by the statements of different authors. Therefore, in this part of the study, these criteria are shown in relation to the different scale and design principles. In addition to this, the sources of selected criteria are derived from current leading edge design guidelines, and books authored by professionals in the various design fields.

According to books authored by professionals:

Lynch (1960) distinguished five elements which facilitate the linkages of a community to a city being, paths (channels where people move), edges (linear elements such as railway lines), districts (sections of the city having some identifiable characteristics), landmarks and nodes, Lynch (1981) distinguished five categories or theories of 'good city form'. These categories are: vitality (a healthy environment), sense (sense of place or identity), fit (a setting's adaptability), access (to people, activities, resources, places, and information), and control (responsible control of the environment). In addition this, an invaluable sourcebook of design knowledge, *City Sense and City Design* developed principal criteria for developing metropolitan form possibilities. And it suggested models, which have the following features:

- Accessibility: low cost of movement or communication between activity locations.
- Adequacy: sufficient quantity and quality of such basic facilities as houses, roads, recreation areas, shopping, offices and factories.
- Diversity: a wide range of variation of facilities and activities, these varieties being rather finely mixed in space.
- Adaptability: low cost of adaptation to new functions, and the ability to absorb sudden shock.
- Comfort: an environment which does not place undue stress on the individual, particularly in regard to communication, climate, noise, and pollution (Tridib Banerjee and Michael Southworth 1995).

Lennard (1987) summarizes principles involved in designing urban spaces that promote social life, and a sense of well-being, derived from traditional urban space design theory. A list of nine basic design principles were comprised: safe and comfortable pedestrian networks; a central neighbourhood square; human scale urban spaces; visual enclosure fostering a sense of belonging; natural elements to increase sensual enjoyment; intricacy and variety to stimulate curiosity and encourage exploration; intimate and personal territories beside significant structures to contribute to meaningful experiences; spatial definitions; appropriately designed seating locations and arrangements.

Gehl (1987) describes outdoor activities and a number of physical conditions that influenced them. He described in detail, good places for walking, standing, sitting,

seeing, hearing, and talking. Whyte (1988) analyzed from direct observation, the social life of the street and urban plazas described: street people, who they are and what they do; the physical street, its sensory environment, and the design and management of spaces; carrying capacity; steps and entrances; and sun and shadows.

Hester (1975) illustrates the social suitability of neighbourhood space, and created a user needs checklist for use in neighbourhood design. The major components of the checklist are: desired activities; appropriate activity settings; relatedness through interaction with the natural environment; safety; aesthetic appeal; convenience; psychological comfort; physical comfort; symbolic ownership; and cost.

According to design guidelines of developments:

In order to provide an international perspective, guidelines including America, and European case studies were used in combination with urban design guides produced for Canada. Listed below are the design guides, and the books that contributed to the physical form criteria used in this research.

City of Toronto Design Guidelines for the King-Parliament and King-Spadina (1996) presented a new approach to planning which focuses on built form emphasizing a fit into the established pattern, scale, height, and mass of existing buildings, access to sunlight and setback conditions, and maximum flexibility, and diversity of uses. The major planning objectives are: promoting flexibility of uses; emphasizing built form; retaining physical and heritage character; re-using existing buildings; protecting and reinforcing public spaces; retaining and creating businesses; creating good quality living and working environments; and simplifying the planning framework. The built form focuses on defining street edges, sunlight on streets and parks, and general height limits. The space between buildings is also addressed through: light, view and privacy; building depth restrictions; removal of density as a planning control; areas of special identity; and special streets.

Additionally Project for Public Spaces (PPS 2005) defines public space briefly as a place where is accessible by all, open to all, concerning the people as a whole, reflects the city culture and the city image & identity, human contact and interaction points, forming groups, creating community and constituting the social body, points of exchanging ideas, convey meanings and open the mind to new insights, promote the people understanding their places. They put forward four criteria for successful public space;

- Access & Linkages (connections to its surroundings both visual and physical)
- Comfort & Image (safety, cleanliness, availability of places to sit and the use of women)

- Uses and Activities
- Sociability

DETR (2000) states that successful streets, spaces, villages, towns and cities tend to have characteristics in common. These factors have been analysed to produce principles or objectives of good urban design. They help to remind us what should be sought to create a successful place. This list includes seven main principles and needs of these qualities:

- Character: ‘a place with its own identity’; Context, Image and Character, Structure, Local Distinctiveness, Identity and Organization Pattern.

- Continuity and Enclosure: ‘a place where public and private spaces are clearly distinguished’; Safe Places, Private Spaces and Spatial Organization.

- Quality of Public Realm: ‘a place with attractive and successful outdoor areas’; Public Art, Details and Materials, Landscape and Townscape Elements, Orientation and Liveability.

- Ease of Movement: ‘a place that is easy to get to and move through’; Accessibility, Connection, Organization Pattern, Traffic Volumes and Patterns, Movement and Circulation and Permeability.

- Legibility: ‘a place that has a clear image and is easy to understand’; Visual Clarity, Image, Perception and Authenticity.

- Adaptability: ‘a place that can change easily’; Diverse and Adaptable Places and Flexibility.

- Diversity: ‘a place with variety and choice’. Diverse, Choice and Variety.

A form of post occupancy evaluation developed by CABE (2006) called the “pedestrian environment review system” (PERS) uses a number of characteristics to assess the design qualities of a particular street in regard to its “Link” or “Place” function.

“Link” characteristics assessed include:



Figure 2. Link Characteristics
(Source: CABE, 2007)

Place characteristics assessed include (1) Moving in the space; (2) Interpreting the space; (3) Personal safety; (4) Feeling comfortable; (5) Sense of place; (6) Opportunity for activity.

A purposive list of criteria for quality of public space developed from the above literature. Classification of different scale and design focuses are used in organization of this list. As a result of this, two summary tables are developed: Table 1 derives design guidelines and Table 2 derives by professionals.

Table 1. Design principles, criteria and scale

Design Guidelines	Motto	Criteria	Urban Scale
By Design(2000) 'DETR, Environment Transport Regions'	'Good Design'	<ul style="list-style-type: none"> • Character • Continuity and Enclosure • Quality of Public Space • Ease of Movement • Legibility • Adaptability • Diversity 	City
PPS (2000) 'How to Turn a Place Around'	'Succesfull Public Space'	<ul style="list-style-type: none"> • Access & Linkage • Comfort & Image • Uses and Activities • Sociability 	City
City of Toronto (1996) 'King-Parliment Official Plan '	'Focus on Built Form – Space Between Buildings'	<ul style="list-style-type: none"> • Defining street edges • Sunlight on streets and parks • General height limits • Light • View and privacy • Build depth restriction • Renewal of density as a planning control • Spatial identity • Special street 	Open Space

Table 2. Design principles, criteria and scale

Authors	Motto	Criteria	Urban Scale
Lynch (1960)‘ The Image of the City. Cambridge’	‘Good City Form’	<ul style="list-style-type: none"> • Fit • Control • Access • Sense • Vitality 	City
Hester (1975) ‘Neighborhood Space’	‘Promote Social Life’	<ul style="list-style-type: none"> • Desired activities • Appropriate activity settings • Interaction with the national environment • Safety • Aesthetic appeal • Convenience • Physical comfort • Symbolic • Ownership • Cost 	Neighbourhood Space
Lennard (1987) ‘Livable Cities ‘	‘Social Suitability of Neighbourhood’	<ul style="list-style-type: none"> • Safe and Comfort • Enclosure • Spatial Definition • Meaningfull Experience • Enjoyment • Seating Arrangement • Encourage Exploration • Stimulate Curiosity 	A Central Neighbourhood Square- Pedestrian Network
City Sense and City Design (1990) ‘City Sense and City Design’	‘City Sense and Good City Design’	<ul style="list-style-type: none"> • Accessibility • Adequency • Adaptability • Diversity • Comfort 	City

2.2. Assessing the Qualities of Place: Placecheck and Capacitycheck

Placecheck Method

In the UK, to provide a systematic approach to area appraisal, the Urban Design Alliance created ‘Placecheck’ (developed from the approach described in the report The Connected City, published by Urban Initiatives in 1997), a method of assessing the qualities of a place, showing what improvements are needed, and focusing on people working together to achieve them. It encourages local groups (including local authorities) to come together to ask a series of questions about their city, neighbourhood or street, and to record the answers by a variety of methods including photographs, maps, plans,

diagrams, notes, sketches and video (Placecheck 1997). The aim is to develop a better understanding and appreciation of places and to provide a prompt for production of positive forms of guidance such as urban design frameworks, codes, briefs, etc.

Initially, three key questions are asked: What do you like about this place? What do you dislike about it? What needs to be improved? Fifteen more specific questions then focus on who needs to be involved in improving the place, and how it is used and experienced:

The people

- Who needs to be involved in improving the place?
- What resources are available locally to help get involved?
- What other methods might we use to develop our ideas about improvement?
- How can we make the most of other programmes and resources?
- How can we raise our sights?
- What other initiatives could improve the place? (Cowan 2001 b, pp.11)

The Place

- How can we make this a special place?
- How can we make this a greener place?
- How can the streets and public spaces be made safer and more pleasant for people on foot?
- How else can public spaces be improved?
- How can the place be made more welcoming and easier for people to find their way around?
- How can the place be made adaptable to change in the future?
- How can better use be made of resources?
- What can be done to make the most of public transport?
- How can routes be better connected? (Cowan, 2001 b, p.11)

These questions are broken down into over one hundred further questions to provide additional prompts to thinking. Intended to be used in a variety of ways, the approach has been widely tested through a series of pilot projects.

A less sophisticated form of analyses- the SWOT analysis- can also be used to similar effect. SWOTs involve brainstorming and recording a place's strengths and weaknesses, the opportunities that could be exploited, and the likely threats. The value of Placecheck and SWOT techniques is that they move beyond analysis to identify

potential courses of actions. Both techniques are also appropriate at the site-specific scale (Carmona et. al 2003).

Capacitycheck Method

Urban design is a way of managing the complexity of places, and of creating frameworks for change. Its focus is usually on how places change through time. It is a way of approaching architecture, though not the type of architecture whose job is done once the project has been photographed for the professional journals. It involves planning, but not the sort that considers the process complete when the plan has been approved. It is concerned with highway engineering, but the type that responds to the particular possibilities of the place, rather than being enslaved to regulations and conventional practice.

Specialised urban design skills may not fit into neat professional categories. The range of skills is wider than any single individual is likely to possess, and an appropriate combination of skills will be required for each project. Making successful places depends on different professional disciplines working together, as well as collaborating with the non-professionals whose opinions and decisions matter. These are skills we must develop.

We need to raise standards through training, education and learning on the job for councillors, design champions, communities, clients and a wide range of professionals. Capacitycheck is a method of assessing what capacity individuals and organisations have, and drawing up a plan for increasing it. Capacitycheck has been developed with Scott Adams and David Chapman of Urban Design Skills, Robert Huxford of the Urban Design Group and Esther Kurland of Urban Design London.

Capacitycheck can be used either to assess the present skill, awareness and understanding of an individual or organisation; or to determine what capacity a person, project or organisation requires.

It is not just a question of skills. Making successful design achievable is likely to depend on four factors:

1. Leadership (organisations that shape places need top-level commitment to design).
2. Policy (local authorities need policy, guidance and procedures that will support high standards of design).

3. Organisation (organisations need to be structured in ways that support design).

4. Skills (local authorities, other organisations, and people who play a part in shaping places need to have, or have access to, generic management and communication skills, and specific skills relating to urban design) (Capacitycheck 2008).

Capacitycheck focuses on the last of these factors: the specific skills (or understanding or awareness) relating to urban design. Capacitycheck can make acquiring skills, whether by individuals or organisations, less of a hit-and-miss affair.

Any strategy for making successful places needs to take into account all of those four factors. It must recognise that higher standards of urban design depend not just on professionals, and not just on specialist skills. Places are improved by everyone who makes or influences development decisions having better understanding, knowledge and competences.

A wide range of organisations are committed to improving urban design skills. Making their efforts effective depends on focusing their resources where they are most needed.

Where does urban design begin? Where do architecture, planning, landscape architecture and other related disciplines end? They don't. Urban design is not a profession occupying a niche between the others. It is a way of working.

Capacitycheck is set out below under three headings: Foundations of urban design, Urban design topics, and Roles in urban design. The last of these, while it is a list of things that urban designers do, is not only relevant to urban designers. A wide range of people involved in design, planning and development would benefit from having awareness, understanding or abilities in relation to these matters.

The full Capacitycheck sets out a fairly comprehensive list of aspects and roles. It needs to be available in its full form so that it can be tailored for specific purposes. Your tailored Capacitycheck, on the other hand, can be as short as a single page if necessary.

Remember that Capacitycheck can be used either to assess the present skill, awareness and understanding of an individual or organisation; or to determine what capacity a person, project or organisation requires.

2.3. Summary

Various criteria for quality of public spaces are presented and compared by urban theorists and professionals. All of them are important to create high quality streets, parks and public spaces.

In the case study part of this research (see Chapter 5), these criteria elaborated for improving temporary usage of public spaces for event organizations. It is taking into account samples of event organizations in the world as evaluation criteria for event organizations. From all this evaluation the greatest public spaces share six main key qualities:

1. Safety: Aesthetic appeal
2. Adaptability: Takes account of climate and culture change in order to deliver sustainable spaces that are fit for purpose in the 21st century (CABE 2007).
3. Comfort and Image: The space is comfortable and projects a good image (CABE 2007).
4. Character of space: A place with its own identity (DETR 2000, pp. 15).
5. Accessibility: It is accessible and well-connected to other important places in the area (CABE 2007).

These qualities support using public spaces for different activities at different times. However it is important that these criteria need to discuss different design techniques for event organizations. So these criteria have been evaluated and discussed related design techniques with 'Eventcheck Method' in Chapter 5 and 6.

In study of placecheck and capacitycheck method, Eventcheck has been developed to derive benefit from these techniques for improving temporary usage of open public spaces with event organizations. As a result of the research among two methods, it is clear that main purpose of capacitycheck method is more appropriate for eventcheck. Capacitycheck is a method of assessing what capacity a lot of actors same eventcheck method, and drawing up a plan for increasing it. Eventcheck method is developed as an urban design guide that provides to evaluate skills and needs for different actors (such as urban designers, artists and organizer groups) who are parts of providing event organizations in public open spaces. This method is explained comprehensively in Chapter 5 and 6.

CHAPTER 3

THE CONCEPT OF PEOPLE AND ACTIVITY

From conceptual framework of the study the relationship between space and time, this chapter is considered as a combination. For Patrick Geddes, a city 'is more than a place in space, it is a drama in time' (from Cowan 1995, pp.1). Activities in space are changing with the advance of time. Moreover, these activities influence social communication in space. In this framework, Gehl's (2003) study asserts that there is a close relation between outdoor quality (i.e. climate, safety) and outdoor activities that may possibly influence; 1. How many people and events use the public spaces, 2. How long the individual activities last, 3. Which activity types can be developed?

This chapter scrutinizes activity and event concept. Hence, it tries to understand types of activities and events in open public spaces. In this way, the chapter aims to reach a categorization about activity and event types with times, age groups, space criteria factors. To this end, thoughts of Gehl, Appleyard, Corbett, Rapoport, Eichner and Tobey, Whyte, Timpmann, Tschumi and DeBord are scrutinized and illustrated as summary table at the end of this chapter.

3.1. Definition of Activity Concept

Gehl (2003) mentions three types of outdoor activities; divided into three categories, each of which places very different demands on physical environments. These activity types:

1. Necessary activities:

- Contain working, waiting for a bus, running around, distributing mail and include compulsory: going to school or to work.

- Be influenced only slightly by the physical conditions.

- Take place every time throughout the year, everyday tasks, past time

- The participants have no choice

2. Optional activities:

- Occur individually

- Includes walk to breath of fresh air, standing around enjoying life, sitting and sunbathing, stop, eat and play.

- Take place only where exterior conditions are optimal, when weather and place invite them.

- Depend on exterior physical conditions.

3. Social activities:

- Occur spontaneously.

- Character varies, depending on the context in which they occur: limited activity; greeting, conversations, discussions, meeting and play and passive contacts; hearing, listening, seeing other people.

- Take place every time.

- Happen at least two people.

- Physical framework does not influence on the quality of social contacts, affect the possibilities to meeting.

Gehl's (2003) study asserts that there is a close relation between outdoor quality (i.e. climate, safety) and outdoor activities that may possibly influence;

- *How many* people and events use the public spaces,

- *How long* the individual activities last,

- *Which* activity types can be developed?

In addition this, Corbett (2004) mentions food and vending subjects in outdoor spaces. William Whyte (1995) observed that a square with a food kiosk or outdoor cafe is much more likely to attract people, and that this has a multiplier effect. Successful street vendors know where the most connected and sociable places are and their livelihoods depend upon them locating there.

Good vendors have a part to play in generating activity within a city square, especially because the food and drink they sell attract people. Basic essentials, such as seats, bins, and public conveniences, should also be near to prime vending pitches (Corbett 2004).

Corbett adds *bussiness activities* and quality of vendors. They need to be kept under the close control of a city square manager. This can be achieved through the issuing of licences, which provide controls over the location of vending pitches and can influence the appearance of vending units, products and service quality (Corbett 2004).

On the other hand, Appleyard (1981) mentions *daily activities* such as travel, shopping, socializing etc. continue on streets. Throughout the history, urban streets have become the important part of everyday life. People live on a street and have always lived on streets.

Rapoport (1987) discusses cultural diversity that is one of the factors which influences the use of street space. Social norms, rules and habits are the deterministic factors in the use of street for various activities.

Another commentators, Eichner and Tobey, (1987) concern major street uses. They categorize them into two broad groups: functional uses and social uses. Additionally they developed major street space uses table.

Table 3. Major street space uses (source: Eicher and Tobey 1987)

FUNCTIONAL USES		
Vehicular Circulation	Pedestrian Circulation	Urban Life Support
Through movement	Through movement	<ul style="list-style-type: none"> • providing space and Access for utilities • controlling traffic • providing for emergency services • lighting the streetscape
Picking up/dropping off passengers access to parking	waiting for vehicles (buses, taxis , cars) crossing street	
curbside parking	entering-leaving buildings	
buses		
emergency vehicles		
SOCIAL/AMENITY USES		
strolling and window shopping resting and people watching vendors telephones, newspapers, art works and banners eating and waiting orientation/ information street performers drinking fountains et		

Rapoport (1987) discusses that culturally established rules determine the use of the street. However these rules may change according to different classes and ethnic groups. As Rapoport points out, cultural variables are primary for any activity, including walking and others, occurring in streets. It is the culture that structures behavior and helps explaining the use or non-use of streets and other urban spaces.

