RELATIONSHIP OF STREET ART AND PUBLIC SPACE: ASSESSING THE SHORT TERM IMPACTS IN THE CASE OF URLA

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by
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İZMİR

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It was 2014-2015 my first visit to Europe. Shortly after, getting educated about Urban design, I had a chance to experience European Cities. It was striking for me. I realized how community experienced the public life. People could see, hear, and perceive the space, environment and the users. During my Sienna trip, I walked along medieval streets faced and remembered W. Whyte's explanations for successful public spaces. The characteristics of seating, eating, joining into activities was transforming a space into a place at Siena streets. Even I didn't understand how I dived into the crowd and got in the food store which expanded to the street with chairs and without frontage. Then I picked up a guitar and started to play.
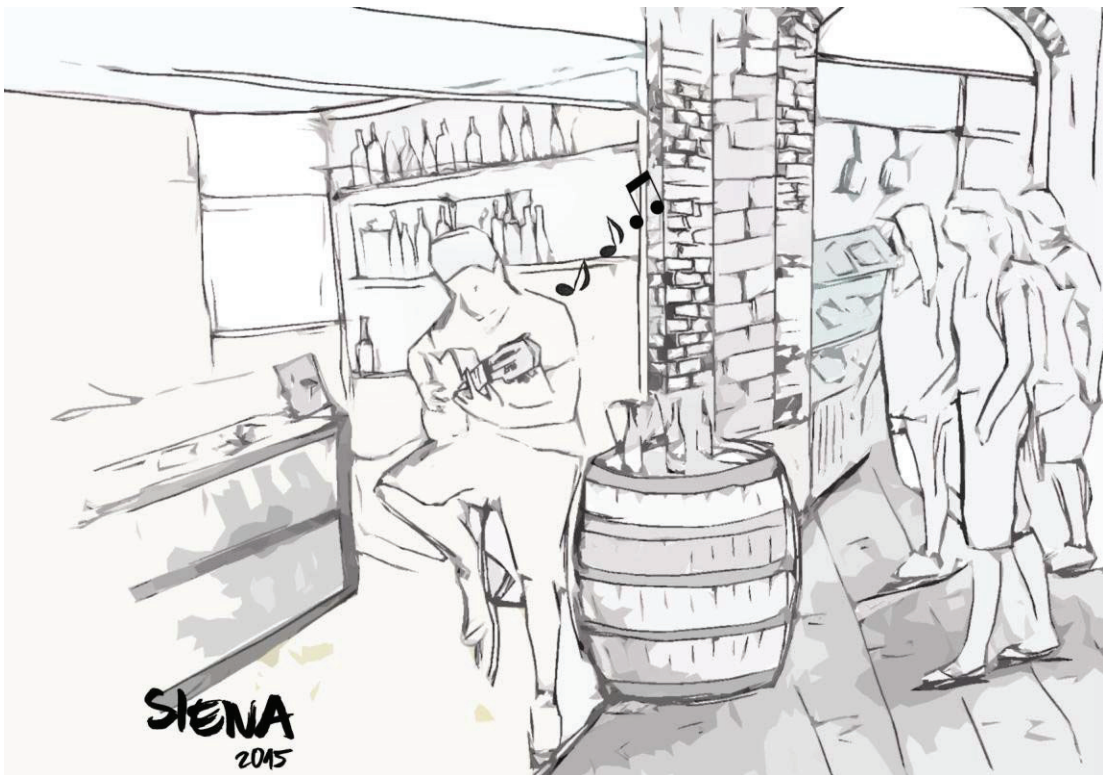

Figure 1: A Busking Performance at the Interface of One of the Siena Street
(Source: Drawn by Emre Kolçak, May 2019)

The street was alive, as being a user of the street I felt a part of it although I was a stranger...

ABSTRACT

RELATIONSHIP OF STREET ART AND PUBLIC SPACE: ASSESSING THE SHORT TERM IMPACTS IN THE CASE OF URLA

Street art is dynamic concept which has continuous changes. Multidimensional structure of street art allows it to be examined in different fields. Studies on street art mostly focus on what street art is and how it differs from other similar art terminologies. Street art can be defined as any informal artistic practices or artworks performed in public spaces.

The aim of the thesis is to reveal how street art affects public space as a matter of urban design. In this context, the thesis aims to investigate the factors transforming public spaces into public places and to examine the quality of the spaces before and after the street art performances through a case study.

With this aim, since the concept of street art is a continuously changing phenomenon, the definitions, development and examples of street art are firstly examined. Secondly, what public space is, what makes successful place, what public space means for street art and how street art transforms public space into public pace has been examined. Thirdly, the impacts of street art on different types of spaces are examined in the example of Urla, Izmir. Finally, the impacts of street art on different types of spaces are evaluated and how it should be approached from urban design perspective is described.

Keywords: Street art, urban design, public space, public place, busking, placemaking

ÖZET

SOKAK SANATI VE KAMUSAL MEKAN İLİŞKİSİ: URLA ÖRNEĞİNDE KISA DÖNEM ETKİLERİNİ DEĞERLENDİRMEK

Sokak sanatı sürekli değişmekte olan dinamik bir kavramdır. Sokak sanatının çok boyutlu yapısı, farklı alanlarda incelenmesine olanak sağladı. Sokak sanatı hakkındaki çalışmalar çoğunlukla sokak sanatının ne olduğu ve sokak sanatının benzer sanat terminolojilerinden nasıl farklılaştığına odaklanmaktadır. Sokak sanatı kamusal alandaki resmi olmayan herhangi sanat pratikleri veya sanat eserleri olarak tanımlanabilir.