According to Rapoport, these highly varied set of activities and their characteristics can be discussed in two broad classes:

1. Non-pedestrian Movement: This consists mainly of wheeled vehicles (especially in modern culture, motorized vehicles). In other cultures and historical periods pack-animals may be involved.

2. Pedestrian Activities: We can subdivide it into two groups:

a. Dynamic Pedestrian Behavior: contains mainly walking and strolling. These are comparatively constant in nature and culture influences, how acceptable walking is? who walks, where, when, how fast and with whom.

b. Static Pedestrian Activities: include sitting and standing, squatting, lying down, eating, playing, working etc. The cultural variety plays a larger role in static pedestrian activities rather than the dynamic ones.

In addition to this, Williams (1995) mentions the relation between traffic and recreational activities. While in local distributor roads the availability of recreational activities is high urban motorways have limited recreational potential. Traffic free routes have perhaps the greatest potential to support outdoor activities. Pedestrianized streets and traffic calming zones offers the best opportunity to pedestrians for such activities: 1.Walking and Cycling, 2.Shopping, 3.Children's Play, 4.Socializing.

3.2. Happening

A happening is a performance, event or situation meant to be considered as an art. Happenings take place anywhere (from basements to studio lofts and even street alley ways), are often multi-disciplinary, with a nonlinear narrative and the active participation of the audience. Key elements of happenings are planned, but artists sometimes retain room for improvisation. This new media art aspect to happenings eliminates the boundary between the artwork and its viewer. Henceforth, the interactions between the audience and the artwork make the audience, in a sense, part of the art.

Allan Kaprow first coined the term 'happening' in the spring of 1957 at an art picnic at George Segal's farm to describe the art pieces that was going on (Wikipedia 2010).

"Happenings" are very difficult to describe, in part because each one is unique and completely different from one another. The term "Happening" has been used to describe many performances and events, organized by Allan Kaprow and others during

the 1950s and 1960s, including a number of theatrical productions that were traditionally scripted and invited only limited audience interaction. A "Happening" of the same performance will have a different outcome because each performance depends on the action of the audience.

Art and music festivals play a large role in positive and successful happenings. Some of these festivals include Burning Man and Oregon Country Fair. Along with the famous Allan Kaprow Burning Man frowns on the idea of spectators and stresses the importance of everyone being involved to create something amazing and unique. Both parties embody the "audience" and instead of creating something to show the people, the people become involved in helping create something incredible and spontaneous to the moment. Both of these events are happenings that are recreated and special each year and are always new. These events draw crowds of close to 50,000 people each year and reach more people than just the attendees with their messages and ideals.

As a modern happening, Performance art is an art in which the actions of an individual or a group at a particular place and in a particular time constitute the work. It can happen anywhere, at any time, or for any length of time. Performance art can be any situation that involves four basic elements: time, space, the performer's body and a relationship between performer and audience. It is opposed to painting or sculpture, for example, where an object constitutes the work. Performance art traditionally involves the artist and other actors, but works like 'Survival Research Laboratories' pieces, utilizing robots and machines without people, may also be seen as an off shoot of performance art.

3.3. Definition of Event Concepts

Gehl (2003) mentions every event that take place on a street such as children at play, newlyweds on their way from photographers, or merely people walking by- and in the more unusual instance- the artist with his easel, the street musician with his guitar, street painters in action, and other large and small events.

In addition to this, Corbett (2004) defines *public events* and the points out some kind of booking procedure is likely to be required for major events that are to be held within a city square, which can help to ensure that appropriate activities occur throughout the day and evening. He mentions that these activities will be the reflection

of the success of a square if there is a waiting list of groups and organisations that want to use the square for their events. In this way, through accommodating local groups, the collective identity of the urban community can be enhanced.

Types of Events

Types of gathering:

1. A ceremony, for example, a marriage
2. A competition, for example, a sports competition
3. A convention (meeting)
4. A happening, a performance or situation meant to be considered as art
5. A festival, for example, a musical event
6. A media event, a happening that attracts coverage by mass media
7. A party
8. A sporting event

Events can be classified into four broad categories based on their purpose and objective (Wikipedia 2010):

1. Leisure events e.g. leisure sport, music, recreation.
2. Cultural events e.g. ceremonial, religious, art, heritage, and folklore.
3. Personal events e.g. weddings, birthdays, anniversaries.
4. Organizational events e.g. commercial, political, charitable, sales, product launch

Examples of Events

Everyday events: (Jan Gehl 1987); waiting, drawing, eating and drinking, speaking, viewing, reading, getting some fresh air, to rest, relaxing, walking, running, strolling.

Commercial: Fair, road show and race, shopping (vendors, stall), concerts, theatre, bazaar, ceremony, competition, party, or convention.

Sports and tournament: *Competitions, Tournaments*; walking, running, football, basketball, beach volley, archery, backgammon and chess games, dart, climbing, tennis, skating, running, swimming, fishing, paintball, gymnastic.

Arts and (community) Culture: *Performing Arts, Situations, Happenings*; biennale, festival, carnival, graffiti, street painting, sketching and drawing, exhibition, competitions, dancing, workshops, puppet show, a mime and juggler show, outdoor theatre and cinema, celebrations, street entertainment, animations, concerts.

Scientific and Academic: series of colloquia, seminars, lectures, and industry meetings, conference, forum, biennale, science festival.

Political: variety protests for something.

Educational: Workshop, festival, playing mind games, exhibition, urban agriculture (Wikipedia 2010).

As a result of the research of the concepts of activity, event, happening and situation, a summary table is developed derived from professionals.list of criteria for quality of public space developed from the literature (see at Table 4).

Table 4. Summary table of events and activities according to different authors

Author	Activity	Event	Happening	Situation
Allan Kaprow (1950)			<ul style="list-style-type: none"> • A kind of spectacle • Importance of action of person and process of creation • Not to be repeated • To be unplanned action 	
Fluxus and Beuys (1960)			<ul style="list-style-type: none"> • To be planned action • To be repeated 	
Jahn Gehl (1971)	<ul style="list-style-type: none"> • Necessary activities • Optional Activities • Social Activities 	Everyday events		
Appleyard (1981)	<ul style="list-style-type: none"> • Daily Activities • Traffic Volume • Social Contact 			
Eicher and Tobey (1987)	<ul style="list-style-type: none"> • Major street space uses • Functional uses • Social/ Amenity uses 			
Rapoport (1987)	<ul style="list-style-type: none"> • Cultural variables for any activity • Movement 			
Bernard Tschumi (1994)		Unpredictability of event makes it difficult to deal with		Interaction between movement, space and event. Spatial configuration Flow and vectors interact Unprogrammed space Unexpected occurrences Architecture is defined actions
William Whyte (1995)	<ul style="list-style-type: none"> • Monitoring activities • Traffic volume • Social contact • Social life 			
Nick Carbett (2004)		<ul style="list-style-type: none"> • Public event • Major event • Collective identity 		

3.4. Summary

As a result of elaborated types of events, five event types are selected for this study: (1) Sports and tournaments events; (2) Artistic and cultural events; (3) Recreational events, (4) Educational scientific events, (5) Competition events. Consequently, these types of events are used for Eventcheck survey examined in the case study Chapter 5.

These types of events address the different groups, not only a group of people and have appropriate features for organizing in open public spaces. Although this research viewed a lot of examples of event organizations from the online research. In addition to this, the scope of this study was excluded from political and commercial activities.

For the five event types determined at the end of literature survey, standard time at the end of literature survey, standard time spatial requirements, furniture used in various event organizations varies according to sub-categories of event types. So it emerged as a necessity to evaluate the eventcheck answers separately for event programming, organization and spatial design. However, other subject; mentioned at the checklist can be evaluated under five main categories.

According to given event categorization above, event organization types are determined as: (1) Festivals, (2) National holidays, (3) Celebration, (4) Contests and (5) Tournaments.

Sub-categories of these five categories are determined by giving case study examples for each. These sub-categories have different spatial design criteria, infrastructural and physical requirements, space needs, programming criteria and organization procedures:

Artistic and Cultural Events

Theatre Based Shows

1. Performance Artists – animated sculpture
2. Street Theatre - light comedy, etc.
3. Puppet show
4. Pantomime - a mime and jugger, etc.

Music Based Shows

1. Street performances: street musicians, acoustic concerts
2. Unplugged concerts

Outdoor Exhibitions

1. Photograph, Picture
2. Sculpture

Street Painting

1. Graffiti
2. Urban canvas

Recreational Events

1. Open-air cinema – short film festivals
2. Picnic
3. Traditional plays: to jump rope, spinningpeg top, etc.
4. Intelligence Game: chess, backgammon, bridge etc.
5. Urban beach
6. Urban agriculture

Sports and Tournaments Events

Tournaments and Competitions

1. Basketball
2. Mini Soccer
3. Table Tennis
4. Paintball
5. Bicycle
6. Walking
7. Running
8. Beach voley
9. Skate

Leisure

Natural sports are adapted for urban spaces

10. Climbing
11. Bangi jumping
12. Gymnastics

Educational Scientific Events

1. Educational scientific and art workshops

Contests Events

Basis of event categorization are mainly on data taken from interviews conducted in eventcheck survey and from worldwide event organization samples. Therefore, event categorization has a flexible structure. Further elaborations of sub-categories were done by adding samples

CHAPTER 4

TEMPORAL AND ORGANIZATIONAL ASPECTS OF TEMPORARY USAGE OF OPEN PUBLIC SPACE

Study framework consists of three main concepts; time, space and organization. In this chapter concepts of organization and time are discussed as a temporal and organizational aspect of temporary usage of open public space. As a result, this research provides important information for using eventcheck that has been developed for assessing capacity of actors about event organization.

In the first part, two key aspects of the temporal dimensions of urban design is discussed. First, as activities are fluid in space and time, environments are used differently at different times. Urban designer needs to understand time cycles and the time management of activities in space. Second, although environments relentlessly change over time, a high value is often placed on some degree of continuity and stability. Urban designers need to understand how environments change, what stays the same and what changes over time. They also need to be able to design and manage environments that can accommodate the inevitability of time's passage. This discussion will provide opportunity to understand what is the relation between space and time.

Event organizations have a lot of components such as process and system of event management, properties of event types, stakeholders and budget of event organization according to process in municipalities, institutions, NGO's and organization firms. In the second part, event organizations are evaluated in five objectives. These objectives are presented according to examples from Turkey and other countries in the world.

Finally, third part presents seven samples of event organizations in Turkey and in other countries with different images of event organizations. These examples are formulated according to the characteristics of event organizations such as information, place/design, time/programming and management/organization. This overview will provide opportunity to understand how the open public space can be organized for different events.

4.1. Time Dimension of Urban Design

This part concerns the temporal or ‘time’ dimension of urban design. Although sometimes considered to be a matter of working in three dimensions, urban design is four-dimensional: the fourth dimension being time. As time passes, spaces become lived-in places, made more meaningful by their ‘time-thickened qualities’ (Carmona et. Al. 2003, pp. 193). As Kevin Lynch (1972, pp. 65) observes, we experience the passage of time in the urban environment in two ways: through ‘rhythmic repetition’: ‘the hearthbeat, breathing, sleeping and walking, hunger, the cycles of sun and moon, the seasons, waves, tides, clocks’; and through ‘progressive and irreversible change’: ‘growth and decay, not recurrence but alteration’. Time and space are intimately related. In this excellent overview of the relationship between time and built environment, *What Time is This Place?* Kevin Lynch (1972, pp.241) argued that space and time are the great frameworks within which we order our experience. We live in time-places’. For Patrick Geddes, a city ‘is more than a place in space, it is a drama in time’ (Cowan 1995, pp.1).

4.1.1. Management of Time

Activities are fluid in space and time environments are used differently at different times. Urban designers need to understand time cycles and time management of activities in space. Marxist geographer&theorist David Harvey (1989) mentions relation between time and space in ‘Condition of Post Modernity’. In the communal life, he determines person who carries out projects going on life time by movement and same time has purpose into space. At the same time, this situation is a simple determination of the daily activities. In addition to this, he determined person autobiography. It firstly starts with types of daily activities. Then it goes on along various parts of life times such as emigration movements (adolescence, marriage and move to urban space etc.) like a foothpath into time-space. In this way, limited and duplicated daily activities and movements create urban spaces and these spaces created from people actions.

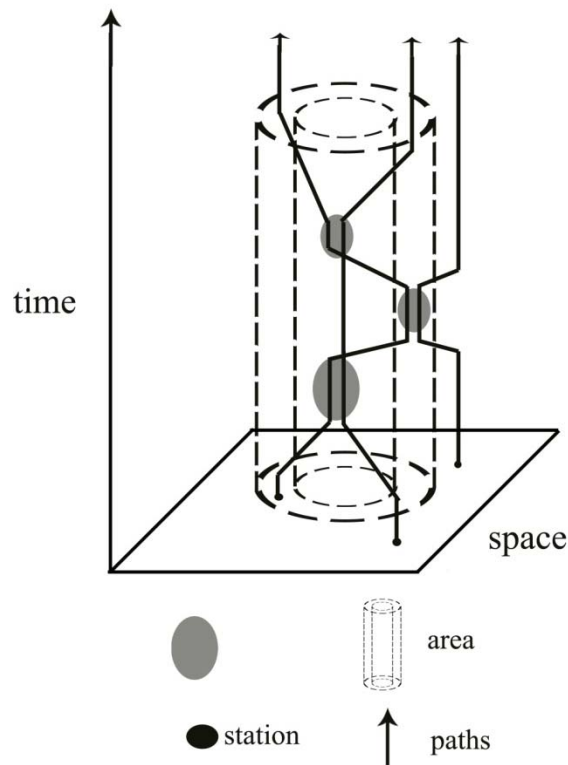


Figure 3. Interaction of person's time-space foothpath
(David Harvey 1997, p. 240)

David Harvey (1997) asserts a diagram about intersection of person's time-space foothpath that developed from Hangerstrand's diagram (Figure 3). He determines one or more person's time-space foothpaths must be intercept for doing a communal procedure.

Facilitating and encouraging the use of urban spaces requires an understanding of effects of the cycle of day and night, the seasons, and related cycles of activity. At different times of the day and night, the urban environment is perceived and used differently. It can be a rewarding and enlightening experience for urban designers to observe a 'life in a day' of a public space, or the same space over the course of the seasons: that is, to study its social anthropology and notice, for examples, its changing rhythms and pulses-now busy, now quiet- and different people using the space-more women at some times, more men at others.

Cycles of activity (Carmona et. al. 2003, pp.195) are also grounded in the changing season. During the winter in Northern European temperate climates, for example, even at noon, the sun is low in the sky. Days are typically grey, wet, windy and cold. People may use external spaces only when necessary. In the spring, leaves start to appear on trees, and people begin to linger in urban spaces, enjoying the warmth of the sun. In summer, the trees are in full leaf, the sun is high in the sky, days are long,

and people opt to stay longer in urban spaces. In the autumn, the leaves turn rich reds and browns and eventually fall from the trees. People may linger in urban spaces to enjoy the last warmth of the sun before the onset of winter.

Urban designers may deliberately exploit changing day and the changing seasons to bring greater variety and interest to urban spaces. Environments designed, to reflect and enhance the changing day and season add to the richness of the urban experience.

In many places it is particularly important to exploit the period when outdoor life and activity are possible. Discussing how 'winter Copenhagen' and 'summer Copenhagen' are very different cities, Gehl and Gemzoe (1996, pp.48) observe how, in winter, people's stride is generally brisk and purposeful; their stops few, brief and of necessity. During the summer, more people walk, and strides are slower and more leisurely. More strikingly, people stop more frequently, sit down, and generally spend time in the city. Twice as many people walk in the city centre in the summer as in the winter, and each spend on average four times as much time there: the people density is therefore eight times that of the winter, which explains why the quiet winter streets and squares swarm with people in summer (Gehl and Gemzoe, 1996, p.48)

Some of the time cycles by which we structure our lives have less relation to 'nation cycles' (Carmona et. Al. 2003, pp. 195). Zerubavel (1981, from Jackson, 1994, pp.160) argues that much of our daily lives are structured according to 'mechanical time'. We no longer, example, rise with the dawn and retire to bed at sunset. Zerubavel suggests that we are 'increasingly detaching ourselves from 'organic and functional periodicity' which is dictated by schedule, the calendar and the clock'. Despite its historical and decreasingly relevant religious and economic-basis, the rhythm of the week is highly artificial.

Krietzman (1999, pp.2) argues that the grip of the old discipline of time and time constraints it's weakening. While this has been a historical process for example, candles, gas lamps; and then electric light, all extended the useful hours of the day the pace of change is accelerating. Krietzman (1996, pp.2) argues that although an exaggeration, the term '24-hour society' is a useful shorthand for the changes under way and serves as a metaphor for different type of world.

The 24-hour society is emerging from the weakening and breakdown of time structures which, in the modern period at least, constrained and regimented our lives. As a consequence, the use of time, and the pattern of activities, is being variously stretched

and squeezed. Krietzman (1999, pp.2) argues that: 'By colonising the night through the 24 Hour Society we cannot create time but we can provide the means to use the available time more effectively so that we can free ourselves from the coiled grip of the time squeeze.' While this offers new freedoms and opportunities, the costs and benefits fall differentially: those at the top have more freedom and flexibility; those at the bottom increasingly work longer shifts, often at unsocial hours.

4.1.2. The Time Management of Public Space

Mixed uses have generally been advocated on the basis that they create various life and activity on a location. While a key element of this is the spatial concentration of different landuses, activity must also be considered in temporal terms. Mono functional areas tend to be narrowly time specialised. While housing is often thought of as a land use providing 24-hour activity, this is more precisely a function of occupancy. A high proportion of retired people and families, for example, may generate good daytime levels of activity, while occupancy mainly by working people may result in lower levels during the working day, but more in the evening and at night.

A down side of 'the 24-hour society' is that it reduces the likelihood of the coincidence of people in time and space. This raises the spectre of the increasing atomisation of society, with a loss of the social bonding that occurs through shared events that bring people together and give them something in common. Jackson (1994, pp.161), for example, refers to the 'periodicity' provided by the arrival of trains in the towns of the great plains of North America, which represented 'a decisive influence in the patterns of social and working contacts in the small railroad towns'.

Urban designers need to understand activity patterns, how to encourage activities through different time periods, and how to achieve synergies from activities happening in the same space and time. Lynch (1981, pp.452) argues that although 'activity timing' is as important as 'activity spacing', it is less often 'consciously manipulated': 'we have tended towards a greater time specialisation: weekends, office hours, peak travel. Many spaces are used intensively for certain periods, and then stand empty for longer times.'

One of Jacobs' conditions for generation of 'exuberant diversity' was that 'A successful streets, people must appear at different times' (Jacobs 1961, pp.162).