Bu tezin amacı sokak sanatının bir kentsel tasarım meselesi olarak kamusal alanı nasıl etkilediğini ortaya koymaktır. Bu bağlamda tez, kamusal alanları kamusal yerlere dönüştüren faktörleri incelemeyi ve sokak sanatı performansları öncesi ve sonrası mekanların kalitesini bir örnek çalışma ile incelemeyi amaçlamaktadır.

Bu amaçlar için, sokak sanatı kavramı sürekli değişen bir olgu olması nedeni ile öncelikle sokak sanatının tanımları, gelişimi ve örnekleri incelendi. İkinci olarak, kamusal mekanın ne oluğu, başarılı bir kamusal mekanı neyin oluşturduğu, sokak sanatı için kamusal mekanın ne anlam ifade ettiği ve sokak sanatının bir kamusal mekanı nasıl kamusal bir yere dönüştürdüğü incelendi. Üçüncü olarak, sokak sanatının farklı tip mekanlar üzerine etkileri Urla, İzmir örneğinde incelenmektedir. Son olarak, sokak sanatının farklı tip mekanlar üzerine etkileri değerlendirilme ve sokak sanatının kentsel tasarım perspektifinden nasıl yaklaşılması gerektiği açıklanmaktadır.

Anahtar Kelimeler: Sokak sanatı, kentsel tasarım, kamusal mekan, kamusal yer, sokak müziği, yeryapma

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CHAPTER 1

INTRODUCTION

1.1. Problem Definition and Aim of the Study

The significance of art in built environment has recently increased in contemporary academic discussion and researches. The artworks practiced in built environment are examined in different disciplines with different concepts and terminologies. Continuous changes of the conception of street art cause challenges about examination of street art. On the other hand, multidimensional structure of street art allows it to be examined in different fields. Studies on street art mostly focus on what street art is and how it differs from other similar art terminologies. Some researchers argue that street art is just a matter of art. Difficulties of examination of street art were defined by Sommer as "*trying to capture the wind*". (Sommer, 1975, ix)

Art is a complex phenomenon. Art, belonging such an abstract and infinite meaning, is used with "urban", "public", "street" terminologies in academic researches after 2010. After the article of Ulrich Blanché in Street Art & Urban Creativity Scientific Journal in 2015 which is the one of the initial studies terminologically examining Street Art, the researches focusing the concept of Street Art is encountered more frequently. However, researches about the relationship of street art and public space are still rare.

Considering the impacts of street art on urban scale, it is important to examine street art in the field of urban design. In urban design framework, one of the initial efforts about street art and its relationship with urban space came from Conklin in her study "Street Art, Ideology and Public Space" in 2012. Emergence of new concepts such as tactical urbanism, creative place making, have directly or indirectly contributed to the increase of the researches about street art.

Questioning "What Street Art is" and its influences on urban space started to be a research topic by the establishment of Urban Creativity Organization in Lisbon in 2014. In urban design framework, most of the researches focus on spatial, time wise and legality dimensions of street art. Some studies make connection between street art and urban

design through space and place concerns. Especially there are very few studies on the impacts of street art in transformation of space into place.

The main purpose of this study is examining the relationship of street art and public space. With this aim the main question of the thesis is:

"What are the Impacts and Roles of Street Art on Creating Place in Public Space?"

Before starting the thesis, there is a need to clarify the main concept of the thesis -Street Art- and the difference and similarities of it with the concepts of Public Art and Urban Art.

Street Art is not always called Street Art (Blanché, 2015). At different times and places the same practices are labeled as Street Art while others labeled as Urban Art and Public Art. In many studies conducted after 2000s, street art has still been associated with different concepts and terminologies such as Evolution of Graffiti (Lewisohn, 2008), Part of Urban Art, An Art Movement, Site Specific Art (Waclawek, 2008), Inner Voice of the City (Tanglay, 2005).

Street Art can be defined as any informal artistic practices or artworks performed in public spaces. Like Conklin mentioned that "*street art is not just a spatial phenomenon; it is a complex social phenomenon that produces intense emotions for different people at different times and contexts*" (Conklin, 2012, 5). It is shaped by many factors, like time, place, user, mode of street art, aim, actor, artists, context and content...etc. One of the early street art definition in USA was used in 1975 by Robbert Sommer in his book "Street Art". He mostly used the term of street art to refer murals and paintings. (Sommer, 1975) The dimension of legality which was initially addressed by Sommer to explain the forms of street art and the dimension of publicness of street art has been questioned to reveal the contemporary definition of street art in literature. As a result, street art has gained an informal dimension with its changing practice tools.

Public Art is any artistic expressions and pieces inside and outside of the public spaces or a space perceived as public space (third space). It has a wide range of scale changing from buildings to art pieces. The term of "publicness" was densely defined in public art. There's not clear information about when public art was announced first. Moran and Byrne mention that, 1930s was the period when public art projects came front. (Moran, Byrne, 2018) The art projects in 1930s and 1940s in United States such as 1935-1943 (FAP) Federal Art Project and 1933-1934 (PWAP) Public Works of Art Project were some outstanding examples aiming to financially support the artists after great depression. (Gelber, n.d.) While early attempts of public art projects seemed as struggle

to support the unemployed artists, public art evolved to artworks sited either temporarily or permanently in any media and public places. Currently, public art is perceived as any artistic public pieces with the large range of scales such as Eiffeil Tower to structural columns and sculptures and they can locate at inside of a public space such as shopping malls, publically founded Art Museums and Galeries or outside of public spaces. (Moran, Byrne, 2010).