However, the timing of activities needs to be managed. Lynch (1981, pp.452), for example, recognised that activities may be prohibited at certain times to prevent conflicts; be separated in time to alleviate congestion; or be brought together in time to allow connections and a sufficient density of use (e.g. on market days). Urban places that are well-populated enable complementary activities to overlap in space and complexly interrelate, resisting the narrow time specialisation that fragments and compartmentalises activities.

Describing single-use buildings and single purpose spaces occupied between certain hours and empty the remainder of the time as ‘mono-chronic’, Krietzman (1999, pp.146) argued that in a 24-hour society buildings and spaces need to be ‘poly-chronic’. While public space is often naturally animated by flow of people going about their everyday business, Montgomery (1995, pp.104) argued that this can also be stimulated through planned programmes of ‘cultural initiation’ across a range of times and venues, encouraging people to visit, use and linger in urban spaces. Programmes usually involve a varied diet of events and activity. Therefore, as people visit an area to see what is going on, urban vitality is further stimulated and the public realm becomes animated by having more people on the streets and in cafes, etc. Montgomery stresses that attention to the ‘soft’ infrastructure of events, programmes and activities is as important for successful urban animation as the ‘hard’ infrastructure of buildings, spaces, street design, etc.

For people to choose to use public realm, it must only offer what they want but also do so in an attractive and safe fashion. Safety is a prerequisite of a successful urban place. Peopled places are often safer places, while the areas that people are most concerned about are those that are deserted or crowded with the ‘wrong kind’ of people.

4.2. Organizational Aspects

Organization is the third component (layer) of conceptual framework of the study. This layer provides a comprehension to see the space with third dimension with using types of events. From this point, this part intends to find the answer is to how is the open public space organized for different events.

Event organizations have a lot of components such as process and system of event management, properties of event types, stakeholders and budget of event

organization. These components will evaluate in two parts. First, organizational system in event management is evaluated according to policies in Turkey. Second, management of event organizational process is discussed according to examples of municipalities, institutions, NGO's and organization firms in Turkey. As a result of these research puts forward two figures that are Public/Private Models for Event Organizations in Turkey and Event organization process in District Municipality. In addition, objectives of event organizations are examined according to examples of event organizations in Turkey and other countries in the world.

4.2.1. Organizational System in Event Management

As mentioned in Greater City Municipality in Turkey Law No. 5216 jurisdiction and authorization of bringing service to youngsters, elderlies and children about social and cultural items is under the authorization of Greater City Municipalities. Even though there is no expression as event organizations at public areas is the duty of municipalities when subject of taking services is considered, in the present administration system, all public areas, except main streets and recreation areas, are under the common administration of county and greater city municipalities.

Table 5. Management system between municipalities in Turkey for open public spaces

	Pedestrian Road	Park	Recreational Area	Street	Square	Main Road
District Municipalities	*	*		*	*	
Metropolitan Municipalities	*	*	*	*	*	*

There can be some communication problems between District Municipalities and Greater City Municipalities in event programming because of having common administration authority. Therefore, alongside with the law mentioned above, municipalities need collective working and make efficient task distribution among themselves in event organizations.

Event organizations in public areas, within the frame of the related law, are realized by local governments. Because of this fact people and groups who want to

organize events gain permission and make their demands from local governments within the frame of Event Organization Procedures. These groups consist of NGO's, associations and foundations, groups and private entrepreneurs. In the event organizations planned at open public areas, permission should be taken from local governments for continuity of the service. Organizers should demand for various subjects in event organizations if intervention and support from local governments are needed.

Municipalities prepare annual strategy plans for various event organizations. Within the concept of these plans annual budget is estimated along with event programming. Therefore, demands for event organizations should be appropriate for this program and budget. Consequently, this may be an argument for organizers demanding their requirements from local governments for event organizations.

Event administration system of local governments is valid only for legal event organizations. On the other hand, the illegal event organizations, that will be studied other parts of the study, are realized by various groups or people at different cities in the world. Illegal event organizations separated from legal organizations in some aspects; organizational, structuring in not very complicated, usually aim to give social messages and entirely non-profit. In this organization type, organizers apply entirely independent event programs and no legal procedures are taken.

4.2.2. Management of Event Organization Process

Public/Private Models for Event Organizations in Turkey

Event management procedures determined according to the instructions of local governments are realized organizer in two different ways. One of them is local governments making their own event organizations determined within the frame of their programs. The other is, apart from programs of local governments event organizations can be realized by the demands of NGO's, private groups, universities and organization firms. The first condition is also separated into two; either the local governments can make event organizations with related departments or giving the organizations to private sector by bids. In the first model, within the context of event organization, all the items are determined by local governments, whereas private groups determined by local governments, whereas private groups determine them in the second model. However,

there can be limits or orientations put by local governments. These limits can be context of event.

Determined distributive factor among these two models in the management procedure of event organization is some of event organizations done by bid models and done by themselves may be for-profit organizations in the first model, whereas in the second model they can be usually non-profit organizations with social messages. These two event organization management model can be summarized as below.

Two models of management for event organization



Figure 4. Two models of management for event organizations

Event Organization Process in Municipalities in Turkey

Relevant departments within the municipalities where procedure process and event programming and organization processes are done: (1) Culture and Social Activities Department (2) Youth and Sports Department (3) Culture Department and (4) Art and Environment Department involves with Culture, Education and Sports services.

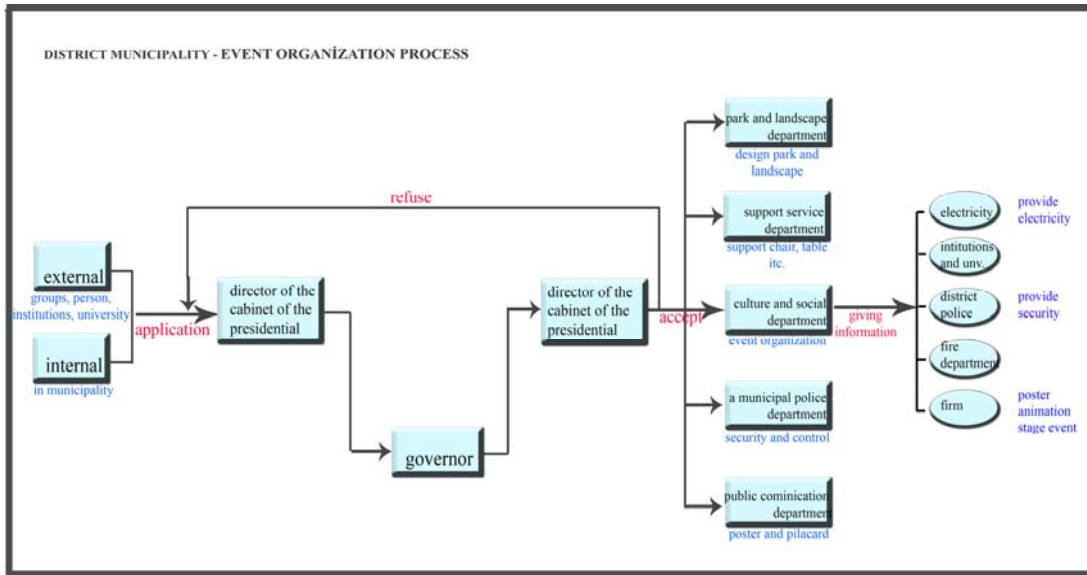


Figure 5. Event organization process in District Municipality

4.2.3. Objectives of Event Organization

Definition of activity and event concepts give some knowledge about the categorization and examples of these concepts are discussed in Chapter 3. In addition to this, a lot of event organizations are examined to understand different objectives of event organizations. As a result of this research, five objectives are determined and listed. These objectives are steps in the event organization process, characteristics and types of open public space for event organizations, event management stakeholders and event scheduling. All these lists include important informations about three basic components of the research that is management/organization, time/programming and place/design. Therefore, these necessary informations will provide us to reconsider the preparation of the eventcheck at the end of the thesis.

These objectives show us how complex the subject is. Here, organizers have the most important duty in event organizations.

Steps in the event organization process

Nine main steps are determined in event organization process done by organizers. These steps can have priority order in the list or can change places in the list when necessary. The first step in event organization process is to determine the aim of the organization. They are listed as:

1. Determining purpose and concept of event.
2. Determining types of events and open public space.
3. Planning; defining objectives of event organization.
4. Coordinating budget; Sourcing of project cost-sponsor-fees and other charges-non-profit.
5. Coordinating people and resources (related institutes and firms) to carry out plan.
6. Programming; time periods, timing during the year and suitable dates to potential participants.
7. Designing physical space; space quality, portable and permanent furnitures, environmental structures, barriers.
8. Coordinating advertisement.
9. Coordinating location support (such as electricity, fire protection, security, clean up, health care and other utilities).

Characteristics of events for event organizations

Event organizations usually have more than one event type. These event types differentiate from each other with their features. They also have similar characteristics in some ways. These characteristics are evaluated five main issues. The below listed items are the distinguishing characteristics of event types. These characteristics may not be very definite and sharp. They are listed as:

Context of Place

1. Outdoor space type
2. Size of area
3. Number of spectator or volunteer; potential participants
4. Furniture types; stage, tent, floor, tents/marquees, stand, shades, table, chair
5. Amenity needs; lighting, sound equipment, electrical access
6. Types of barriers,ropes, guard rails

Financial

1. Commercial or non-profit
2. Furniture types; stage, tent, floor, tents/marquees, stand, shades, table, chair

Social

1. Theme, purpose
2. Date requests- Happening time - Range of different times

3. Periodic, annual, a day, week etc.
4. Age scale – age groups
5. Gender scale
6. Cultural importances

Technical

1. Furniture types; stage, tent, floor, tents/marquees, stand, shades, table, chair
2. Amenity needs; lighting, sound equipment, electrical access
3. Types of security

Legal

1. Outdoor space type
2. Procedures

Characteristics and types open public space for event organizations

Characteristics of outdoor spaces determined for event organizations can be effective and formative event organizations. Six criteria are determined as open public space. These criteria can be improved according to the requirements of different event organizations. They are listed as:

1. Function of space
2. Size of area for events
3. Enough Parking Area for participants
4. Power source
5. Lighting design
6. Restroom (toilet) facilities

Event management stakeholders

In event management more than one stakeholder exists. All their duties differentiate. The importance and location of stakeholders in organizations appear according to this duty distribution. Eight stakeholders determined as the result of researches are listed below.

1. Departments of Municipalities: procedures, support furnitures, amanties, design poster and pilacard etc.
2. Different Firms: organise an event all requirements or only advertisement process etc.
3. Staff: Interim employee accourding to needs

4. Institutions and universities: organization
5. Police: security
6. Hospital: ambulance
7. Public Utility Services: provide electricity
8. Volunteer: individual and group

Event scheduling

Event scheduling is the activity of finding a suitable time for an event such as meeting, conference, trip etc. It is an important part of event planning that is usually carried out at its beginning stage.

In general, event scheduling must take into account what impact particular dates of the event could have on the success of the event. When organizing a scientific conference, for example, organizers might take into account the knowledge in which periods classes are held at universities, since it is expected that many potential participants are university professors. They should also try to check that no other similar conferences are held at the same time, because overlapping would make a problem for those participants who are interesting in attending all conferences (Wikipedia 2010).

When it is well known who is expected to attend the event (e.g. in the case of a project meeting), organizers usually try to synchronize the time of the event with planned schedules of all participants. This is a difficult task when there are many participants or when the participants are located at distant places. In such cases, the organizers should first define a set of suggested dates and address a query about suitable dates to potential participants. After response is obtained from all participants, the event time suitable for most of participants is selected. This procedure can be alleviated by internet tools.

4.3. Examples of Event Organizations in the World

In recent years, public open spaces have been intensively used for various event organizations in many parts of the world. Examples of thesis research event organizations have provided comprehensive access to information. In this way, detailed categorization is composed about objects of event organizations.

This part presents seven examples of event organizations in Turkey and other countries. These examples are formulated according to characteristics of event organizations such as types of activities, activity time, space quality, budget, street furnitures, participants, stakeholders etc. and types of usages of physical spaces are presented with different images of event organizations. In the selection of event organizations for thesis research, it is considered that these samples present different types of usages of physical spaces. Therefore, this overview will provide to understand making a small change in the design of the physical space, can improve temporary usage opportunities. Formulation of characteristics of these event organizations can be summarized as below.

Table 6. Formulation characteristics of seven examples of event organizations

Event Organization	Types of Open Public Spaces	Event Types	Ground surface	Amount of the activities
A	Street	Artistic and cultural event, Educational scientific event	Hard ground	A lot of activities
B	Street and square	Artistic and cultural event, Educational scientific event	Hard ground	A lot of activities
C	Pavement and road	Recreational event	Sand on the road and hard ground	A lot of activities
D	Bridge	Recreational event	Big grass area on the bridge	One activity
E	Street, park and square	Artistic and cultural event	Hard ground	One activity
F	Park in the city center	Recreational event	Big grass area	One activity
G	Street	Artistic and cultural event	Asphalt as the canvas	One activity

4.3.1. Festival

A festival is an event, usually and ordinarily staged by a local community, which centers on some unique aspect of that community. At the same time, it has an organizational and management system (Wikipedia 2010).

Among many religions, a feast or festival is a set of celebrations in honour of God or gods. A feast and a festival are historically interchangeable. However, the term "feast" has also entered common secular parlance as a synonym for any large or

elaborate meal. When used as in the meaning of a festival, most often refers to a religious festival rather than a film or art festival.

Function of festivals, of many types, serves to meet specific needs, as well as to provide entertainment. These times of celebration offer a sense of belonging for religious, social, or geographical groups. Modern festivals that focus on cultural or ethnic topics seek to inform members of their traditions. In past times, festivals were times when the elderly shared stories and transferred certain knowledge to the next generation. There are numerous types of festivals in the world. Though many have religious origins, others involve seasonal change or have some cultural significance. Also, certain institutions celebrate their own festival (often called "fests") to mark some significant occasions in their history. These occasions could be the day these institutions were founded or any other event which they decide to commemorate periodically, usually annually. Historic feasts often provided a means for unity among families and for people to find mates. Selected anniversaries have annual festivals to commemorate previous significant occurrences.

There is variety of categories for festivals such as film, cultural, public, harvest, religious, art, food, music, rock and spring festivals etc (Wikipedia 2010).

There are numerous types of festivals in the world. Though many have religious origins, others involve seasonal change or have some cultural significance. Also, certain institutions celebrate their own festival (often called "fests") to mark some significant occasions in their history. These occasions could be the day these institutions were founded or any other events which they decide to commemorate periodically, usually annually.

4.3.2. An Overview of Seven Selected Festivals in the World

Table 7. *Event Organization A: Ayda Bir Gün Sokak Bizim (Our Streets One Day A Month) – İstanbul*

Name of Event: Ayda Birgün Sokak Bizim (Our Streets One Day A Month)	Location: Üsküdar City/Town: İstanbul, Turkey	Kuzguncuk - Yenigün (Bostan) Street
EVENT INFORMATION	Type of Open Public Space	Street
	Purpose	To Walk on the street freely and reliably, free bike ride on the street and use the streets as usual.
	Theme	Using street one day per month
EVENT PROGRAMMING	Activities	1. Painting workshop 2. Exhibition 3. Doing exercise; yoga, plates, stretching 4. Rollar skate show 5. Traditional games: to jump rope, spinning peg top, etc 6. Picnicing 7. Biking on the street
	Event time	12:00pm - 7:00pm
	Date	Sunday, June 21, 2009
PLACE/ DESIGN	Properties of environmental space - physical quality	1. Unused and dirty wall or shutter 2. Hard and smooth ground 3. Shadow area from buildings 4. Enclosure 5. Security
	Portable Furniture	1. Information stands 2. Table 3. Chairs 4. Cartoon 5. Mats
EVENT ORGANIZATION	Sponsor	-
	Stakeholders	Transportation Coordination Center of İzmir Metropolitan Municipality Association of Alternative Life Associations of Spinal Cord Associations of Traffic Accident Prevention Associations of Disabled Turkey
	Participants	All age, local people and others
	Budget	Non-Profit
	Organizer:	Sokak Bizim [Our Streets] Association



Figure 6. Painting workshop on the ground-
(Source: www.sokakbizim.org)



Figure 7. Gymnastic activity on Yedigün street
(Source: www.sokakbizim.org)



Figure 8. Traditional play activity -Yedigün street
(Source: www.sokakbizim.org)



Figure 9. Painting activity on the wall - Yedigün street
(Source: www.sokakbizim.org)



Figure 10. Cycle activity -Yedigün street
(Source: www.sokakbizim.org)

Table 8. *Event Organization B: Street Festival - İstanbul*

Name of Event: whatever is there on the street	Location: Beyoğlu İstanbul/ Turkey	Galata Square, Tunel – Müeyyet Street - General Yazgan Street
EVENT INFORMATION	Type of Open Public Space	Square and street
	Purpose	Encourage and young artists and art in the public spaces
	Theme	-
EVENT PROGRAMMING	Activities	1. Fire show 2. Graffiti 3. Dj performance 4. Concert 5. Mime performance 6. Acoustic concert 7. Science workshop for children 8. Dance performance 9. Open-air cinema
	Event time	5:00pm to 11:00pm
	Date	31 August - 1-2 Sempember 2007
	Properties of environmental space - physical quality	1. Unused and dirty wall or shutter 2. Hard ground 3. Enclosure 4. Security
PLACE/ DESIGN	Portable Furniture	1. Sound system 2. Mobile Projection Unit 3. Portable screen 4. Information stands 5. Table 6. Chairs 7. Stage
	Properties of environmental space - physical quality	1. Unused and dirty wall or shutter 2. Hard ground 3. Enclosure 4. Security
EVENT ORGANIZATION	Sponsor	Garaj İstanbul T-box Balyoz Local restaurant- cafe
	Stakeholders	Beyoglu Municipality Volunteer
	Participants	Amateur and professional artists
	Budget	Non-Profit
	Organizer	Hangar Art Association



Figure 11. Fire show
(Source: www.sokaktasenlik.org)



Figure 12. Street theatre
(Source: www.sokaktasenlik.org)



Figure 13. Workshop
(Source: www.sokaktasenlik.org)



Figure 14. Painting activity
(Source: www.sokaktasenlik.org)



Figure 15. Acoustic concert
(Source: www.sokaktasenlik.org)

Table 9. *Event Organization C: European Mobility Week*

Name of Event:	Location: Greenwich	Street: Greenwich Road
European Mobility Week	City/Town: United Kingdom - London	
EVENT INFORMATION	Type of Open Public Space	Pavements, the roads
	Purpose	Promoted awareness of the natural environment and the need to reduce car use to avert climate change.
	Theme	Dancing in the Streets
EVENT PROGRAMMING	Activities	<ol style="list-style-type: none"> 1. Playing on the beach 2. Displays 3. Jive and ballet performances 4. A giant cyclist sculpture transformed with flowers 5. Dancing in the Streets 6. Environmental displays & information
	Event time	One day
	Date	22nd September 2007
	PLACE/ DESIGN	Properties of environmental space - physical quality
	Portable Furniture	<ol style="list-style-type: none"> 1. A part of the road is filled with sand 2. Information and advice stalls 3. Deckchairs for family
EVENT ORGANIZATION	Sponsor	-
	Stakeholders	
	Participants	For kids, all age
	Budget	Non-Profit
	Organizer:	The Company of Cyclists – Greenwich Council



Figure 16. Urban beach - Greenwich Road
(Source: babycreativeblog.com)

Table 10. *Event Organization D: Breakfast Picnic on Sydney Bridge*

Name of Event: Breakfast picnic on Sydney Bridge	Location: Sydney Harbour Bridge City/Town: Sydney, Australia	Sydney Harbour bridge
EVENT INFORMATION	Type of Open Public Space	Harbour bridge
	Purpose	Promoted awareness of the natural environment and the need to reduce car use to avert climate change.
	Theme	Dancing in the Streets
EVENT PROGRAMMING	Activities	Picnic
	Event time	Between 6.30am and 8.30am
	Date	10/25/2009
PLACE/ DESIGN	Properties of environmental space -physical quality	On the grass
	Portable Furniture	10,000 square metres of grass
EVENT ORGANIZATION	Sponsor	-
	Stakeholders	6,000 people volunteer
	Participants	Specially for families, all age groups
	Budget	Non-Profit
	Organizer:	New South Wales Government.