Urban Art is any artistic practices performed in public spaces as formal and informal. It is generally used as synonym for street art and sometimes a title of the artistic performances practiced in urban area. According to Blanché urban art is "*an umbrella term for any art in the style of Street Art, Style Writing or mural art*" (Blanché, 2015, 38). He argued that unlike public art, urban art could be in a museum, or gallery. He tried to differ these terms according to the spatial context. To conclude, urban art is an umbrella term including legal and illegal practices and commonly differs from public art with the scale of the art pieces as well.
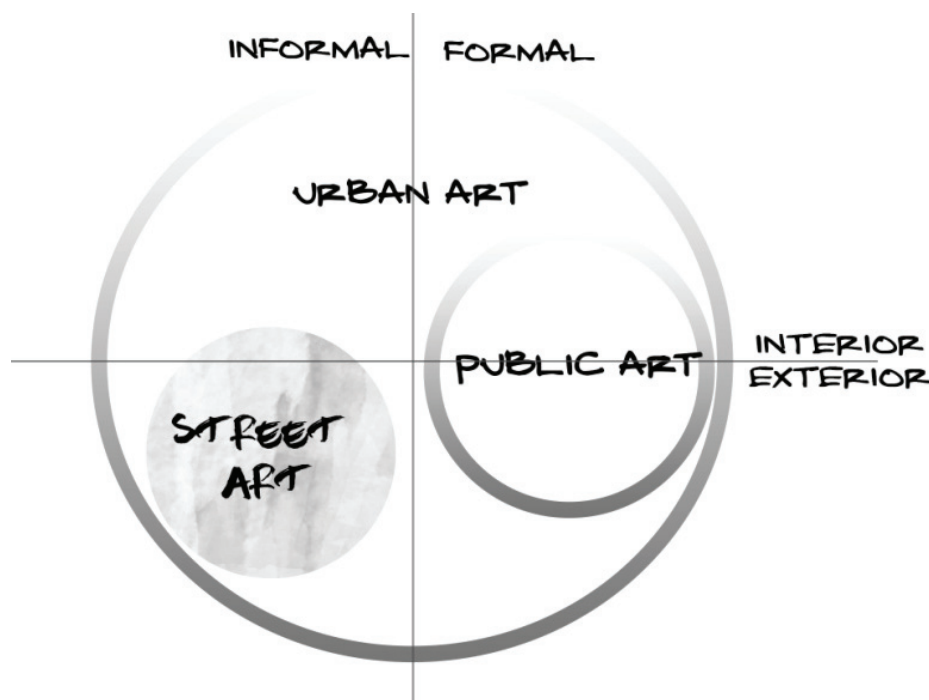
Figure 2. Diagram of Street Art, Public Art and Urban Art
(Source: Prepared by Emre KOLÇAK, 2019)

1.2. Method of the Study

Since street art has a continuous changing structure, in this study firstly the meaning of street art in terms of urban design is investigated. In order to examine the main question "What are the Impacts and Roles of Street Art on Creating Place in Public Space", sub-questions are designed to help to answer the main question as listed below;

-What is street art?

-How did street art develop?

-What is public space and public place?

-What makes successful place?

-What are the impacts of street art on public space?

To explain what street art is, the terminology of street art and other similar terminologies such as, graffiti, public art, urban art, are terminologically examined in introduction part and the types of street art are described with different examples for each types of street art.

To explain how street art developed, the improvements and transformation of street art has been examined. The development process of street art is categorized into 2 parts. In the first part street art is examined until the 1960s-1970s, when the impacts of digitalization were seen on art and media, and the concept of street came front in the literature. In the second part street art is examined from 1970s to today, when the influences of internet and globalization have been experienced.

To explain what is public space and public place is and what makes successful place, the definitions from different disciplines are examined and it is tried to come up a synthesis table about general factors making successful place.

To explain the impacts of street art on public space, the impacts of street art is examined according to different types of spaces. Moreover, these impacts are tried to be described by different examples considering the temporal dimension of street art.

The case study approach is applied for examining the short-term impacts of street art on transformation of public space into public place and at the same time, the types of spaces have been tested according to the literature descriptions. Three case areas varying according to the types of public spaces are selected. The quantitative and qualitative methods are applied for evaluation of case studies. The case studies are elaborated with site survey, observation and questionnaire techniques.

Observations are detailed with different techniques such as mapping, sketching, charts and tables.

Table 1. The Method of the Thesis

Main question: What are the Impacts and Roles of Street Art on Creating Place in Public Space?

Sub Questions		Sources
What is street art ? →	-Typles and Examples of Street Art -Timeline of Street	Literature of Art, Urban Design, City Planning, History of Art History of Civilizations
What is public space and public place? (What makes successful place?) →	The Synthesis Table of the Factors Affecting the Success Of Public Space	Literature of Urban Design, City Planning
What are the impacts of street art on public space ? →	The Table of the Factors Affecting the Success of Public Space with Street Art	Literature of Art, Urban Design, City Planning
How to measure the impacts of street art on public space ? →	Case Study	Observations Questionnaires

1.3. Structure of the Thesis

This study consists of 6 main chapters, including introduction.

Chapter 1 explains the general definitions of street art and similar terminologies, the method of the thesis and the structure of the thesis.

Chapter 2 focuses on the historical background of the street art starting with wall paintings and old graffiti practices up to contemporary practices.

Chapter 3 focuses on different types of street art with various examples that emerged in the historical process and continues to exist today.

Chapter 4 provides a conceptual framework for examining the impacts of street art on public space through describing the factors of transformation of public space into public place. These factors are composed of 6 main categories as access and linkage, uses and activity, sociability, sense of safety, comfort and image. In order to examine these factors, the concepts of public space and public place and what they mean for street art is examined with the examples.

Chapter 5 discusses the impacts of street art on transformation of public space into public place by considering short-term impacts of street art in Urla case study areas.

Chapter 6 gives the conclusions of the thesis research including comparative analysis of the findings and offers suggestions about how to approach to street art in urban design framework.