Figure 17. Breakfast picnic on Sydney Bridge
(Source: news.bbc.co.uk)



Figure 18. Breakfast picnic on Sydney Bridge
(Source: news.bbc.co.uk)



Figure 19. Breakfast picnic on Sydney Bridge
(Source: news.bbc.co.uk)



Figure 20. Breakfast picnic on Sydney Bridge
(Source: news.bbc.co.uk)



Figure 21. Breakfast picnic on Sydney Bridge
(Source: news.bbc.co.uk)

Table 11. *Event Organization E: Street Musician Day*

Name of Event: Street Musician Day	Location: Lithuanian cities of Vilnius country	Into the streets of Vilnius country
EVENT INFORMATION	Type of Open Public Space	Street, parks and other public spaces
	Purpose	Celebration
	Theme	Played music and sang live free of charge
EVENT PROGRAMMING	Activities	Music performance
	Event time	Start at midday and will end at 10 pm
	Date	The first Saturday in May in 2008
PLACE/ DESIGN	Properties of environmental space - physical quality	In general, the more foot traffic the better, but if it looks so crowded that you might have trouble finding a spot at all, it might be harder than if there's a few open spaces here and there. Don't play within earshot of other musicians. Give them their sonic space. The project well in a courtyard setting, brass or woodwind instruments are more successful on noisy street corners sitting amenities for musicians, a building, wall or etc. In background. Stage size is approximately 13 x 36 feet
	Portable Furniture	Sitting amenities for musicians
EVENT ORGANIZATION	Sponsor	Vilnius clubs and bars supporting for taking care of the equipment and electricity,
	Stakeholders	Over 3,000 musicians will take to the streets to play professional musicians and amateurs Invited 100 festival volunteers
	Participants	All age groups
	Budget	Non-Profit
	Organizer:	Public Institution Vilnius - European Capital of Culture in 2009 (VECC) and Andrius Mamontovas Coordinator of Communication Projects



Figure 22. Acoustic concert
(Source: www.culturelive.lt)



Figure 23. Acoustic concert
(Source: www.culturelive.lt)



Figure 24. Dj performance
(Source: www.culturelive.lt)



Figure 25. Classic music concert
(Source: www.culturelive.lt)

Table 12. *Event Organization F: Open-Air Cinema Festival- New Zealand*

Name of Event: Openair Cinema Festival		Location: New Zealand Papakura Central Park at Auckland Viaduct
EVENT INFORMATION	Type of Open Public Space	Central Park
	Purpose	Relaxing openair cinema atmosphere
	Theme	Played music and sang live free of charge
EVENT PROGRAMMING	Activities	Watching film
	Event time	8:00 pm open 8:45pm to 10:30pm
	Date	22 - 25 January 2009
PLACE/ DESIGN	Properties of environmental space - physical quality	<p>Lighting and sunset: start screening a film after sunset, but ideally 20 minutes after It's important there's no direct light on the screen during screening.</p> <p>The noise: sound system is quite powerful, so even if there's a road close by it shouldn't affect the show.</p> <p>The ground surface can be tar sealed, grass or sand. The screen needs to be fixed to the ground on four corners either with weights or earth anchors.</p> <p>Wind and rain: If wind rises above 30knots, we have to deflate the screen.Rain doesn't affect the picture quality</p>
	Portable Furniture	<ol style="list-style-type: none"> 1. 16m x 8m screen 2. Sound system 3. Mobile Projection Unit 4. Sitting amenities for audience
EVENT ORGANIZATION	Sponsor	
	Stakeholders	The Papakura Town Centre Association and supported by Papakura District Council.
	Participants	Audience is usually around 500, but reaches up to 2000 people per cinema screening.
	Budget	Profit
	Organizer	Open-Air Cinema Ltd.



Figure 26. Open-air cinema activity-Papakura Central Park
(Source: www.openair.co.nz)

Different Examples of Open-Air Cinema Event Organization



Figure 27. Open-air cinema activity
(Source: www.openaircinema.us)



Figure 28. Open-air cinema activity
(Source: www.openaircinema.us)



Figure 29. Open-air cinema activity
(Source: www.openaircinema.us)

Table 13. *Event Organization G: Street Painting Festival - Italy*

Name of Event: 17th Annual Youth in Arts Italian Street Painting Festival		City/Town: Italy	Heister Street between College & Beaver
EVENT INFORMATION	Type of Open Public Space	Street	
	Purpose	-	
	Theme	-	
EVENT PROGRAMMING	Activities	Drawing in public places	
	Event time	10:00 am to 6:00 pm	
	Date	June 12-13, 2010	
PLACE/ DESIGN	Properties of environmental space - physical quality	Asphalt as the canvas	
	Portable Furniture		
EVENT ORGANIZATION	Sponsor	-The Downtown State College	
	Stakeholders	A variety of local visual artists, State College Area High School art student Penn State art majors	
	Participants	A large team of volunteers-over 450 60,000 visitors	
	Budget	Non-Profit	
	Organizer:	Organizer firm	



Figure 30. Urban canvas-Heister Street
(Source: www.festivalbanner.wordpress.com)



Figure 31. Urban canvas-Heister Street
(Source: www.festivalbanner.wordpress.com)



Figure 32. Urban canvas-Heister Street
(Source: www.festivalbanner.wordpress.com)

4.4. Summary

Temporal dimensions of urban design research needs to understand relations between time and space. Time involves both changes that happen in cycles and change that occur in progressive, unfolding and irreversible ways. Urban designers need an awareness of potential change and of opportunities and constraints that may arise; how change over time; how to anticipate the impacts of actions; how and why development occurs; and even how materials will weather.

On the other hand, organizational aspects have more various factors that can change each event organization. These factors change according to policies, process event organizations of the local authorities. On the other hand, it is clear that budget of event organizations influence features of the event organization such as types of event, programming, types of open public space for organization etc. However, NGO's organize event organizations that are based on social issue. Moreover, types of space design criteria and spatial usage change according to samples of these two different organizations.

Moreover in this chapter, different samples of event organizations, which are programmed in different open public spaces not only in Turkey but also in different countries are presented. These examples have been examined according to types of activity periods, physical space criteria, types of stakeholders, actors etc.

As a result of the evaluation of the samples of event organizations, it can be seen that all these features differ according to types of event, open public space, season etc. Therefore, examining various samples will help to develop more criteria in terms of design, programming and organization

CHAPTER 5

CASE STUDY

This chapter defines the Eventcheck research method and components formed as the result of literature survey and evaluate the results of interviews conducted at two cities. Evaluation of Eventcheck interviews help us to reach necessary design, program and organizational criteria needed for ideal event organizations and temporary usage of outdoor public spaces for event organizations. İzmir and İstanbul are determined as cities for interviews, within the context of case study, with their economic, social and cultural dynamics and potentials. At the same time, researchers' certain limitations such as budget and time factors played important role in this selection.

5.1. Research Methodology

Case study approach is selected as research strategy for this study. In this context, Eventcheck method is applied in collecting research data. Definition of Eventcheck method, general structure of Eventcheck questions formed in this context and explanations about the interviews are discussed in the following sections.

5.1.1. Eventcheck as an Urban Design Assessment Method for Outdoor Events

Eventcheck is a checklist approach which is used as a research tool. Eventcheck is planned as a guide to the various groups and professionals (i.e. organizers, urban designers and artist involved in the organization) take place in the event organizations, to evaluate their requirements and adequacies for realizing the organization.

Eventcheck questions prepared for this goal involve all the important criteria necessary for an ideal event organization. The eventcheck questions are prepared based on the study of conceptual literature and on parameters in thoroughly implemented samples. At the same time additional case studies such as "Placecheck" and "Capacitycheck" are used which are based on similar checklist approach. As a result of

the research about two methods, it is clear that main purpose of capacitycheck method is more appropriate for Eventcheck. Capacitycheck is a method of assessing what capacity a lot of actors same eventcheck method, and drawing up a plan for increasing it.

Eventcheck questions designed in the form of multiple-choice and open-ended questions. The semi-structured question form is realized by face-to-face interviews done with the guidance of specialists in the institutions and in their offices on determined subjects about event organizations. So, as a result of interviews and evaluations, determination of standards for Eventcheck parameters is aimed.

5.1.2. Case Study Research

Cultural policies, strategies, management systems in activity organizations have been of local and central administrations may show more or less differentiation in every city. In this respect, the city determined for the interviews should have an adequate potential capacity, both about the realized projects and also about the organizers, artist and urban designers profiles, in providing the data necessary to carry the study to the desired point. Therefore, a case study research is required about the determined subjects where eventcheck interviews will be done, in order to obtain the local and general evaluation of eventcheck questions and also to determine the proper people and groups for interviews.

In this context, determination of the city where interviews will be realized carries great importance in reaching the goal of this study. So, İstanbul where various kinds of event organizations intensely take place and İzmir where there is a great potential in the realization of event organizations in open public areas are determined as places where Eventcheck interviews were done, by using the single case study methodology.

İstanbul is advance of with the help of realization of professional national and international artistic and cultural events and by becoming an attraction center for crowds in this sense. At the same time various different events are organized in the city and these activities are supported by local and central governments, with the help of the title European Cultural Capital in 2010. In this context, İstanbul 2010 European Cultural Capital Agency (AKB) is founded under the administration of Municipality of Greater

City of İstanbul and Urban Cultural Project Division is constituted as a branch of this agency. Influential structure of non-governmental organizations, which periodically realize various event organizations at public open areas of the city, also carries great importance beside making the title AKB and actively realizing urban/cultural projects in this context.

Hangar Art Association and Bizim [Our Streets] Association associations are the interviewed non-governmental organizations in this study. These associations systematically realize these events at public spaces by also taking the support of local population. NGO's try to constitute the social consciousness about subjects such as public area belonging and ownership by these activities. As a way to share their philosophy and ideas with other people they have chosen to organize various kinds of event types on the streets, roads, squares and at local scale. They explain that they succeeded by taking positive reactions from the local governments and public.

The other city İzmir which was determined for event check interviews is not as active as İstanbul. However, İzmir organized 'Culture Workshop' in July 2009 for the first time in Turkey with the host of Greater Municipality of İzmir. The cultural objects and theme and policy fields about these objects tried to be clarified with this workshop. On the other hand, climate conditions of İzmir being very ideal for open-air events and intense interest from the public for these events played a great role in choosing the case study area. The other determinative factors are the cost and timing of the study because researcher lives and continues her education in İzmir. These factors carry great importance in the efficiency of the study.

Objectives of İzmir Culture Workshop

Subjects considered during Culture Workshop in İzmir revealed that cultural policies are needed to be included in the context of this thesis, too. In this context, subjects, inferences and suggestions, discussed within the context of Workshop, which also are related with the thesis and supportive is listed below.

The basic aim of İzmir Culture Workshop, which Greater Municipality of City İzmir organized, is to make İzmir that was one of the cultural capitals of Aegan, Mediterinean and Anatolian civilizations all through history, 'a global city', within its Mediterreinean identity. In order to make İzmir a cultural city and international "Culture, Art and Design Metropolis" again, contributions of professionals of culture, actors of culture and artists are needed within this participant frame. In other words, Culture

Workshop assembled to discuss factors for making İzmir a culture-art and design center, and also the conditions and methods to connect İzmir with Mediterranean cities network by culture.

In this direction culture-art and design actors, artists, educators and private foundation authorities who live outside İzmir but think/produce about İzmir, local opinion leaders, media representatives forming a group of 120 people, were invited to the Workshop by İzmir Metropolitan Municipality.

Six basic themes were determined on which Workshop is structured. One of these six principles is ‘to take necessary steps in order to enrich culture-art structure of İzmir, to revive cultural life of İzmir with plans, to support creative-cultural industries and scientific-cultural productivity’. This principle is accepted as an item in supporting the importance of the subject about ‘developing public area event organizations’ within the context of this thesis, especially about the city of İzmir.

As result of six workshops realized within the context of İzmir Culture Workshop, realistic targets and solid data are aimed in constituting a comprehensive culture strategy and policy for İzmir. At the same time this workshop is the first step in preparing culture strategy and policy of İzmir with participation.

A data determined within the context of this workshop, which also supports this thesis is done by moderator of the workshop, urban designer, academic; İlhan Tekeli. He indicated the importance of streets in İzmir and mentioned the necessity of disprisoning life in formation of quality of life in İzmir. At this point he emphasized that streets will be creative areas for urban design and questions like “Whether this street will be like streets of other cities? Or will it be a street where rich events take place united with popular cultural events” should be answered and studied.

At the end of the Workshop strategic methods for strategic aims were determined. They are; Improving Capacity, Education, Prevalence, More and Independent Productivity and Creativity, More Cultural Sharing, More Prevalent and Continuous Participation. Items supporting the aim of this thesis are selected among these six strategic methods and listed below.

Prevalence:

- Forming partnerships with local and county based cultural attempts in order to embrace the whole city and citizens.
- Integration of cultural infrastructures with development plans, preservation plans, design, tourism, urban infrastructure, green areas and recreational areas.

More Prevalent and Continious Participation:

1. More functional usage of areas one of six ateliers in the Workshop is Fine Arts atelier. Within this atelier the problems of İzmir emerged. One of these problems is the necessity of organizing events which draw attention of new İzmir citizens basing on the changing profile of citizenship in İzmir.

Lastly, some solid proposals are given for Action Plan toward İzmir Culture Strategy. Spatial programming and administrative dimensions of these proposals as guidelines to event organizations are listed below.

Temporary Art Spaces: To produce solutions about integration of low cost temporary places with art and culture and citizens.

Street Performances: Diversity of squares, parks and Gulf of İzmir into an art space in İzmir, city of Mediterreanean. Marking programmes to improve street performances in İzmir where public spaces are used for art and citizens of İzmir from all ages and districts can participate and entertain. Preparing ateliers, where artists and young sters can participate and gain knowledge and experience, such as International Street Performance Festival organized comprehending September 9th Salvation Day of İzmir, also.

Subvention Fund to Independent Culture: Supporting independent cultural events with funds from İzmir Metropolitan Municipality's culture budget, according to culture strategies and criteria.

Culture Administrators: Giving education to public administrators and culture personnel about culture administration.

Temporary Art Centers mentioned as the first item is the main aim of thesis. In this context, it is an important point that these items formed by many specialists go paralel with this study.

Cultural Strategies, problems and proposals for Action Plan formed and emphasized within the context of İzmir Culture Workshop show that improvement of event organizations on public spaces by urban design tools, their evaluation in this context and importance is a research subject.

5.1.3. Interviews

In the context of case study research interviews were conducted in February and March 2010. The general framework of interview was given below.

Structure of Interviews

Case study research is done by an interview technique formed by Eventcheck method. Eventcheck constitutes of 69 questions in total; Place/Design (33), Time/Programming (18) and Organization/Management (18). These three parts, formed for Eventcheck, cover three basic determinative questions, which John Gehl underlines:

- How many people and events use the public spaces? (Place/Design)
- How long the individual events last? (Time/Programming)
- Which event types can be developed? (Organization/Management)

The eventcheck interviews are based on two different types of questions. First has triple Likert Scale that provides to understand importance degree and positions of the parameters. Second aims obtaining informations about different issues of event organizations. These informations are usually evaluated according to five event types that are derived from literature review at Chapter 2.

Results of interviews are presented with tables and related images. Tables provide to see evaluations of actors about different parameters. In addition, extra informations that derived from experiences of the interviewers are given below tables. These informations provide enhancing the parameters of eventcheck about event organization. As a result of these evaluations, ideal eventcheck can be developed.

The first part of Eventcheck “Place/Design” constitutes of evaluation of preventions and arrangements that should be considered in the design of public open areas for event organizations. So the sub-divisions which form the first part are as below;

- Criteria for increasing the quality of activity places,
- Arrangements in increasing the security,
- Arrangements to provide usage of open public places for event organizations,
- Designs to establish connections between the surrounding routes, designs that could be done in local scale to increase the usape of public transportation during the event organization,
- Development of physical comfort and scene of the place for organizations, development of encloser in public place,

- Supporting the efficient usage of the place by the characteristics of the public place,
- Usage of landscape design elements in the design of public place for event organizations.

All these subjects aim the activity organizations in open public places and their quality improvement for general usage.

Urban design criteria in Place-Design section are formed of criteria that come out as the result of study of activity organization samples that take place in Table 1 and Table 2 which formed of criteria determined by different researchers in literature survey.

Eventcheck's second part, "Time/Programming" involves subjects about increasing the variety of event organizations during usage time of open public places, in general. In this context sub-titles of the second part are as below;

- Programming public places for different activity types, increasing the usage of public places during various times
- Daily time tempo in the usage of public places.

The third part of eventcheck is studied under the title 'Organization/Management', and it constitutes of main criteria that should take place in the event organizations in public open places. Sub-titles of this part are;

- Determination of public places according to activity types,
- Characteristics of observer according to event types,
- System of participants who work in the event organization, institutional procedures in activity organizations,
- Functionalizing the legal procedure part during an arrangement of event organization,
- Precautions that should be taken before and during the organization, feasibility study of the place,
- Making an ideal budget plan, technical infrastructural services required during the organization,
- Advertisement preferred for the events,

Most of the questions of eventcheck are formed as the result of a literature survey and are evaluated according to event types. These determined event types are listed below;

- Sports and tournaments
- Artistic and cultural events
- Recreational events
- Educational and scientific events
- Contests

A definite categorizational evaluation is required for the evaluation of event types for the main categories studied by Eventcheck. Because, each event type have organization criteria that should be evaluated separately.

These types of events address the different groups, not only a group of people and have appropriate features for organizing in open public spaces. Although this research is viewed a lot of examples of event organizations from the online research. In addition to this, the scope of this study was excluded from political and commercial activities.

On the other hand, during eventcheck interviews it was determined that five categories, that were determined before hand, for activity types, were insufficient in some questions and a more detailed sub-categories should be formed. Based on this fact a more detailed event categorization is made according to the answers given to questions and to the data given by specialists. However, It should also be considered that this categorization should be developed continuously.

Profile of Interviewees

Interviewees of this survey constitute of actors which form various parts of event organizations. These actors are studied in three categories; organizers, artists and urban designers. These interviewees become part of the event at the same time and/or at different stages of the organization. Therefore, each interviewee will evaluate the questions according to his knowledge about the subject and to his career. However, this grouping is not very severe, in order to give opportunity to the interviewees to answer questions in different groups.

All the questions determined within the content of Eventcheck were realized with twenty specialists from İzmir and İstanbul in their offices and face to face interviews.

Urban Designer: The first part “Place-Design” largely was answered by urban designers based on their knowledge and experiments their contribution to the subjects

programming and organization was only about spatial planning. Urban planners and architects take place in this group.

Artist: Mostly the second part “Time/Programming” was answered by artists. Their contribution was less in spatial design and organization. Sculptors, photographers, art historians and actors take place in this group.

When results of Eventcheck interviews were evaluated it was considered best to study organizers in two different groups. Therefore this group is separated into two Organizer-1 and Organizer-2. This separation mainly bases on these factors; whether the institutions or foundations in the organization are connected to another foundation or institution or to a political structure; whether it gives importance to social activities; general budget of the event organization; and on the aimed population. So, as can be seen on the list of attachment in this thesis;

Organizer-1: Forms of NGO’s and universities

Organizer-2: Forms of the related departments of local and central governments and of institutions connected to these departments and of private organization firms.

However this differentiation did not damage the structure of the interview determined before. It is only separated on the tables in Eventchek evaluation part, in order to be evaluated better within their own circumstances, and in order to be able to separate the data given by different groups.

Third group of Eventcheck, “Organization” was mainly answered Organizer-1 and Organizer-2. This group’s contribution to the questions about spatial design and Time/Programming is less. However, in a general evaluation it can be seen that Organizer-1 is the group which has the most experience and in information about the subject.

5.2. Results of the Field Study

In the evaluation of the results of Eventcheck interviews, interviewees were asked to form additional criteria and interpretations besides the questions determined before. The detailed samples and data determined by the experiences of the interviewees are also mentioned. These data and samples emphasized importance on the topics of the study and also clarified the subject of this thesis. However, at some state there were questions not answered by any of the interviewees, as can be seen on the evaluation

tables. This condition occurred either when the interviewee did not have sufficient knowledge about the subject or when he did not have any interest on the subject.

5.2.1. Eventcheck Part I: Place/Design

This part consists of questions about spatial designs for temporary usage of the event organizations of the open public areas and also about the parameters needed to increase the quality of the place both for general usage and for events. These questions are considered under 9 main topics and consists of 16 sub-questions where the subject is studied in detail.

5.2.1.1. Urban Design Criteria in Increasing the Quality of Event Spaces

Table 14. Importance degree of urban design criteria in increasing the quality of event spaces

	Less important	Important	Very important
Safety	∅∅∅	∠∠∅∅∅∇	∠∅∇
Adaptability	∅∅	∠∠∠∅∅∅∇	∇∇
Comfort and image		∠∠∠∅∅∅∅∅∅∇∇	
Enclosure	∠∅∅∅∅∅	∅∅∇	∇
Character	∠∅∅	∅∅∅∇∇	∅
Accessibility		∠∠∅∅∅∇∇	∅∅∇
Urban Designer: ∅ Artist: ∅ Organizer-1: ∠ Organizer-2: ∇			

When Table 14 is studied it can be seen that all of the six criteria about urban design is defined as important. However, enclosure has lower importance according to the other criteria. Enclosure is defined especially very important for sports activities,¹ It results from the fact that the sports and tournament areas should have well defined boundaries, should be secure areas with high standards.

The safety criterion is defined as very important by organizers while it is considered as less important by some of the artists and designers. It changes according to the scale, professional degree and to the size of the aimed crowd of the activity organization. Also the types of the safety tools differ according to the situation. They do not prefer any safety precautions for free local activities where street performances

¹Interview with the designer; architect, city planner and urban designer

occur. They do not want any police or security precautions. Street performers especially emphasize that “there should not be any barriers between the artists and the observers” and say that “people form a flesh barrier”. Other organizers consider that it is necessary to have professional security service larger and professional performances.

Safety criterion as mentioned above is only defined as security services and barriers during the activities. However, safety also involves the lighting and arrangement of traffic. These safety subjects are defined as very important by all of the actors.

Adaptability is defined as adapting the activity according to the physical conditions of the place rather than adapting the place according to the activity.^{2,3} Street performers especially explain that they use street furniture and other objects within their activities. So the existing physical conditions and opportunities of the place gain great importance.

Another important result of the survey is that there is an agreement on the topics physical comfort and image. They all considered it very important. Physical comfort and image is considered as having no unhealthy solid pure fluid wastes in the place and that the area should be clean and in good condition, by all the actors. It is emphasized that, especially on the exhibition areas there should be no waste baskets and other such objects which may spoil the concept of the exhibition. Another important point is that the ground floor materials should not be in bad condition in order to have a healthy environment for the performance. All of these subjects about the physical comfort and image actually form a “physical barrier”. Therefore open public areas should be designed to minimize these barriers.

Character of the place is defined as an important factor to increase the quality of the place, by all actors and it is the common idea of the actors. Moreover, it is concluded that character of the place is important in choosing an event area. For example, a private organization firm defines that the squares are classified according to the general, routine programs of the local governments. Another sample is İzmir Street Art Studio events. They told that they decided on historical places where the events would take place according to the work of art. For example they chose Usakizade Villa for Atatürk’s wedding show. “İzmir Culture and Art Society” on the other hand

organizes International European Jazz Festival at the amphitheatre in historical place Ephesus, each year. They especially aim to revitalize the historical places of İzmir.

It is mentioned by the interviewees that the micro-climatic characteristics of the place is another important design criteria for open public area design,¹ other than these six criteria mentioned above.

5.2.1.2. Safety in the Event Organizations on Open Public Spaces

Security service or police should be assigned at the event which take place on open public area in order to prevent any negative interference during the event.^{1,2,3} (see Table 15)

Table 15. Precautions and their degree of importance in increasing the safety at the event organizations in public spaces

	Less important	Important	Very important
Design of connected route		∅∅∅∇	∇
Design of junctions	∇	∅∅	
Design of pedestrian crossings		∅∅∅∇	∅
Low traffic speed		∅∅∇	∅∇
Low dense traffic		∠∅∅∅∇	
Lighting	∇	∠∅∅∅	∅∇
Traffic signals adapted to accomodate pedestrian routes		∅∅∇	∅
Urban Designer: ∅ Artist: ∅ Organizer-1: ∠ Organizer-2: ∇			

5.2.1.3. Provide Usage of Open Public Spaces for Event Organizations

Existence of street furniture, which supports the realization of the event at open public space, is considered by half of the interviewees as less important and by the

¹ Interview with the designer; Architect, City planner and Urban design

² Interview with the artist; Sculpture, Photographer, Actors, Art Historian

³ Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University

other half as important. It is mentioned that the existence of street furniture at the event area is supportive but should have a flexible characteristics, open to creativity, multi-functional and should have minimum physical, barrier characteristic for the people and the events. Moreover, they added that furniture should be suitable for the movements and behaviors of the people.¹

On the other hand, organizers declared that during the events which occur at public open places they use the existing street furniture if needed, but if there is no furniture they adapt the place according to the event and that this does not cause any problem.

Table 16. Distribution of street furniture needed according to event type

	Sports and tournaments events	Artistic and cultural events	Recreational events	Educational scientific events	Contests events
Banks	∅∇	∠∠∅⊗∅∇∇	∠∅∇	∠∇	∇
Chairs, chaise longue	∇	∠∅⊗∅⊗∇∇	∠∅⊗∅∇	∠∅⊗∇	∠∅∇
Tables	∇	∠∠∅∇	∠∠∇	∠∅	∠∇
Portable panels	∇∇	∠⊗∅⊗∇∇		∅	∠∅
Portable stage		∠∠∅⊗∅⊗∇ ∇			
Portable screen		⊗∇	∠∠∇		
Projection		⊗∇∇	∠∠∅∇	∠∅∇	∅
Stands	∇	⊗⊗∅∇	∠	∠∅	
Flower pots	∇	∠⊗⊗∅	∠	∠	∇
Ground floor	∠∅∇	∠∅∅	∅	∅	∅
Shelter; umbrellacanvas	∇	∠∠∅⊗∇∇	∇	∇	
Barrier; iron screen, band, net	∇∇	∠∇∇			∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇					

¹ Interview with the designer; Architect, City planner and Urban design

² Interview with the artist; Sculpture, Photographer, Actors, Art Historian

³ Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University

As seen in Table 16, most of the street furniture is used for most of the event types. However, stage panels, barriers, screen and projection are not used for all the event types. At the sametime, these furnitures play a determinative role in activity types. For example, portable screen and projection machine are used in recreational event types such as open-air movies and short film festivals and other artistic and cultural events while there is no need at other event types. Likewise, another furniture type, stage, is only used at artistic and cultural events like concerts, theatre and dance shows.

Detailed sample data are reached during the interviews about the usage forms, the theatre event place can be defined with the differentiation on the ground floor at public areas where artistic and cultural event types are done such as street theatre, pantomime, muppet show and by using portable stage for these events.²

It is mentioned that as long as there is no differences elevation on the ground for different event, types, the floor pavement can be differentiated. This kind of differentiation is accepted as a suitable arrangement for the events that need smaller area and that need larger area.

During various sporting workshops like gymnastic, that need public places, the ground that can be covered by cartoons or other similar materials and the event can be carried out.³

Building walls, unused store shutters, fences of gardens can be used as the exhibition place for different types of art, as background during shows and for various creative workshops.³ Appropriate walls are used for grafitti art, likewise.

Stairs on public places can be used as sitting area for people during open-air cinema shows and short film festivals. Also trees that are appropriate for acrobatics can be used for animation.

Nature sports taking place under the category of sports event type can be done in urban places for recreational purposes. Climbing the high buildings and rope climbing are some of the types of these sports.³ In addition, the forest area can be used for paintball within the university area is used for paintball activities with nets surrounding the event place.

²Interview with the artist; Sculpture, Photographer, Actors, Art Historian

³Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

The interviewees of the Eventcheck concluded that the street furniture designed for and used at open public places, like banks, should have flexible usage identity.² Therefore, street furniture chosen for public places should be used for different events for different purposes. For example street furniture can be used as a sitting element both an exhibition and/or during shows like concerts and theatre. On the other hand, apart from their usage during an event they should also be designed as furniture that can be used during the daily usage of the area (for example for a rest).

It is determined that max. 8000 chairs can be used during professional concerts.⁴ During small events 2 or 3 umbrellas and during larger events tents can be used.⁴

In addition to the street furniture mentioned above some other street furniture and equipments used in public place events are determined from the interviews:

- Fixed or portable elevator placed at the appropriate places, for various open public place events, on which live statues take place.²
- Portable screens which can be used as backstage.²
- *Taks* used as a finish line at running and walking contests
- Flags used during running and walkin contests.⁴
- Portable climbing walls used for nature sports realized at the urban space for recreational purposes.³
- Mobile buses with large screens for open-air cinema shows.⁴
- Backstages, WC's portable sitting units, eating units that can be used at concerts, theatres, dance performances.⁴

²Interview with the artist; Sculpture, Photographer, Actors, Art Historian

³Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center



Figure 33. Portable stage for concert activity in İstanbul
(Source: www.Sokaktasenlik.org)



Figure 34. Photograph exhibition with portable objects in İstanbul
(Source: www.Sokaktasenlik.org)



Figure 35. Usage of tree for performance in İstanbul
(Source: www.Sokaktasenlik.org)



Figure 36. Using mobile wall for climbing
(Source: www.killaryadventure.com)



Figure 37. Using mobile fair cinema
(Source: www.auswaertigesamt.de)



Figure 38. Usage of stairs for open-air cinema activity
(Source: www.Sokaktasenlik.org)

Importance of degree in the determination of measures of event areas according to the requirements of the watchers and the performance

Determination of measures of event area according to the watchers and performances it is considered the most important especially by the artists. It is emphasized that it is necessary to make a feasibility study during stage construction before concerts.⁴ It is determined that measures depend on the performer and the number of participants.² Moreover, it is also important to consider the bicycle and pedestrian traffic during the event and design of the area should be done accordingly and approximate measures are required.

However it is also determined that every space can be used for almost any event with little changes and so measures for event areas have little importance with the “opportunity-space” philosophy.

On the other hand, as can be seen on the table determination of required measures for the watchers and performances of sports and tournament events are very important for the group Organizer-2. The running routes, lengths and categories of the athletes are all determined according to specific standards in the sports and tournament events. In this sense, event area measures gain great importance.

Table 17. Approximate measures of event areas required for the watchers and performances and public area types preferred for various events

	Parks	Squares	Streets	Pavaments	Car parking area
Sports and tournaments events	∇	∇	∅∇	∅	∅∇
Artistic and cultural events	⊗⊗⊗ ⊗⊗	⊗⊗⊗⊗⊗ ∇∇	∅⊗⊗⊗ ⊗⊗∇	∅⊗⊗⊗⊗⊗ ∇	∠∅⊗∇
Recreational events	∅	∅	∅	∅	∅
Educational scientific events	∅	∅	∅	∅	∅
Contests events	∅	∅	∅	∅	∅

²Interview with the artist; Sculpture, Photographer, Actors, Art Historian

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

As can be seen in Table 17 organizers, designers and artists consider all open public areas usable for all event types. Organizers mention that selected area changes according to the watchers, size of the area and required technical substructure (voice and light effects, etc.). However, it is determined that the selection bases on the requirements and not on the public area type. Besides factors determining the typology of the area such as slope, dimensions, shade/light situation are important in the selection of the event type.⁴

Every interviewed artist emphasized that for modern art no space differentiation is needed and that every event can be organized at every place according to its concept. Therefore, it is not possible to make place selection for events with definite concepts except the ones which need organization. As mentioned before, spatial definitions of events that need organization should be made with minimum physical arrangements and with flexible design consideration.

From the interviews the measures and characteristics required for some of the event types, which are the sub-groups of event types are determined. Some of the event types and their required measures given as samples, base on the anecdotal evidence of interviewees:

- Approximate performamnce space needed for street theatre and muppet show is $2 \times 3.6 \text{ m}^2$;
- Stage size for concerts is minimum: 70 m^2 maximum 200 m^2 for large stages and 30 m^2 for amateurs performances;³
- Min. Length of streets used in running contests is 3 km and maximum 12 km^2 .

Importance degree of information panels about the Schedule of the event

Posters or any announcement about the event is very important for professional organizations but less important for artists. This situation differs according to the participants and the scale of the event. Also the need for any advertisement changes according to the preferences of the artists and the concept of the exhibition. Artist may prefer random participation, according to the concept of the exhibition.

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

³Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University

On the other hand İzmir Street Art Studio prefers a different method rather than advertisement posters or pamphlets. Firstly, they try to become ritual events by choosing the same time and place for their events. This may be easier for people to remember the events. In this way people keep in mind the information about the time and place of the events of the workshop and participate in the event if they prefer.

Eventcheck participants listed criteria about the location and numbers of the advertisements that will be used in announcement in near surroundings as:

- Should not obstruct pedestrian movements and accessibility,
- Should be visible,
- Should not obstruct traffic,
- Information and advertisement panels orienting people should be used in different parts of the city if the chosen location is not a common used place,
 - Should have an aesthetic identity,
 - Should be permanent so people can get familiar with them,
 - Should be determined according to the size and scale of the place
 - The size of the place should be determined according to the target population (age group, prestige, etc.) and art policies.

Decision of Municipality of Greater City of İzmir about professional concert organizations within the city is; 500-3000 posters; 7-14 banners; 1000-10000 pamphlets.

Existence of parking areas nearby the event area and their adequacy

Performance Artists concluded that there is no need for parking area for street shows. They arranged when the participants only include the nearby neighborhood area and the people living at that area. Participation of local population including all ages and handicapped people within a walking distance can be provided at the local scale events.

Organizers, designers and artists consider existence of parking areas nearby the event area and their adequacy is important. In addition, they mentioned that public transportation, pedestrian accessibility, non-motorized traffic should be supported if the car parking area is insufficient.

5.2.1.4. Arrangements Required to Vary the Transportation Alternatives During The Event Organization

Table 18. Importance of alternative transportation during the event organization

Transportation Type and Alternatives	Less important	Important	Very important
Accessibility to train stations from a walking distance in a short time		∠∠∅∇	∅
Arrangement done to increase bicycle usage		∠∠∅∇	∅
Accessibility and security at bus stops		∠∅∅∅∇	∠
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

As seen in Table 18, there is a common opinion among the organizers and designers that in local scale and during the event organization or during the routine usage, in general, arrangements should be done at bus stops, bicycle usage and pedestrian accessibility to train stations in order to increase public transportation.

5.2.1.5. Plans to Constitute Better Connection between the Routes Surrounding the Event Area

In general, organizers and designers evaluated that arrangements to improve connection between the routes surrounding the event area are important and there is common opinion on that subject.

Table 19. Importance degree of designs providing pedestrian safety at places with high density vehicle traffic

	Less important	Important	Very important
Good connection between the event area and pedestrian routes		∠∅∇	∅
Widening pavements		∠∠∅∅∇	
Traffic calming		∠∠∅∅∇	
Temporary pedestrianization of vehicle routes		∠∅∅∇	∠∇∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

5.2.1.6. Improving the Comfort and Image of the Area For Event Organizations

As in Table 20 it is concluded that designing the event area where dense usage of people is seen, according to the negative impacts of wind sun and rain is necessary. All the actors of the interview decided that climate conditions are very important. However, it is also concluded that this should not be seen as a handicap for event organizations. He organizers say that alternative solutions can be developed with new plans and the impact of bad weather conditions can be minimized.