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Table 2. General Structure Of The Thesis
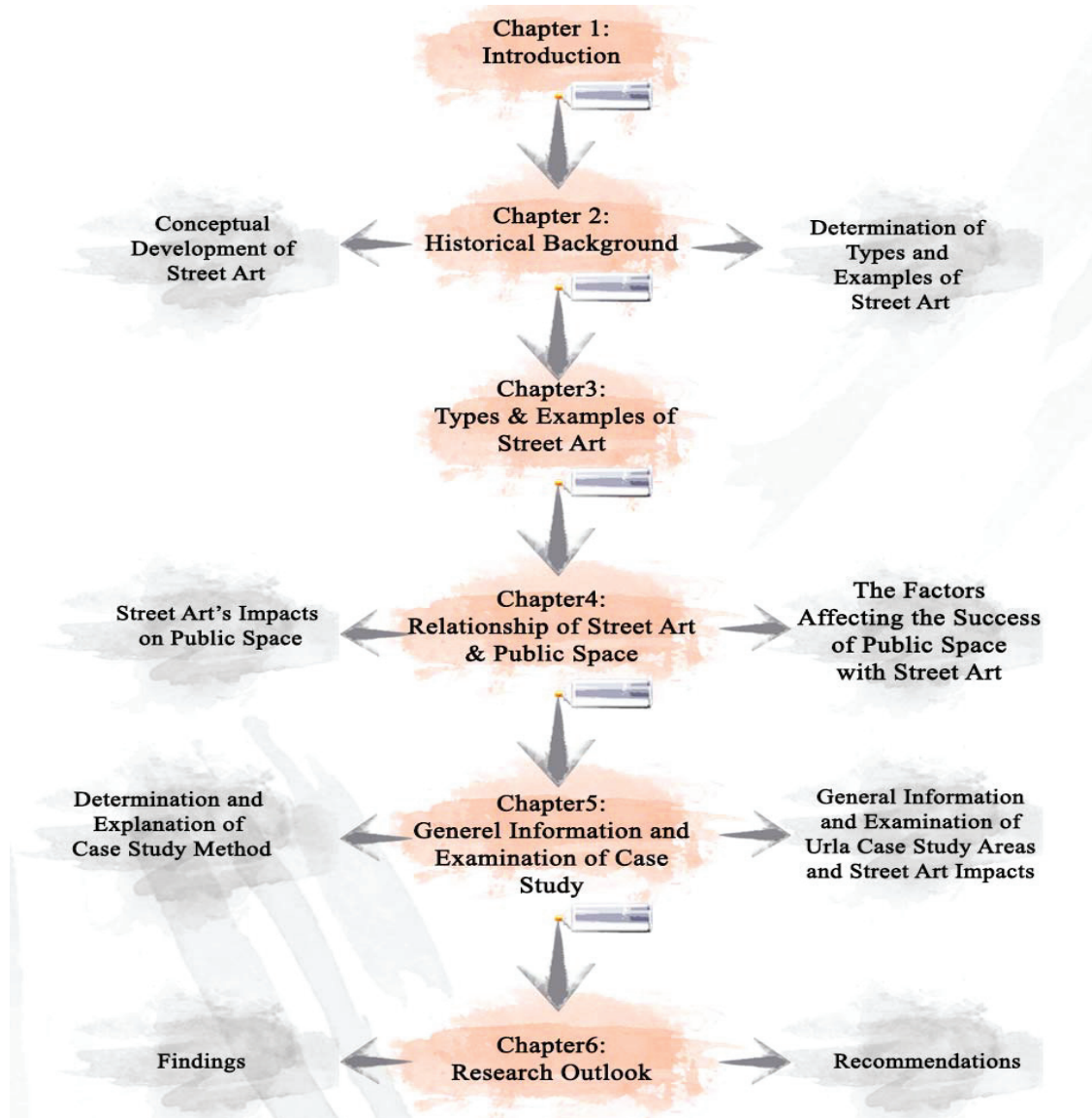
CHAPTER 2

HISTORICAL BACKGROUND

2.1. Street art until 1960s

2.1.1. Graffiti

It was claimed that the ancestor of Modern Street Art is Graffiti. (Jacob, 2008) However, it was noticed that graffiti did not fully qualify street art and it comprised of plenty of art types. "All art on the street that's not graffiti" (Lewisohn, 2008, 23). Graffiti comes from the term "sgraffito", which was first mentioned by Versari in 1564 as a technique for painting or pattern scratching on façades (Blanché, 2015). Over time, graffiti gained the dimension of publicity and became a technique of street art. Currently, graffiti's common meaning is that *"writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public place."* (oxforddictionaries, n.d.)

It was argued that Graffitis' first examples called as "Pompeian graffiti" came from Pompeii (Garraffoni, Funari, 2007). Horeover, it can be claimed that the first examples of graffiti come before the Pompeian era. Keegan stated that "*Graffiti in antiquity can be found on every available public surface: not only the walls of civic buildings (arenas, baths, brothels, latrines, shops, temples, theatres, tombs) and associated infrastructure (altars, arches, gates, towers, water fountains), but columns, doorposts, floors, lintels and stepping stones"*(Keegan, 2014, 4-5). On the other hand, Gleaton stated that "Graffiti in broad terms has been found throughout history: from pictures carved into the walls of the Lascaux Cave in France to ancient Greek, Roman cities" (Gleaton, 2012, 6). Considering these arguments, the early graffiti practices can be examined starting before the early settlements. Transformation of graffiti by scope and instruments followed the transformations of the civilizations. In Turkey the earliest graffiti practices can be seen in Göbeklitepe and Çatalhöyük dates back to Neolithic age and followed in cities of Seljuq, Ottoman and Republican periods.