Tablo 20. Importance of improving the physical comfort and image of the event area

	Less important	Important	Very important
Design according to climate		∕∕∕∕∕∕∕∕∕∕∕∕∕∕∕∕∕	∇∇∇∇
Designs to reduce or vanish noise	⊗⊗	∕∕∕∕∕∕∕∕∕∕∕∕∕	∇
Re-designing the existing lighting according to event organizations	∅	∕∕∕∕∕∕∕∕∕∕∕∕∕∇	⊗∇
Well cleaned public areas	∕∕∕∕∕∕∕∕∕∕∇∇	∕	∕∕∕∕∕∕∕∕∕∇∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∕ Organizer-2: ∇			

Organization time of the events can vary according to climate and weather data through the whole year and during daytime. For example one of Eventcheck interviewees, organizers, said that they develop alternative plans by taking data from weather data 15-20 days before the event.⁴ These plans involve various precautions for different weather conditions. For example, distributing water on sunny and hot days, creating shadow by using umbrellas and tents also using umbrellas and tents on rainy weather, creating warm places by using portable heaters on cold days. So dates and hours within a day can be flexible for event organizations.

As seen in Table 20 some precautions should be taken to reduce or vanish any noise pollution by determining the areas under high noise during the event and during the routine usage of the area.

Noise pollution is evaluated as a dual situation during event organizations. The first is to cause discomfort at the commercial and housing areas surrounding the event

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

area. The other situation is the noise from the surrounding such as traffic noise, or noises sourcing from the crowds and shops around the event area. These may have negative impacts on the event. In the selection of event area these two situations should be considered equally and precautions should be taken to prevent noise pollution.

Narrow streets are not preferred for rock concerts for example because noise volume can be very high and there can be high echo. This is a good sample for location selection of event area depending on noise pollution. Besides, the event program should be planned at the time suitable for the surrounding neighborhood.⁴

Table 21. Importance of precautions for noise pollution

	<u>Ranging</u>
Landscape design	4
Using portable barriers	4
Appropriate location selection for events	3 1
Traffic planning	2 2
Re-designing the pedestrian routes	1 3

As in Table 21 it is determined an important factor to improve the existing lighting on the area according to the event organization. Actors interviewed concluded that re-design of the existing lighting on public areas is an important point. It is determined also that a little flexibility is needed in selecting the places of lighting types in order to increase the variety of their usage.^{1,2} For example lighting according to the concept of an exhibition should be done during an open-air exhibition and necessary substructure should exist for this purpose. Therefore public areas should be planned in flexibility so that they can be used variously for every event.

Some detailed samples about the flexible lighting design for the event area were given by the interviewees. For example, street artists concluded that street lightings are not suitable for theatre shows and that the lighting should not be directed toward the faces and with that an illusion can be caught. Also they said that yellow lighting is preferred rather than the white because white lighting tires people during their show.

Another important point in open place lighting is the natural lighting. It carries importance especially in the starting time of the movie in open-air cinemas and weather

¹Interview with the designer; Architect, City planner and Urban designer

²Interview with the artist; Sculpture, Photographer, Actors, Art Historian

lighting is needed in theatres and concerts. Therefore the events should be planned according to the darkening hours of the day and substructure of the area should be planned before. Besides, the places with less surrounding lighting elements should be selected for open-air cinema events.⁴

5.2.1.7. Elements Which Create Boundary Action in the Event Organizations

Landscape elements used to improve enclosure at event area

Barrier usage changes according to event organization types. In professional large scale events like concerts, iron screens are especially used around the stage and watchers. On the other hand, in small local organizations especially the artists do not prefer any barrier between the watchers and the artist. In these types of organizations bands, flowerpots and other landscape elements are preferred to form a softer enclosure feeling.

A determinative point of event type can be clearly seen in the evaluations. It is mentioned that for large scale concerts the barriers carry great importance. For these concerts iron barriers 2m in front of 100m² stages are necessary. Also the number of barriers changes according to choice of the artist.

Importance of frontages of buildings

Frontage of buildings and features of facades (windows, doors, blind walls, etc.) around the public places have important effect to form.

5.2.1.8. Supporting the Event Area with the Character of Public Space

As shown in the Table 22, a building or objects is needed to define the area in order to perceive the area and help people to find their way. It is also supportive and important for the event itself and also for the character of the place.⁴ In addition, in order to perceive the public area the viewpoints of important buildings need to be seen clearly.

Table 22. Importance of supporting the event area usage with the character of public space

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

	Less important	Important	Very important
Landmark	∠	∅⊗∇	
Views	∠	∅⊗∇	
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

5.2.1.9. Using Landscape Design Elements in Designing the Public Areas for Event Organizations

Table 23. Importance of landscape elements for the events

	Less important	Important	Very important
Grass ground	∠∠∅⊗∇	⊗⊗⊗⊗∇∇	
Soil ground	∠∅⊗∇	⊗⊗∇	
Hard ground		∠⊗⊗⊗∇∇	∠⊗∇∇
Plants areas	∠⊗	⊗⊗∇	∅
Tree areas	∇∇∇	∠∠∅⊗⊗⊗	∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

As can be seen in Table 23, hard ground floor is preferred the most while grass ground is preferred less as landscape elements. Different samples are given by the interviewees about different types of events. For example:

- Grass ground is not preferred because after very crowded events it is difficult to clean the area and grass can be damaged.^{1,3,4} In addition, hard ground is necessary for technical equipment.

- Soil ground on the other hand is not preferred because of mud problem in rainy days and dust problem in any days.

- Tree areas are usually preferred for recreational purposes like picnics while open areas are chosen for events like concerts, theatre. Paintball as subcategory of sports and tournaments needs tree areas. For other sport events like basketball and volleyball open areas are needed. In this sense it can be concluded that landscape and ground floor type can differ according to sub-categories of event types.

Likewise, sculptors and photographers decided that all ground floor types and landscape elements can be available according to the concept of the exhibition. For street theatres, muppet show and pantomime shows a differentiation among the ground

¹Interview with the designer; Architect, City planner and Urban designer

³Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

floor can be made on public areas where the event will take place or portable stage can be used in order to define the event area.³

Ground floor types can vary if there is no elevation difference on the ground. It is concluded it is a supportive design to organize both large scale and small scale events on the same area.



Figure 39. Usage of grass ground for sitting, open-air cinema activity-New Zealand (Source: images.travelpod.com)



Figure 40. Usage of hard ground for playing chess- Cathedral Square (Source: www.cathedralsquare.org)

³Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University



Figure 41. Usage of hard ground painting-Germany, Frankfurt
(Source: www.arts-festival.com)



Figure 42. Usage of street for sport activity-Newyork Runner
(Source: sphotos.ak.fbcdn.net)

5.2.2. Eventcheck Part II: Time/Programming

This part constitutes of evaluation of parameters needed in programming the public areas for various events and for different times, by interviews. Questions are collected under 3 main topics and 11 sub-questions are used for details.

5.2.2.1. Programming Public Spaces for Different Event Types

Specific timing for some event types can be made while for others it is not valid. For example, certain standards can be put for mass events like concerts or sports and

tournaments. On the other hand it is difficult to develop such a standard for performance arts within the group of art and cultural event types.²

Attention period of the participants is an important factor in programming the event time. Some eventcheck interviewees determined that this time should be 10-15 minutes.² In addition event organizers explained that event programming may change depending on weather conditions and on reactions of the participants.

Table 24. Distribution of ideal event programming according to event types

	Time of event				Total time of event organization		
	Less than 1 hour	1 - 4 hours	More than 4	Between 7-30 days	1 day	1- 7 days	More than a week
Sports and tournaments events		∠∇	∠		∇	∠	
Artistic and cultural events	∠⊗⊗⊗	∠∠⊗⊗		⊗⊗⊗	∠	∠∇	
Recreational events		∠∇∇			∇	∠	
Educational scientific events		∇∇	∇			∠∇	
Contests events		∇			∇	∠	
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇							

As can be seen in Table 24 standart programming changes according to the sub-categories of the main event types which were formed by literature survey and considering these event types separately for ideal event programming is essential. In the eventcheck interviews basing on the samples and data given by the artists and organizers event categorization is made. This categorization even though cannot be generalized can help to form an idea for event timing.

²Interview with the artist; Sculpture, Photographer, Actors, Art Historian

Artistic And Cultural Events

Theatres

1. Performance artist-live sculpture performance: between 1 – 4 hours
2. Street theatre traditional theatre show, body theatre: min. 10–15 minutes, max. 20–25 minutes
3. Muppet show: min. 10-15 minutes, max. 20-25 minutes
4. Pantomime, circus show (acrobacy, fire show, magician), wooden-legs: min.15-20 minute max.45 min. 1 hour

Musical shows

1. Professional concerts: normally land half hours max.2 hours org. 1 day
2. Acoustic concerts-street stage concert performance: min. 30 minutes max: 1 hour

Various Exhibitions

1. Photography, Picture, Sculpter exhibitions: min. 7 days, max. 1 month

Street painting

5. Grafitti
6. Urban canvas

Sports And Tournaments Events

1. Contests: 1 hour
2. Tournaments: more than 4 hours
3. Street running: 3 hours; org.: 1 day
4. Beachvoley contest: 30 minutes 4 teams 2 hours totally org: 2 days
5. Streetball tournaments: 5 hours, Org:3-5 days
6. Paintball tournament: 8 hours, org: 1 week

Recreation And Entertainment Events

1. Open-air movies: min.1 max. 2,5 hours org: 3 days
2. Traditional street games: 5 hours (for example various children plays)

Educational And Scientific Events

Educational, scientific and artistic workshops – wall painting: 5 hours

Eventcheck interviewees have two different viewpoints about standardization of event organization programming. Some interviewees concluded that standardization is necessary in order for the participants to make their own daily programmes⁴ while the

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

other interviewees think that a flexible programme is necessary and putting limits is in appropriate.

Table 25. Necessity of event programs for institutions or organizations

	Yes	No
Should private institutions make an annual event programme?	∇∇∇⊗∇∇∇∇	⊗⊗∇
Should local governments and/or public institutions make an annual event programme?	∠∇∇∇∇	
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇		

Independent street artists who realize their own events by themselves did not want to make an annual program or did not think it is necessary. For example İzmir Street Art Studio permanently realizes their events all through the year at open areas. Besides even though local governments required an annual program from the İzmir Street Art Studio they objected the idea because it can put limits to their creativity and originality. They prefer to determine their event dates according to the projects they make within a year.

NGO's and artists mentioned that local governments should have an annual program but the program should be flexible and may change according to the demands. On the other hand local governments mentioned that they decide on a budget each year for annual programs and this budget should be considered if an additional event organization is required. It is also emphasized that procedures may change according to the types of the events, being national or international and requirements should be done sometime before the events.

As a solution to this problem Sokak Bizim [Our Streets] Association formed an annual program for the year 2010 by department of transport in the decision of the Municipality of Greater City of İstanbul. Association authorities interviewed with department of transport in the Municipality during this period and decided on the dates and streets they will use for their events. This way the risk of opposing their demands for event organizations is eliminated and at the same time local governments will be able to realize the event schedule in time and with a suitable budget.

Table 26. People who form the professional group that determine the annual programme of local governments or public institutions

	Less important	Important	Very important
Artists		∠⊗⊗∇	⊗⊗∇
Academicians		∠⊗∇	∇
Administrators		∠⊗⊗∇	⊗⊗
Local population		∠⊗⊗	
Volunteers		∠⊗⊗	⊗⊗
Associations		∠⊗	⊗⊗
Foundations		∠⊗	⊗⊗
Public employees		∠⊗	∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

Annual event programmes in Turkey are formed by the authorities within the local governments and other public institutions. The common opinion of NGO's, artists and employees within local governments, interviewed for Eventcheck is that this structure should be considered again and should be transformed into a more flexible, more participant and more innovative structure. Different solutions were given to this problem by different actors in the interviews.

For example, it was mentioned that besides the present staff of local government artists, academicians, institution and foundations should also take place as "Culture and Art Actors".⁴ It is mentioned that the local governments should be in relation with the artists, academicians and with other institutions.⁴ Municipality of Konak is a good sample from İzmir. There are sculptors, actors who are staff in Department of Culture. Another solution is to have expert artists as a consulting group. Also groups can be formed of institutions, foundations, local public and volunteers for organizations.²

Table 27. Ideal date to start annual event programme

Before a year	Before a month	Within the same year	Before 6 months
∠∇∇		⊗⊗	∠∇∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

²Interview with the artist; Sculpture, Photographer, Actors, Art Historian

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

Evaluations differences of artists and organizers in forming an annual event programme can be seen in timing, too. Artist prefer to make programs within the same year while organizers prefer to make programmes before 3, 6, 8 months and momentary.

Another important point is the event program should be planned min. 1 year, max. 5 years before, if it is an international organization.⁴ Therefore, the organization procedures differ according to the context of the event.

Procedure steps in event programming

Smryna Organization Firm;

1. Advertisement: newspaper advertisement 3 days before, 10-15 days for the posters and brochures
2. Artist organization: 1-3 month
3. Reservation of the event area: 4-5 months before
4. Technical equipment organization (voice, lights, stage): to give proposal to the firm 10-15 days before
5. Bids process from the municipality
6. Signing out contracts process with the municipality

Local Governments;

1. Labor contract: 1, 5-4 months
2. Advertisement time: brochure and poster design should start 1 year before: 1 week for the advertisement
3. Artistic management: interviews with the managers and firms, organizing the hotels for the artists, etc.
4. Correspondant's within and among the institutions
5. Contract process; agreements with the firms

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

Table 28. Relevant factors in determining the time and period of event programmes

	Less important	Important	Very important
Event type	⊗∇	∠⊗∇∇∇	∇
Climate	⊗	∠∠∠⊗⊗∇∇∇∇∇	∇
Physical space quality	∠∠⊗	⊗⊗∇∇∇	
Administrative process	∠	∠∠⊗∇∇∇∇	
Spatial usage of the area	∠⊗∇	∠∠⊗∇∇	
Laws and regulations	∠	∇	
Standards determined before hand	⊗	∠⊗∇∇	∇∇
Public transportation	∠∇	∠∇∇	
Landscape design characters	∇	∠∠∇	
Economic problems		∠⊗∇∇	
Political and social problems	⊗	∠⊗∇∇	
Urban Designer: ⊗ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

As seen in Table 28, the most important determinative factor is climate as mentioned by all actors. On the other hand factors law and regulations and landscape design have the least importance. Also, it is also mentioned in the interviews that there are no law or regulations for the determination of event programming.

Standards designated beforehand are one of the important factors that may affect the event program. This subject is evaluated by Eventcheck interviewees, artists and organizers, as important days and weeks, seasons, working hours, school hours, human psychology and forming a trademark for local governments. Political and social problems are the extra ordinary situations.

At the end of Eventcheck interviews some additional factors emerged such as school hours, working hours, daily activities of surrounding neighborhood, holidays, night fall hours, campaign dates of the sponsors.

Aegean University determined the school hours and examine days of the students as an important factor because it programs all the events according to the students.

Another important point mentioned by Hangar Art Association is that the variety the events by colliding the event hours as a method and so increase the alternatives for the participants. Here, increasing the alternatives for people can be accepted as a factor affecting the event program.

Table 29. Ideal event periods according to event types

	Weekends	Weekdays	Evenings	Nights	Mid-days	Morning
Sports and tournaments events	∇∇	∇	∠	∠	∇∇	∇∇
Artistic and cultural events	∠∠⊗⊗∇∇∇	∠⊗⊗∇	∠∠⊗⊗∇∇∇	∠∇∇∇∇	∇	
Recreational events	∠∇	∠	∠∇	∇	∇	
Educational scientific events	∠∇				∠	
Contests events	∇				∇	
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇						

Generally, Saturdays for weekends, Fridays and Wednesday for weekdays are preferred for event organizations. As seen in Table 29 only sports and tournaments are accepted as event types take place in mornings. However, organizers decide on different time periods for these events which show that there is a differentiation within sub-categories. Weekends and mid-day hours are preferred for educational, scientific events and contests. For example İzmir Street Art Studio usually do theatre events after 14:00 at weekends and after 16:00-17:00 at weekdays.

For professional concerts starting hour is 20:00 in winter and 21:00 in summer.⁴ Also the bus used for concerts and theatre shows are at public places on Tuesdays, Wednesdays and Thursdays.

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

5.2.2.2. Increasing the Usage Time of Public Spaces

Table 30. Increasing the flexible usage time of the event area by permanent or unpermanent designs on the area or on the physical characteristics of the area

	Sports and tournament events	Artistic and cultural events	Recreational events	Educational scientific events	Contests events
Portable or permanent furniture usage	∠∠∇∇	∅∠∠∠∠∅∅∅∇ ∇∇∇∇	∠∠∠∅∇	∅∠∠	∅∠∇
Different ground floor usage	∅	∅∅∅∇	∅		
Changing features of facades	∠	∅∠∇	∠	∠∠	∠
Using frontage elements on buildings		∅∠∇		∠	
Landscape designs	∅∇	∠∅∅∇	∅		
Lighting	∅∠∇	∠∠∅∅∅∅∇∇ ∇∇∇	∅∠	∠∅∇	∅∠
Temporary arrangements on traffic routes	∅∠∅∇	∅∠∠∅∇∇∇	∠∠∅	∠∠∅∅	∅∠∅
Using shade elements	∅∠∇	∅∠∠∅∅∇∇∇ ∇	∅∅	∅	
Portable heating equipment		∠∅			
Urban Designer: ∅ Artist: ∅ Organizer-1: ∠ Organizer-2: ∇					

Actors in the group Organizer-1, conclude that event organizations are important in increasing the public area belonging of people and for this reason participation of local population to the events must be provided. This idea also forms the basic philosophy of the event organizations. Therefore, behavior, characteristics and culture of the surrounding neighborhood area are determinat factors in event organizations.

On the other hand, as different sample, events in Aegean University target both the local people and students and so their demands, school hours and vacations are important factors in event organizations. It is determined that information about the

event is given to neighborhood people before hand order them to participate in the events and in order to take permission from them.



Figure 43. Usage of unused face of the building
(Source: [www. Sokaktasenlik.org](http://www.Sokaktasenlik.org))



Figure 44. Graffiti on the wall
(Source: [www. Sokaktasenlik.org](http://www.Sokaktasenlik.org))



Figure 45. Concert on the street
(Source: www.gatvesmuzika.lt)



Figure 46. Outdoor exhibition with portable objects
(Source: www.britishcouncil.org)



Figure 47. Outdoor exhibition with portable objects
(Source: news.auroraphotos.com)



Figure 48. Sport activity- Cumhuriyet Square-Turkey
(Source: denizliatletizm.sitemynet.com)

The most appropriate season according to event types

Summer is preferred for artistic and cultural events, recreational and entertainment events, sports and tournaments while winter and spring-fall are preferred for other event types.

In general event organizations can be realized all through the year.^{1,3,4} However, sometimes location and climate conditions of event area can carry importance. For example, public areas are chosen for events especially in October and May, in İzmir.