Human centered, critical and liberal thought system took place in the art with the renaissance and reform movement. "*God-centered art gives way to a human-centered art."* (Harries as cited in Carman, nd, p.32). These developments provided a basis for modern graffiti and other artistic practices considered today as street art. Two dimensional murals converted to three dimensional murals. The important efforts of Propaganda, which became important characteristics of further practices of street art, were set out n the periods of Pope Urban VIII's Collegium de Propaganda in 1627 and Protestant Hostility (Staal, 2018).

Figure 3. Wall Painting of Çatal Höyük
(Source: The Arcieve of Konya Provincial Culture and Tourism Directorate, 2016.)

Figure 4. Decorated Cave of Pont D'arc, Known As Grotte Chauvet-Pont D'arc
(Source: https://whc.unesco.org/)
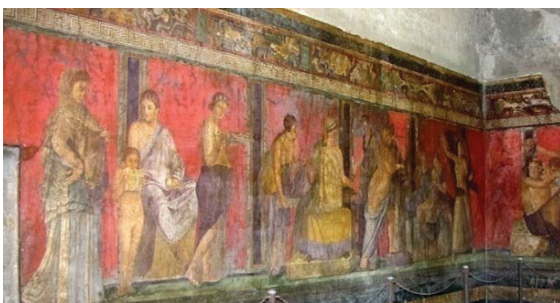
Figure 6. Example of Second Style Painting, View of The Dionysiac Frieze, Pompeii
Villa of The Mysteries, Before 79 C.E., Fresco, 15 X 22 Feet,
(Source: https://www.khanacademy.org/)

Figure 5. 43 Numbered Obelisk at the D Structure, Göbekli Tepe.
The Figures Show the Foundation of the Settlement İn Neolithic Ages
(Source: http://www.sanliurfamuzesi.gov.tr/)

Figure 8. Figures and Roman Letters from Coloseu pieces.
(Source: Author, 2015)
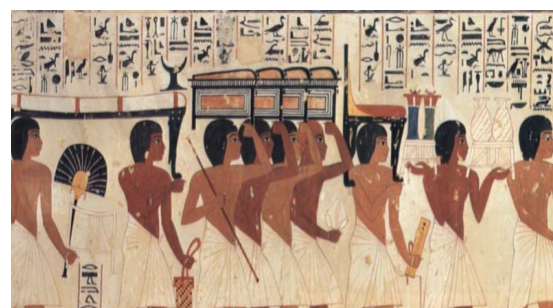
Figure 7. Part of the Funeral procession, Tomb of Ramose North Palace of Akhenaton, Tell el Amarna.
(Source: Wilkinson, 1983)

Graffiti practices during world wars in the early 20th century formed a basis for today's street art. The reaction basing by silenced and frightened society, started to grow. "The Propaganda" which started from World War I, has a performing place at the streets. The concept of propaganda which had contrasting and revolting aspects in renaissance periods involved in graffiti and other artistic practices at the streets.

One of the important figures who documenting graffities at Paris streets was Gyula Halasz known as "Brassai". He and other surrealist artists revealed the examples of war period graffiti by their works. They noticed that society created figures and shapes on the walls as their emotional expression of the war. These figures sometimes were drawn by children and sometimes by psychiatric patients. The idea of art practiced at the streets was Brassai's revolting term comparing with traditional art of the 1930s (Lewisohn, 2008).

Figure 9. Brassa"i, from the Series
VII La Mort,
1935-50 and VIII La Magie, 1934
(Source: Lewisohn, 2008)

Figure 10. Brassa"i, Child Writing
Graffiti, 1931
(Source: Lewisohn, 2008)

One of the famous examples of the Graffiti during World War II, which had critical and propaganda basis, emerged as "Kilroy Was Here" or "Foo Was Here". It represented U.S. servicemen controlling the ships. This war character started to be used to represent United States army in any war field after WWII. (Kilroy was here, nd.) This symbolic character which was faced at any war field also became an indicator of the U.S. imperialist militarily and even the character was encountered after Korean War in Korea as well. It was continued to be used by citizens to reflect their emotions against U.S. army as practiced on Berlin Wall.

Figure 11. Engraving of Kilroy on the National World War II Memorial
in Washington, D.C.
(Source: https://www.atlasobscura.com/places/kilroy-was-here)

Figure 12. 1939-1945 Soldiers leaning out of a train covered with graffiti
in World War II.
(Source: Alexander Turnbull Library, Wellington, New Zealand)

After World War I, United States attempted to support unemployed artists in
1933-1934 with (PWAP) Public Works of Art Project and in 1935-1943 with (FAP)

Federal Art Project. This was also an effort to organize illegal murals and collect them into public space in legal ways.

Figure 13. Michigan artist Alfred Castagne sketching WPA construction workers, 1939.
(Source: Encyclopædia Britannica)

Graffiti was practiced as a reflection of social culture, after radical social events such as World War II, Anti-Racism Movement, Great Depression... etc. In late 60s and 70s increasingly it was used for as a communication method for social groups and society. (Counselor Films & Swerdloff, 1976)

Figure 14. 'Keep Britain White' Graffiti
(Neil Kenlock, 1972)

Figure 15. Examples of Graffiti Late 60s and 70s at USA
(Counselor Films & Swerdloff, 1976)

After 1950s, the modern liberalism was seen in the art as Pop Art culture. The communication tools became an entertainment platform. The basis of mass media and pop art culture was realized with such improvements as televisions, radio and other communication tools. (C. Ötgün, 1995) It is not surprising that dominant figure of the Graffiti was America. Positioning at the winning side of the WWII, having the strong

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arguments as democracy, liberal economy...etc, investments for arts such as PWAP and FAP projects, invention of the Aerosol Spray and Pop Art culture pioneered by Andy Warhol (American Dream) provided the basis of Modern Graffiti at 60s and 70s which would form the basis of street art in later periods. When graffiti started to be widely used during 60s, beside major graffiti artists such as CORNBREAD (Darryl McCray) , KOOL KOOR (Charles Hargrove), COOL EARL, some of street gangs practiced graffiti in Philadelphia. (R. Gastman, C. Neelon, 2010) The prominent examples of graffiti were made by tagging technique during 60s and 70s.