5.2.2.3. Daily Tempo in the Usage of Public Areas

NGO aims to create a social movement by making the surrounding small retailers as part of the organization. Besides, the retailers around the event area play a role in the determination of the event location. The required electricity or needs like WC are provided from them. This way a volunteer situation is obtained. Therefore, determinant factors of the daily tempo in the usage of public places are considered very important.

Table 31. Factors in determining the daily tempo in the usage of public area and their importance degree

	Less important	Important	Very important
Opening and closing hours of the buildings surrounding the area	⊗	∠⊗∇	∠
Public service aimed usage hours at weekend and weekdays	∠⊗	∠⊗	⊗
Public transportation hours at weekend and weekdays	⊗	∠⊗∇∇∇	∠
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

¹Interview with the designer; Architect, City planner and Urban designer

³Interview with the organizer-1; Manager of Societies and Administrator of Culture Department of Ege University

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

5.2.3. Eventcheck Part III: Organization/Management

This part generally consist of supplementary questions in evaluating parameters such as procedure, processes, budgets, advertisements, participation system about the organization and administration topics in the usage of public areas for the purpose of event organizations. These questions are gathered under 9 main topics and 12 sub-questions.

5.2.3.1. Appropriateness of Public Areas for Event Types

In this part similar results came out as the results in event place selection in “Place/Design” part of Eventcheck. In Table 32 it can be seen that all public space types can be used for all event types according to the organizer and artists. However, it should also be considered that event area may change according to the size of participation and technical sub-structure (voice, light, etc.).

Table 32. Evaluating public area types according to event types

	Park	Square	Street	Pavement	Carparking area
Sports and tournaments events	∠∇	∇	∠∠∇		
Artistic and cultural events	∠⊗⊗∇∇∇∇ ∇	∠⊗⊗⊗∇∇ ∇∇∇∇	∠∠⊗⊗⊗∇ ∇∇∇	∠⊗⊗⊗∇∇	∠⊗∇∇∇
Recreational events	∠∇∇	∠∇	∠∠∇∇	∇	∇∇
Educational scientific events	∠	∠	∠∠		
Contests events	∠		∠		
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇					

For İzmir, it is deducted that city center is preferred for important day celebrations while other public areas are chosen for artistic and cultural events.⁴ Other than public areas mentioned on Table 32, recreation areas are also used for event organizations.

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

5.2.3.2. Characteristics of Participants According to the Event Types

Event selection according to age groups

It is determined that there is no age distinguishment among event types according to Eventcheck interviews. Every event type can be demanded by every age group with small changes in the subject, programme and context. In the sub-categories samples that interest children and elderlies do exist but this situation is not about the subject and the context of the event.

Changes in the demands according to event types are evaluated by three organizer firms Hangar Art Association, Sokak Bizim (Our Streets) Association and Smyrna Organizer Firm. As a result it is concluded that the most demanded event is sports and tournaments while the least demanded is educational and scientific events.

Table 33. Potential participant number

	<u>Ranging</u>
Sports and tournaments events	1 2 1
Artistic and cultural events	3 1 2
Recreational events	4 4 3
Educational scientific events	4 5 5
Contests events	2 5 4

5.2.3.3. Participants Who Work in Event Organizations

As mentioned in Time/Programming part in Eventcheck the existing organization structure applied for event organizations is not very functional and efficient. Therefore a restructuring is needed which constitute of artists, NGO, volunteer, private sector, local governments and institutions are taking part in various stages of the organization. These actors need to constitute a more efficient and functional structure to work together and share data.

Table 34. Potential participants in event organizations and their duties

	<u>Roles</u>	<u>Preference</u>
Institutions	Support the organization as a participant	▽▽▽▽
Volunteers	Meet the needs of artists During the organization to ensure continuity of business Ensure the Continuation of the use of spatial Ad operations ad directing the participants to perform jobs	∠∠▽▽
Local governments	Ensure Event space for the organization Supervised by the event organizer and implementing institution Supply carriage, wc and electric utilities	∠⊗▽▽▽▽
Artists	Support the organization as a participant Perform workshop	∠∠⊗▽▽▽▽
Various associations and foundations	Support the organization as a participant Supervised by the event organizer and implementing institution	∠▽▽▽
Universities	Support the organization as a participant	⊗▽▽▽▽
Sponsors	Organizers to provide financial resources Support the organization as a participant	∠⊗▽▽
Police/gendarme	Provide security	⊗▽▽▽
First aid service	Provide healty	∠∠⊗▽▽▽
Firms	Supply technical team, healty and security The organization of the artist to make transactions Supervised by the event organizer and implementing institution	▽▽▽
Academic	Consultant on various topics of local governments to make	∠▽▽▽
Sportsman	Support the organization as a participant	∠▽▽
	Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ▽	

5.2.3.4. Legal Procedures Accomplished in Event Organizations

Guidelines, regulations and rules for event organizations

Organizers, in general do not have sufficiently progressed structure to form a guideline for event organizations. However, through the interviews it is detected that some of them are in aware of this and started to make guidelines and regulations. Local governments use the contracts they determine for technical requirements. However, spatial design, program and organization requirements are not thought in detail in these contracts and are insufficient in this respect.

All the actors in Eventcheck interviews declared that legal procedures of event organizations are very long. It is also expressed that this is the result of too many rules and procedures within the local governments so there is no efficient process going out.

Table 35. Ideal period of time for legal permission and procedures

Ideal period					
A day	1-2 days	2-3 days	7-10 days	A month	More than a month
	∇		∠∠∇∇	∇	∠∠∇∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇					

Period of time needed for event organizations is 1-2 months, and 3 months for international festivals. However, organizers recommend less period of time or the event organizations (see Table 35.).

5.2.3.5. Precautions Taken Before and During the Organizations

Table 36. Precautions taken before and during the organizations

	Less important	Important	Very important
Fire protection		∠	
Emergency plan	⊗		∠∇
Security precautions	⊗	⊗∇	∇
Police security force	⊗	∇	
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

Apart from the situations defined in Table 36, Eventcheck interviewees mentioned that a plan is necessary for sudden weather condition changes⁴. For example in summer, heat is in highest degrees between 12 and 14 a.m. in İzmir as a climate characteristic. Therefore precautions essential to decrease the heat affect for event organizations on this period of time, are necessary.

Security precautions are accepted very important factor while artists and designers find it less important. These two different evaluations depend on the scale of the organization, on its professional degree and on the size of target population. At the same time, security tools that will be used various accordingly.

At local scale events realized with the participation of street artists and organized by NGO's listed under Organizer-2 category no extra security precautions like police force or other security services are demanded from the local governments.

On the other hand local governments and private organizer firms indicate that security team is necessary for large scale and professional events. Smyrna Organization firm indicate that security is obtained by private firms and by police force if needed and security team of 100 people can be used at some events.

Another security precaution is taken during exhibition. Sculptors and photographers say that a security guard is needed at the exhibition center during the event.

Additionally, organizers suggest that precautions about traffic should be taken before the events. Smyrna Organization firm, for example, asserted that during the Professional concerts İzmir Gündoğdu Square is closed to traffic during the event.

For running contests İzmir Police Head quarters and Traffic Department are in charge of coordinating the closed streets during the event period⁴. As a sample of precautions realized by these institutions, Sokak Bizim (Our Streets) Association expressed that necessary orientation of vehicles and pedestrians are done by these institutions during street events, when the street is closed for the event.

In addition, feasibility studies that are one at the event area are: (1) Voice, light tests, (2) stage location and organization, (3) sitting plan for the watchers and (4) testing the voice mechanism (with acoustic engineers).

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

5.2.3.6. Budget Plan for Event Organization

It is determined by the organizers in Eventcheck interviews that expenses for the artist itself, transportation of the artist and his group and their hotel expenditures are the factors that mostly affect and increase the event costs. The cost of the artist changes depending on every artist. Also technical equipments, transportation and hotel costs change accordingly. Therefore it is difficult for local authorities to make a cost plan (see Table 37.).

Table 37. Factors that determine the cost of event organizations and their importance degree

	Less important	Important	Very important
Cost of furniture used in events	∠∇∇	∇∇∇	
Design cost		∠∇∇	
Security precautions		∠∇∇∇∇∇∇	
Personnel	∇	∇∇	∠∇
Sponsors		∠∇	∇
Advertisement	∠∇	∇∇∇	∇
Sub-structure systems (voice systems.etc.)		∇∇∇∇∇	∠
Artists costs		∇∇	∇∇∇∇
Artists group's hotel, transportation costs		∇	∇∇∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇			

The least important factor is the cost of furniture used during the event. Generally, furniture used in the previous event organizations used over and over again and this reduce the cost.

Firms evaluate personel cost as temporary labor force needed during the event organizations. NGO's on the other hand accept it as volunteer working groups. Therefore labor cost differs for organization firms and for NGO's.

Other cost factors are promotions, t-shirts and cups given in sport tournaments⁴.

⁴Interview with the organizer-2; Head or Staff of Art and Culture Departments and Sport Departments in Center or Districts Municipalities, Administrator of IKSEV and İzmir Culture and Art Center

5.2.3.7. Sponsor Groups and Volunteers in Event Organizations

It is seen that Sponsor policies and approaches change from one organizer group to the other. Organizer group formed of NGO's and Aegean University accept sponsor supports but want minimum interference from sponsors. Therefore, financial support from the sponsors cannot be very high. For example Hangar Art Association uses sponsor support in meeting their transportation and food requirements.

Sponsor firms generally support high cost, large scaled events and because of these, demands of sponsors increase and they are determinant in event organizations. So campaign dates of sponsors and other likewise situations are determinant factors in event programmes.

Whether participants use any financial support funds for event organizations

Generally organizers do not have a sufficiently developed structure in that sense. However, they began to be aware of the situation and started to apply for EU funds.

Volunteer system in event organizations is to work actively within the body of NGO's. Associations and foundations have their own volunteer groups within their bodies. It is determined that associations and foundations share their volunteer groups with each other if necessity occurs. However, in local governments a system similar to this does not exist or to have volunteers as a piece of event organizations is not preferred.

Importance degree of local national volunteer system for event organizations

AKB İstanbul 2010 Agency gives great importance to volunteer system and it is carried on by assigned professional coordinators. This Agency started with 96 habitats and the target population is determined as 10.000 people. They consist of volunteer youngsters and NGO's volunteer data bases. There are 300 team leaders in the Agency. These leaders are grouped according to the talents and demands of volunteers and give education on different subjects (foreign language, production, etc.)

People of every age and from every profession can join the Agency. With this system, the volunteers can be registered and classified according to their talents and be ready whenever they are needed for an organization. This system also has a social advantage. People can meet with others, get close to each other and their belonging to

the city in which they live is increased. So, volunteer realized by AKB agency can be accepted as a successful sample in this sense.

Also Hangar Art Association, AKB Agency formed volunteer and participant forms from the internet to share. This way an active volunteer data base is formed currently.

5.2.3.8. Technical Infrastructure and Portable Units Needed During Event

Technical infrastructure is needed for artistic and cultural events, the most. It is in secondary importance for recreational and entertainment events. Technical sub-structure for other events is not essential. Organizers, as can be seen in Table 38, find the transportation service essential.

Table 38. Determining which technical sub-structure and temporary units are needed during events

	Electricity	Portable WC	Car parking area	Lighting	Voice system
Sports and tournaments events	∠			∠∠	∠
Artistic and cultural events	∠∠∠⊗⊗⊗∇ ∇∇∇	∠⊗∇∇∇	∠⊗∇∇∇∇	∠∠⊗⊗⊗∇ ∇∇	∠∠∠⊗∇∇∇∇
Recreational events	∠∠∇∇	∠∇∇	∠∇∇	∠∇∇	∠∠∇
Educational scientific events	∠			∠	∠
Contests events	∠			∠	∠
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇					

5.2.3.9. Information Methods for Events

Internet systems are preferred the most as information system in announcement of event organizations. However, other conventional information tools are used actively, too. Other than these advertisement types of bus-stop rackets, public transportation vehicles such as metro, bus and ferryboats, billboards at the overpass, newspaper and radio are used by organizers.

Table 39. Data and communication environments according to event types

	Internet	City screens	Billboards	Brochures
Sports and tournaments events	∠∇∇	∇	∇∇	∇
Artistic and cultural events	∠∠∠⊗⊗∇∇∇∇	∠⊗∇∇∇∇	∠∠⊗∇∇∇∇∇∇	∠∠⊗∇∇∇∇
Recreational events	∠∠∇	∠∇	∠∠∇	∠∇
Educational scientific events	∠∇	∠∇	∠∇	∠∇
Contests events	∇	∇	∇	∇
Urban Designer: ∅ Artist: ⊗ Organizer-1: ∠ Organizer-2: ∇				

5.3. General Discussions on the Research Findings

This section scrutinizes the results of the case study towards more generalized discussions on the three main parts of Eventcheck: (1) Implications for Place/Design, (2) implications for Time/Programming and (3) implications for Organization/Management.

5.3.1. Implications for Place/Design

This section involves guidance inferences and recommendations about the items like space usage and design for event organizations, increasing the physical quality of the space that came out as findings of evaluations in Place/Design section of Eventcheck it.

(1) Which Urban Design Criteria Prefere for Event Organizations

- The event should be adapted to the place with minimum interference on existing physical conditions and opportunities.
- In order to develop the ‘Enclosed identity’ of the area the event boundaries should be determined according to standards and in a way to provide pedestrian security in some organizations, especially in sport and tournament events.
- Re-designing the event area is necessary by using permanent arrangements or with temporarily used furniture during the event, in order to improve the physical comfort and image according to weather conditions in various climate types.

- Temporary design and usages in designing the area will impede the delay or unrealisation of the event because of bad weather conditions.
- Previous determination of the area under intense noise effects in public space during an event is needed in order to improve the physical comfort and image. Designs should be made and precautions should be taken to decrease or eliminate noise pollution arising from surrounding mass traffic, mass population and commercial activities.
- Designs should be made and precautions should be taken to decrease noise caused by various reasons in events in order not to cause discomfort in the surrounding area, for people living in the houses or at commercial activities.
- Re-designing of the existing lighting for event organizations should be considered as important criteria in improving the physical comfort, image and security of the event area.
- The present sub-structure in public spaces should have a flexible identity for changing them according to requirements of various event types. For example in exhibitions convenient lighting should be done according to the concept and required sub-structure should exist on the area for this purpose.
- Another subject about public area lighting is that lighting arrangements should be done according to darkness hours.

(2) What are the roles of street furniture and other permanent physical objects in the realization of event organizations?

- Street furniture and other permanent physical objects used in event area should be designed and located so that they, should not be “physical barrier” for “temporary” and “flexible” usage of the area and they should be minimum physical obstruction for people and events.
- Location, forms and functions of the present street furniture should be re-designed and improved according to the fact that they could be used for events.
- Designing and using temporary furniture will help events to take place without much physical interference to the area.

(3) How to Determine the Size of Event Area Public Space Selection?

- In professional events with certain standards and rules the size of event area and the area for watchers should have standard measurements and boundaries should be determined well.
- Event types can only take place when required sub-structure and design is provided in public areas. However, this selection becomes difficult for event types with certain standards and for events, which need area for mass public.

5.3.2. Implications for Time/Programming

This section involves interpretations and recommendations as guidelines on subjects which came out as results of evaluations done in Time/Programming part of Eventcheck list, such as; standardization in event times, annual event program, formation of professional consultant committee, precautions to eliminate negative factors in programming.

(1) What is the period of time for event, is there any standard?

- Standard period of time for event types determined for sub-titles of event programming should have flexible standard timing. While these standards are formed, the interest period of time, which is determined as 10-15 minutes, should be considered.

(2) What is the period of time for event programmes developed by organizer groups?

- It is convenient to make annual event programs for event organizations either at the first months of the year or at the last months of previous year in order to make full procedure needed for event organizations and to determine the annual budget of local governments.
- It should be considered that more time is needed in programming international events.
- Annual event programs formed by local governments should be flexible in budget and event dates in order to be able to meet demands from outer institutions. This way an active participation and improving event programming can be realized.
- When above mentioned subjects are considered event programming is important in the active working of event organization and event administration system. At the same time, in determining event types, their time and participants, either the team in local

governments should be formed of specialists and/or a consultant committee formed of NGO groups which local governments will work in corporation should be constituted.

(3) What are timing factors affecting event programs?

- The most important factor affecting event programming as can be seen in Chapter 5, Table 37 is climate criteria. However precautions for different negative weather conditions can be taken by re-designing the physical quality of the area with urban design tools, and this can minimize the limited characteristics of climate factor. This way, usage time of public areas for event organizations will vary and increase.
- The annual dates of event programmes shapes in time depending on various factors like negative influences of weather conditions, working hours, vocation days and become habitual, even traditional. However, this situation may end with a monotonous structure not convenient to meet the renewals. With an active planning, embracing many probabilities and by using urban design tools in designing the area, limitations can be reduced and date and period of time variety can be increased.
- However, while these limitations are reduced, it is necessary to analyze unchangeable usage types and to programme event organizations in a way to attract attention.
- Event programmes should be done according to the daily tempo, demands, habits and way of living of the surrounding neighbourhood area of the selected location of event organizations, for the design of open public areas to be in accommodation with local economic, social, and cultural characteristics of the surrounding area. This way, people's feeling of belonging to the public area may increase and this may increase their participation in events, too.

5.3.3. Implications for Organization/Management

This section involves guidance interpretations and recommendations as guidelines of subjects which came out as results evaluation done in Organization, Management part of Eventcheck list such as; management structuring of organizations, forming guidelines for events, budget planning, sponsor and volunteer system for event organizations.

(1) How do event organizations process?

- In improving the present insufficient and a productive event organization structure, a committee should be formed by artists, sportmen, NGO's, volunteers, private sector and by people from various institutions who can help local governments at different stages of the organizations.
- A more productive and efficient structure should be formed where these actors can work together and share data with each other and should be adapted to the system applies in event organizations.

(2) Are there laws/regulations or guidelines prepared for event organizers?

- "Application Form" should be prepared basing on parameters such as area usage according to event types, event periods, temporary furniture usage and sub-structure requirements which take place on Eventcheck list, by the local governments and consultative committees, where certain standards will be determined.
- This "Application Form" should act as a guideline and as rules for the participants, artists and sportsmen who want to participate in events. It should also differentiate according to the event types.
- A shorter period of time and more active procedure need to be formed for evaluations of demands coming from NGO's, and other institutions and organizations to local governments and for legal procedures basing on instructions at that stage.

(3) How do budget planning, system of sponsoring process for Event Organizations

- The factor, which influence and increase event organization costs is the artists costs, their transportation and hotel costs. These expenditures involve most of the annual budget expenditures of local governments. Therefore, annual budget planning is needed for various event organizations within a year, in a way to increase event types and numbers and for events organized by NGO's and other private associations.
- The budget for event organization should be determined together with annual event programs.
- Demands of sponsoring firms should be evaluated according to context, subject, social messages of the event and dependent structuring to sponsor firms should be prevented with rational budget planning.