Figure 16. Tity Says Down With Septa, Cornbread, Kool Klepto Kidd, And Others,
c. 1972
(Source: Photo by Dr. Julie Reich and Gunther Cartwright in Gastman & Neelon, 2010)

Figure 17. Philadelphia Subway Station, Tags by Chewy, Tity Peace, and Others
(Source: 1972 Photo Courtesy of Temple University Libraries in Gastman & Neelon, 2010)

Construction of the Berlin Wall in the atmosphere of Cold War in 1961, popular character of World War II, "Killroy" drawn on the wall was again on the history screen. While graffiti getting clearer position in Street Art especially after late 60s, other artistic practices started as different forms of Public art.

Figure 18. "Kilroy Was Here" Graffiti on a Piece of The Berlin Wall Located in the Newseum in
Washington, D.C., USA
(Source: https://en.wikipedia.org/wiki/Kilroy_was_here)

2.1.2. Street Performances

In Ancient Rome and Etruscan civilization, society had enjoyed shows including dancing, athletic events, and singing (Theatre in Ancient Rome, n.d.). Dancing and pantomimes had strong influences on imperial households and society as Augustus Cesar (first emperor of Roman Empire) supported to public performances and especially dancing and pantomimes (E.Hall, R. Wyles, 2008). Manuwald claimed that *"Roman stages developed from street corner theatres i.e. that they started from temporary performance spaces that made use of crossroads in cities create theatre and that characteristics developed for this specific venue were transferred to permanent settings. This is a possible scenario for any development from itinerant performances on temporary stages to permanent theatres, but at least in Rome temporary stages had rather been located in front of temples or in the Forum"* (G. Manuwald, 2011, 65).

Figure 19. Trio Of Musicians Playing
An Aulos, Cymbala, And Tympanum
(Mosaic From Pompeii)
(Source:https://en.wikipedia.org/wiki/Music_of_ancient
_Rome)

Figure 20. A Boy with a Performing Monkey, from an
Original Painting in Pompeii
(First Century CE) İn The House Of The Dioscuri
(Source: *Laughter In Ancient Rome*, Beard, 2010)

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The street performances such as controlling animals, jugglers, clowns, musicians, actors, pantomimers, stilt walkers...etc. attracted the attention of the society. Some of the performances from ancient times reached today's street art concept. The impacts of performances were observed especially during the Roman Empire and the Ancient Greek periods. (Beard, 2010) These performances were interacting with artistic aspects of the period. Therefore, they were influenced by art concern of the period which was in continuous change. Practices such as animal controlling plays and other violence-based performances that are not considered as art today, were considered as art and a matter of entertainment in the period when they were made.

Figure 21. Lute Playing Troubadour
(Source: http://www.medieval-life-and-times.info/medieval-music/troubadours.htm)

Figure 22. The Jongleurs
(Source: http://www.medieval-life-and-times.info/medieval-music/jongleurs.htm)

In medieval times the troubadours, trouveres and jongleurs...etc. were the basic performers who contacting with public, beside the authority. According to Cohen & Greenwood, the troubadours mostly active during the periods of 1100-1300, provided both entertainment and news from their travels where they were received as honored guests. They were conventionally knights who composed and performed gently love poetry and music. (Cohen & Greenwood, 1981 as cited in Bennett E. & McKay G., 2019). Christianity authorities gradually increased the pressure on the entertainment performances and then forbade them in medieval periods. According to Goff, jongleurs in 13th century are in three types which are jongleurs; which mean acrobats wore frightening disguises, jesters; who joke and insult and they are parasites of the courts and noble entourages, and musicians; who aim to charm their listeners. Jongleurs and jesters was forbidden in high medieval periods. (Goff, J. L. 1977/1980)

Migration from rural to urban areas and increase in urban growth influenced social structure of thirteenth century medieval towns/cities as well as provided economic prosperity which created a new middle class, mostly from banking and merchant families. This new middle-class society created chansonniers and troubadours who inspired from that dramatic change. (J. Haines, 2004)

Figure 24. Die Bremer Stadtmusikanten. (German)-
The Bremen Town Musicians (Eng)
(Source: Jacob Grimm, Wilhelm Grimm,
Kestutis Kasparavicius, James Krüss, in
amazon.com, 1990)

Figure 23. Painting of a Street Musician, O Pobre Rabequista -
The Poor Rabeca Player
(Source: Painted by José Rodrigues, 1855, In Wikipedia Arcieve)

It is argued that jongleurs and troubadours called as Trouveres in northern France, Minnesingers and Spielleute in Germany, Skomorokh in Russia were the medieval buskers. The Romani gypsies who diffused to European culture in 14th-15th centuries, (R. E. Cisneros-Kostic 2009) also started to perform the first traces of busking in 18th century. In Britain and France, all these performances created the basis of street performances and busking in 19th century.

The term "busking" was firstly noted around the middle 1860s in England. (Street Performance, 2003) Impacts of enlightenment philosophy, industrial revolution and French Revolution in 18th century, created a middle-class society and liberal thought as well as great changes in the cities. These changes affected the place of the buskers in society. While the buskers previously served to provide entertainment to the authority and

present to the public the authority messages, with these periodical changes, they started to express social messages out of the authority control after 18th century.

In 18th and 19th centuries, the streets were a gate of income besides being a platform for free expressions of society. Busking performances were one of the ways for income in that period and uncontrollably increased at the streets in 18th century. Because of the popularity of the street performances, especially busking, they were used in the stories of the era such as "*Die Bremer Stadtmusikanten*"published in 1819 (Town Musicians of Bremen, 2003).

Because of the undesirable effects and increase of busking performances at the streets, they were started to be perceived as an audial violence in late 18th century to middle 19th century. Therefore, the arguments about anti-street music campaign were increasingly seen. Some arguments of Victorian London on street music led to the implementation of restrictions against street musician in 1864 called as Act for the Better Regulation of Street Music within the Metropolitan Area. (Bennett & McKay, 2019)

Figure 25. The Classical Violinist Covers His Ears, Protesting Against the Noise of a London Street
(Source: "*Enraged Musician"* Hogarth, 1741 in Bennett & McKay, 2019)

During and shortly after World War I, the street music started to be controlled by military and church (protestant and catholic communities). This control period created the initial efforts for constitution process of brass brands in U.K. (Bennett E. & McKay G., 2019), US, Balkans and Europe. By the end of World War II, some initial performances of 18th -19th century again started to be seen in the cities.

Figure 26. German Street Performers Play for Pedestrians in 1948
(Source: Deutsche Fotothek, 1948 in Wikipedia Archieve)

Folk music, folk dance and folk culture were important concepts of the street performances and busking starting from 18th -19th century. One of the important examples of the folk culture was Flamenco. As being Gitanos and Andalusian Gypsies culture, the flamenco was firstly performed in public and then in private and formal shows in 19th century. (Faucher, F., n.d.) On the other hand, the Gypsy culture spread to the streets and different cultures with different names such as "Gypsy" in English, "Çingene" in Turkish, "Tsigane" in French, "Gitanos" in Spanish up to today with its enthusiastic performances (Cisneros-Kostic R. E., 2009).

Figure 28. A Flamenco Guitarist at the Street
(Source: Flamenco Dance School Maria Osende)

Figure 27. Gypsy Street Musicians
(Source: World Street Music, 2017)

2.1.3. Guerilla Gardening

The history of informal gardening started with "the Diggers" - a 17th Century group who were agrarian communists and fought for the right to cultivate land. It was a working-class movement in 1649 and they believed that the land belonged collectively to all. They planted the field against landlords in England. (Digger English Agrarian Movement, 2016)
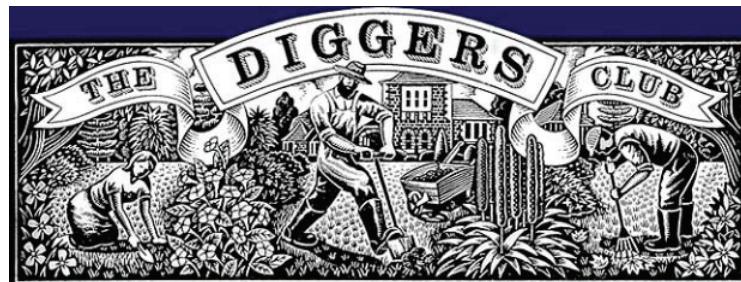
Figure 29. The Diggers Club,
(Source: https://www.diggers.com.au/)

Figure 30. A Gravure of Diggers
(Source: Winstanley, Gerrard, 1649 in Spartacus Edicational)

Liz Christy and her Green Guerilla group used the term of guerilla gardening in 1973 in the Bowery Houston area of New York. It was the first record about using the term of guerilla gardening. (Binder, 2014) They transformed an abandoned private lot into a garden without taking any permission and the legal permission followed for using the garden for further practices. The Green Guerillas and their garden still exist. They are still a non-profit organization, who supports nearly 200 community gardens in New York. (Our History, n.d.)

Figure 31. The view of Liz Christy Community Farm and Garden, New York
(Source: http://www.lizchristygarden.us)

Figure 33. Bowery Houston Community Farm and Garden in 1974, New York
(Source: https://www.nycgovparks.org/about/history/community-gardens/movement)

Figure 32. Bowery Houston Community Farm and Garden in 1974, New York
(Source: http://www.lizchristygarden.us/, Copyright 2007, by Donald Loggins)

Figure 34. Site Plan of Liz Christy Bowery Houston Community Farm and Garden,
(Source: Lee, n.d.)

2.1.4. Street Installations

While street performances increased in cold war and Vietnam War time, the initial examples of street installations appeared as supplementary art pieces of these performances such as the performance of Stephen Varble's Chemical Bank Protest with installations. Street installation practices were observed at the streets in 1960s, when the approaches of pop art and arte povera entered the art world. Arte Poveara was originated Italian cities of Turin, Milan, Genoa and Rome. The meaning of Arte Povera was Poor Art. It was firstly mentioned by Germano Celant, in 1967. It developed opposed to American Pop Art. In the essence of the approach, the new materials and techniques were tried rather than traditional ones. (Arte Povera, n.d.) It was practiced with interior and exterior installed artworks. In figure 35, the artwork of Pistolletto installed to interior space and in figure 36, the art work of Merz installed to exterior space.

Figure 35. Orchestra di stracci,1968.
Rags, vapour pot under a plastic transparent sheet
(Pistolletto Michalengelo, 1968 in Celant, German, 1969)

Figure 36. Igloo, named " Do We Go Around Houses, or Do Houses Go Around Us? "
"Igloo, Noi giriamo intorno alle case o le case girano intorno a noi?"
(Source: Merz, Mario 1977 and remade 1985 in Tate.org)

At the same period another art approach was commonly encountered, which is "Installation Art". The basis of the installation art was introduced as1930s with the artwork of Kurt Schwitters' Merzbau in 1933 located at the interior space. However, from the 1960s the creation of installations became an important approach in modern art. (Installation Art, n.d.)