- It is important to choose local artists in the event organizations. In this way, local sources will be supported, and local governments will make more balanced annual budget programs.

(4) Is there volunteer system for event organizations?

- Volunteer system, supporting citizenship, localization consciousness and belonging feeling to public space, which they use and taking part in event organizations on different subjects, should be formed together with local governments and NGO's.

5.4. Summary

An evaluation of Eventcheck interview, which is collected under three main topics, is presented. Evaluations are based on the experiments and data given by the interviewees about the samples and suggestions. Moreover, the importance degrees, lists and required explanation about the subject and criteria are determined according to the answers taken from all participants. As a result, it can be concluded that standards based on the parameters of the subjects needed for event organizations that take place at public spaces, can be put as mentioned at the beginning of the study. In this concept suggestions about the arrangements of the above mentioned topics, based on these evaluations and results are made in the conclusion.

CHAPTER 6

CONCLUSION

The final part of the study is devoted to evaluate the research findings developed in the preceding chapters under the guidance of case study research and wider context in urban design policy and practice. This section ends with a new research agenda that guides further studies on the nature of temporary usage opportunities in urban public spaces.

6.1. Re-formulated Eventcheck

The main question of the study is how to improve temporary usage of open public spaces for event organizations. Based on this goal, eventcheck is developed as an urban design tool. This tool includes various parameters for improving temporary usage of open public spaces derived from results of literature researchs. After eventcheck interview survey, this eventcheck is reformulated (Appendix B) for designing open public space for event organizations.

Re-formulated eventcheck can be used either to assess the present skill, awareness and understanding of an individual or organisation; or to determine what capacity a person, project or organisation requires.

Eventcheck assesses capacity in terms of awareness, understanding and (in the case of professionals) competence.

Awareness

‘I am aware of this and of its role in making successful places.’

Understanding

‘I have a good understanding of this and of its role in making successful places.’

Re-formulated eventcheck set out the knowledge and skills of urban design under three headings:

- A. Place/ Design
- B. Time/ Programming
- C. Organization/ Management

These parts evaluate checklist of subjects of which most people who play a part in shaping places (urban designers, artists and organizers) may need to have an awareness or understanding.

First part of the checklist, Place/Design, has 45 parameters that are prepared for the evaluations of urban designer (45 parameters), artists (12 parameters) and organizers (17 parameters). Second part of the checklist, Time/Programming, has 38 parameters that are prepared for the evaluations of urban designer (11 parameters), artists (21 parameters) and organizers (38 parameters). Third part of the checklist, Organization/Management, has 40 parameters that are prepared for the evaluations of urban designer (14 parameters), artists (7 parameters) and organizers (40 parameters). There are boxes to be filled by related actors, in this checklist, it might be appropriate to total them. This can provide an assessing capacity of actors, organizers or a comparison with other organizations at different times.

6.2. Implications for Urban Design Policy and Practice

Eventcheck should be used for assessing capacity of urban designer skills and analysis method. This analysis method should be used for all kinds of open public spaces and kinds of event organizations, because the parameters in eventcheck are composed with consideration of various possibilities such as different spatial needs of artists, organizers, utilities and participants and viewers of event organizations. For this reason, eventcheck has a flexible structure to be used in urban design projects.

Eventcheck method constituted and used within the context of thesis discusses both physical identities of the space and quality criteria and also time and organizations subjects in evaluating event organizations at open public areas. Subjects like event programming, organization and management are studied in this context and results reinforce usage of designed urban area for this purpose and make it a living environment. So, Eventcheck method provides evaluation of different but related spaces together and considers the importance of necessity practices with different dimensions.

Eventcheck, with criteria and parameters about improvement of temporary usage at open public areas, brings forth a new and creative viewpoint to urban design practices. So, reconsideration and improvement of urban design criteria for public spaces, put by many professionals before as mentioned in Chapter 2, is achieved by this comprehension. Changing, transforming space and advancing time these two contexts are interrelated by Eventcheck. In this way, it is seen that physical characteristics of space can have an evaluated and programmed structure in urban space designs. So, Eventcheck carries importance as being a measurement and evaluation model which is opened to developments and which provides adaptation of urban design practices to the changes and transformations of space.

Eventcheck which discusses different fields together, also emphasizes that different actors on these fields should work and produce together in a transmission. Only in that way an ideal structure will be formed in organizing event organizations at open public areas. So, contribution of relevant actors should be provided during various stages of the structure based on their own specializations, experiences and data. This way, Eventcheck will be noticed and owned by all the actors dealing with the subject.

At the end of interviews carried out by specialized people standard result on parameters determined in eventcheck, are found for various subjects considered in event organizations within the context of case study. All these results and experiences of actors are guidelines in event organizations organized by related actors especially by organizers. With this guideline organizers can determine required spatial and infrastructural requirements beforehand by making their programmes.

Eventcheck discusses about the ideas, experiences, problems and proposals of all actors so that a participat is achieved as an urban design policy. With this perception, citizens own the urban spaces which they use and live on and develop a place attachment.

Cultural policies mentioned in İzmir Culture Workshop support the main aim of thesis and show parallelism. The basic aim of the workshop is ‘to search ways of re-making İzmir an international Culture Art and Design Metropolis, a city of culture, within the framework of being a global city and with its Mediterranean identity by culture professionals, culture actors and artists. Besides one of the six basic aim of workshop is “enrichment of İzmir in culture- art and events, bringing a planned vividness to culture life of İzmir, taking necessary steps in supporting development of creative-cultural industries and scientific-cultural productivity.” When these are

considered it can be seen that eventcheck method can be an important mediator used by urban design policies in urban design projects.

6.3. Direction for Future Research

What is the focus point of this research, what are the limitations? What new fields can be added, what kind of field survey can be done to overcome these problems? How can Eventcheck be improved?

A comprehensive research on this study about event types, outdoor activity management, programming, culture policies and various other related fields. While these research fields can be developed within itself, new fields can be added to the research, too. This situation will improve the study and help to produce a more comprehensive study.

In the research on the management of event organizations evaluations are based on legal bases and practices which are used by local governments in Turkey. As a result it was determined that the present event management system does not function effectively and that rearrangement is needed on various subjects. However, suggestions for the solution of these problems could only be developed within the framework of these researchs. In order to improve this subject a more detailed study of different cities from different countries is needed and sample models and solution proposals can be developed on this basis.

Another subject is that two cities are determined for eventcheck interviews and the final evaluations form of dynamics of these cities. In order to enrichen evaluations and final products and produce solutions for whole Turkey number of cities and so number of actors should be increased.

A difficulty arouses to form a perfect standardization in outdoor event type categorization studied in the context of thesis. Event categorization formed as the result of literature survey is developed with the help of actors, data at the end of eventcheck interviews. However, the final categorization can only be made by interviewing with more actors and studying different event organization in different cities.

Lastly, 'Culture Management' which became popular in Turkey, especially by İstanbul becoming the 'European Culture Capital' can be studied more comprehensively

as a new area and a new viewpoint can be attained by establishing relation between this subject and other new subjects.

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APPENDIX A

INTERVIEWEES LIST

Urban Designer

1. Dr. Deniz Güner Architect / University Lecturer of DEU Architecture Faculty
2. Bilge Kalfa Architect / Imkan Mekan Studio Charter Member
3. Assist. Prof. Dr Kevser Üstündağ MSFAU Urban And Regional Planning, Sokak Bizim (Our Streets) Association Charter Member

Artist

4. Mehmet Kahyaoğlu University Lecturer of DEU Fine Art Faculty, Manager of Adnan Saygun Art Center
5. Onur Kocaer Sculptor
6. Ahmet Güllökan Photographer
7. Enes Mazak Actor
8. Orçun Masatçı İzmir Yeni Kapı (İzmir New Doors) Theater Actor
9. Erdal Çoban Performance Artist, İzmir Street Art Studio's Actor Member

Organizer

a) University and Non-Governmental Organization (NGO)

10. Yeşim Ayöz Sokak Bizim (Our Streets) Association's Charter Member
11. Derya Kılıçalp Hangar Art Association Charter Member
12. Orhan Kozan Administrator of Culture Department of Egean University

b) District Municipalities, Firms and Enterprises

13. Yeşim Yalman The İstanbul 2010 European Capital of Culture (ECOC) Agency
14. Ceyda Berk İzmir Culture, Art and Education Foundation' External Relation Head (IKSEV)
15. Julide Karakuş Staff of Bornova Municipality, Department of Culture & Welfare
16. Cengiz Başkurt Manager of İzmir Metropolitan Municipality, Department of Culture and Art
17. Sevcan Alper Smyrna Organizer Firm's Staff
18. Sevdije Erentürk Staff of İzmir Metropolitan Municipality, Department of Youth & Sports
19. Ayla Sert Manager of Konak Municipality, Department of Culture & Welfare
20. Kezban Kuyumcu Administrator of İzmir Culture and Art Center

APPENDIX B

EVENTCHECK

A.Place/Design

Urban Design Criteria in Increasing the Quality of Event Spaces U

Awareness

Understandig

A1. Safety

A2. Adaptability

A3. Enclosure

A4. Comfortand Image

A5. Character

A6. Accessibility

Safety in the Event Organizations on Public Open Spaces U

Awareness

Understandig

A7. Design of connected route

A8. Design of junctions

A9. Design of pedestrian crossings

A10. Low traffic speed

A11. Low dense traffic

A12. Lighting

A13. Traffic signals adapted to accomodate pedestrian routes

Provide Usage of Open Public Spaces for Event Organizations

Importance of street furniture for the events **U A O**

Awareness

Understanding

A14. If it is sports and tournaments events;

--	--

Examples; Banks, Chairs, Chaise lounge, Tables, Portable panels, Stands, Flower pots, Ground floor, Shelter; umbrellacanvas, Barrier; Iron screen, Band, Net

A15. If it is artistic and cultural events;

--	--

Examples; Banks, Chairs, chaise lounge, Tables, Portable panels, Portable stage, Portable screen, Projection, Stands, Flower pots, Ground floor, Shelter; umbrella canvas, Barrier; Iron screen, Band, Net

A16. If it is recreational events;

--	--

Examples; Banks, Chairs, Chaise lounge, Tables, Portable screen, Projection, Stands, Flower pots, Ground floor, Shelter; Umbrella canvas

A17. If it is educational scientific events;

--	--

Examples; Banks, Chairs, Chaise lounge, Tables, Portable panels, Projection, Stands, Flower pots, Ground floor, Shelter; Umbrella canvas

A18. If it is contests events;

--	--

Examples; Banks, Chairs, Chaise lounge, Tables, Portable panels, Projection, Flower pots, Ground floor, Barrier; Iron screen, Band, Net

A19. Determination of event areas according to the requirements of the watchers and the performance **U A O**

--	--

A20. Public area types are preferred for various events **U A O**

--	--

Examples; Parks, Squares, Streets, Pavaments, Car parking area

A21. Importance of information panels about the Schedule of the event U O

--	--

A22. Existence of parking areas nearby the event area and their adequacy U O

--	--

Arrangements Required to Varyfy the Transportation Alternatives during the Event Organization

Transportation Type and Alternatives U O

Awareness Understandig

A23. Accessibility to train stations from a walking distance in a short time

--	--

A24. Making arrangement to increase bicycle usage

--	--

A25. Accessibility and security at bus stops

--	--

Plans to Constitute Better Connection between the Routes Surrounding the Event Area

Providing pedestrian safety at places with high density vehicle traffic U

Awareness Understandig

A26. Good connection between the event area and pedestrian routes

--	--

A27. Widening pavements

--	--

A28. Traffic calming

--	--

A29. Temporary pedestrianization of vehicle routes

--	--

Improving the Comfort and Image of the Area for Event Organizations

Improving the physical comfort and image of the event area U

Awareness Understanding

A30. Design according to climate

--	--

A31. Designs to reduce or vanish noise

--	--

A32. Re-designing the existing lighting according to event organizations

--	--

A33. Well cleaned public areas

--	--

Precautions for noise pollution U

A34. Landscape design

--	--

A35. Using portable barriers

--	--

A36. Appropriate location selection for events

--	--

A37. Precautions for noise pollution

--	--

A38. Re-designing the pedestrian routes

--	--

Elements Which Create Boundary Effect in the Event Organizations

Landscape elements used a to improve encloser at event area U

	<i>Awareness</i>	<i>Understandig</i>
A39. Flower pots	<input type="text"/>	<input type="text"/>
A40. Trees	<input type="text"/>	<input type="text"/>

Using Landscape Design Elements in Designing the Public Areas for Event Organizations U A O

	<i>Awareness</i>	<i>Understandig</i>
A41. Grass ground	<input type="text"/>	<input type="text"/>
A42. Soil ground	<input type="text"/>	<input type="text"/>
A43. Hard ground	<input type="text"/>	<input type="text"/>
A44. Plants areas	<input type="text"/>	<input type="text"/>
A45. Tree areas	<input type="text"/>	<input type="text"/>
Subtotal (if appropriate) for section A	<input type="text"/>	<input type="text"/>

B. Time/Programming

Programming Public Spaces tor Different Event Types

Distribution of ideal event programming according to event types A O

	<i>Awareness</i>	<i>Understandig</i>
B1. Time of event	<input type="text"/>	<input type="text"/>

B2. Total time of event organization

--	--

People who form the professional group that determine the annual event program of local governments or public institutions **Q**

B3. Artists

--	--

B4. Academicians

--	--

B5. Administrators

--	--

B6. Local population

--	--

B7. Volunteers

--	--

B8. Associations

--	--

B9. Foundations

--	--

B10. Public employees

--	--

Relevant factors in determining the time and period of event programs **A O**

B11. Event type

--	--

B12. Climate

--	--

B13. Physical space quality

--	--

B14. Administrative process

--	--

B15. Spatial usage of the area

--	--

B16. Laws and regulations

--	--

B17. Standards determined before hand

--	--

B18. Public transportation

--	--

B19. Landscape design characters

--	--

B20. Economic problems

--	--

B21. Political and social problems

--	--

*Ideal event periods according to event types **Q***

B22. Weekends

--	--

B23. Evening

--	--

B24. Weekdays

--	--

B25. Nights

--	--

B26. Mid-days

--	--

B27. Morning

--	--

Increasing the Usage Time of Public Spaces

*Increasing the flexible usage time of the event area by permanent or unpermanent designs on the area or on the physical characteristics of the area **U A O***

Awareness

Understandig

B28. If it is sports and tournaments event;

--	--

Examples; Portable or permanent furniture usage, Different ground floor usage, Changing features of facades, Landscape designs, Lighting, Temporary arrangements on traffic routes, Using shade elements

B29. If it is artistic and cultural event;

--	--

Examples; Portable or permanent furniture usage, Different ground floor usage, Changing features of facades, Landscape designs, Lighting, Temporary arrangements on traffic routes, Using shade elements, Using frontage elements on buildings, Portable heating equipment

B30. If it is recreational event;

--	--

Examples; Portable or permanent furniture usage, Different ground floor usage, Changing features of facades, Landscape designs, Lighting, Temporary arrangements on traffic routes, Using shade elements

B31. If it is educational scientific event;

--	--

Examples; Portable or permanent furniture usage, Changing features of facades, Lighting, Temporary arrangements on traffic routes, Using shade elements, Using frontage elements on buildings

B32. If it is contests event;

--	--

Examples; Portable or permanent furniture usage, Changing features of facades, Lighting, Temporary arrangements on traffic routes

The most appropriate season according to event types **U A O**

B33. Winter

--	--

B34. Summer

--	--

B35. Spring fall

--	--

Daily Tempo in the Usage of Public Areas U O

Awareness *Understandig*

B36. Opening and closing hours of the buildings surrounding the area

--	--

B37. Public service aimed usage hours at weekend and weekdays

--	--

B38. Public transportation hours at weekend and weekdays

--	--

Subtotal (if appropriate) for section C

--	--

C. Organization/Management

Appropriateness of Public Areas for Event Types U A O

Awareness *Understandig*

C1. If it is sports and tournaments events;

--	--

Examples; Park, square, Street, Pavement

C2. If it is artistic and cultural events;

--	--

Examples; Park, square, Street, Pavement, Carparking area

C3. If it is recreational events;

--	--

Examples; Park, square, Street, Pavement, Carparking area

C4. If it is educational scientific events;

--	--

Examples; Park, square, Street

C5. If it is contests events;

--	--

Examples; Park, Street

Participants Who Work in Event Organizations Q

Potential participants in event organizations and their duties

Awareness

Understandig

C6. Private and public institutions

--	--

C7. Volunteers

--	--

C8. Local governments

--	--

C9. Artists

--	--

C10. Various associations and foundations

--	--

C11. Universities

--	--

C12. Sponsors

--	--

C13. Police/gendarme

--	--

C14. Academicians

--	--

C15. Sportsman

--	--

Legal Procedures Accomplished in Event Organizations A O

Awareness

Understandig

C16. Guidelines, regulations and rules
for event organizations

--	--

C17. Ideal period of time for legal
permission and procedures

--	--

Precautions Taken Before and During the Organizations Q

Awareness

Understandig

C18. Fire protection

--	--

C19. Emergency plan

--	--

C20. Security precautions

--	--

C21. Police security force

--	--

Budget Plan for Event Organizations Q

Awareness

Understandig

C22. Cost of furniture used in events

--	--

C23. Design cost

--	--

C24. Security precautions

--	--

C25. Personnel

--	--

C26. Sponsors

--	--

C27. Advertisement

--	--

C28. Sub-structure systems (voice systems.etc.)

--	--

C29. Artist costs

--	--

C30. Artists group's hotel, transportation costs

--	--

Sponsor Groups and Volunteers in Event Organizations Q

Awareness

Understandig

C31. Importance degree of local or national volunteer system for event organizations

--	--

Technical Infrastructure and Portable Units Needed During Event U Q

Awareness

Understandig

C32. Electricity

--	--

C33. Portable WC

--	--

C34. Lighting

--	--

C35. Car parking area

--	--

C36. Voice system

--	--

Information Methods tor Events U O

Data and communication environments according to event types

	<i>Awareness</i>	<i>Understandig</i>
C37. Internet	<input type="text"/>	<input type="text"/>
C38. City screens	<input type="text"/>	<input type="text"/>
C39. Billboards	<input type="text"/>	<input type="text"/>
C40. Brochures	<input type="text"/>	<input type="text"/>
Subtotal (if appropriate) for section C	<input type="text"/>	<input type="text"/>
Total (if appropriate)	<input type="text"/>	<input type="text"/>

LEGAND :

Urban Designer: U

Artist: A

Orginazer: O