2.2. Street Art 1970s To 2000s

"Society has been completely urbanized… The street is a place to play and learn. The street is disorder…This disorder is alive. It informs. It surprises… The urban space of the street is a place for talk, given over as much to the exchange of words and signs as it is to the exchange of things. A place where speech becomes writing. A place where speech can become 'savage' and, by escaping rules and institutions, inscribe itself on walls.''
(Lefebvre, 1970, 1, 18, 19)

In 1960s and 1970s, because of the pace of the urban growth in developing and changing American cities, the concerns about damages in the concept of the street and street life started to be discussed in the academic environments in USA. One of the important figures during 1950s and 1960s, Jane Jacobs mentioned the concerns about the security of city streets in her book of "The Death and Life of Great American Cities" by considering the multi-conceptually dialectic network of the street. (Jacob, 1961). While the phenomenon of street was getting a place in the literature as a spatial and social problem, graffiti took place in the literature as an expression method of society at the streets. Following transformations of the graffiti and street performances during 1970s in which the concept of streets prioritized, Graffiti was firstly discussed as Street Art in 1975 by Robbert Sommer at the book of "Street Art".

Influences of the Cold War (1962-1979) and Vietnam War (1955-1975), polarization in economy, inequality in incomes, partisan and democracy arguments with the new art perspectives such as Pop Art, Arte Povera society started to criticize the world events, rules, economy, wars, representation of art... etc. with guerilla performances. Starting from 1950s, the concept of Performance Art become popular in 1960s and 1970s on streets and 1980 (Performance Art, 2002).

Figure 37. Vietnam War protesters.
(Source: Wikipedia Commons, 1967)

Figure 38. Stephen Varble Performance of Chemical Bank Protest
(Source: The Peter Hujar Archive © 1987, 1976, in Moss 2018)

In terms of street art framework, 1960s and 1970s performances created remarkable influence on mass media. It was known that one of the important figures about street performance in 1970s was Stephen Varble. Because of the forged check, he wanted to protest Chemical Bank, with the expression of "Even though you may be forged — chemical still banks best!" (Moss, 2018) Another informal performance offered in 1960s was Guerilla Theatre. The political polarization ambiance, traces of World War II consisted pressure on theatres and activities, especially this pressure increased against the "red menace" in USA. The excessive sanction of the House Un-American Activities Committee led a new solution of theatre represented in the streets and public spaces. (Mullison, 2016)

Figure 39. Bread and puppet theater: Greenwich Village (New York, N.Y.)
Anti-war protest (1965)
(Source: Robert, J., papers, 1965, in Flickr)

The diversification of the artistic practices in streets increased during 1960s-1970s. Some of the examples were performance art, guerilla theatre, busking, and graffiti. By using the new application tools of graffiti, the New York subway graffiti movement became the prototype for a worldwide phenomenon in 1970s (Bates, 2014) and Graffiti gained spatial flexibility.

Figure 40. Subway Car. 05/1973
(Source: The U.S. National Archives, Photographed by Calonius, Erik, 1973 in Flickr)

Figure 41. Style Wars Cover
(Source: https://en.wikipedia.org/wiki/Style_Wars)

Figure 42. Wild Style(1982) Cover
(Source: https://www.imdb.com/title
/tt0084904/mediaviewer/rm1411816448)

"The consolidation of hip-hop as a cultural movement, with graffiti as one of its four principle elements, was mass-marketed through a variety of means. Most influentially, it was popularized through several books and films." (A. Waclawek, 2008, p. 187). Some of the important movies about hip hop culture and graffiti were the semi-documentary film "Wild Style" and "Style Wars". "Wild Style" released in 1982 designed with several hip-hop personalities. "Style Wars" by Henry Chalfant and Tony Silver released in 1983 (A. Waclawek, 2008). These films were the first attempts of street art in digital platform between 1980s and 1990s. In the period of 1990s, the restriction of the internet was removed, and it was presented to the commercial world. (History of Internet, nd.) The concept of Globalization gained pace with use of internet. Laterly the digital platform would transform into social digital platform in the world. Some of social media platforms can chronologically be listed as, Six Degrees.com in 1997, LiveJournal, BlackPlanet in 1999, LunarStorm (SNSs relaunch) MiGente, in 2001, Fotolog, Friendster in 2002, Couchsurfing, LinkedIn, Myspace, in 2003, Dogster, Flickr, Piczo, Facebook (Harvard-only), Hyves in 2004, Yahoo!360, Youtube, Xanga (Social Network Sites-SNSs), Cyworld (China), Facebook (high school networks), AsianAvenue, in 2005, Facebook (corporate networks), Windows Live Spaces, Twitter, MyChurch, Facebook (everyone) in 2006. The first trials of mobile social media were seen between 2006 and 2010. (Boyd & Ellison, 2007)

With the increase of internet use in 21th century, the performances and graffities which were made in the streets, not only monitored by users of the streets, but also reached to the world. Until 21th century, street art was described as new graffiti or post graffiti such as spray paint murals, stencils, wheat paste, slaps-sticker, burner. However, street art gained a new identity in literature with street performances in 21th century. It included new art practices such as flash mob, projection, street installation, yarn bombing especially during 2010s. The breaking year 2010 make easy to capture and share the practices of Street Art with the mobile applications. Some of mobile social media platforms after 2010 are Pinterest, Instagram, Path, Quora in 2010, Snapchat, Google+, Keek, Twitch, in 2011, Snapchat (temporary sharing idea), Tinder in 2012, Instagram (with video share), TikTok in 2017. (Timeline of Social Media, n.d.)

The platforms such as Facebook, Youtube, Twitter and especially Instagram seems more famous in the framework of street art practices. These digital and virtual platforms sometimes become a source of inspiration, a network of collective works, an

observation and analysis platform and even an end practice place of artworks. Moreover, this virtual platform can attract the people to street art and practice area.
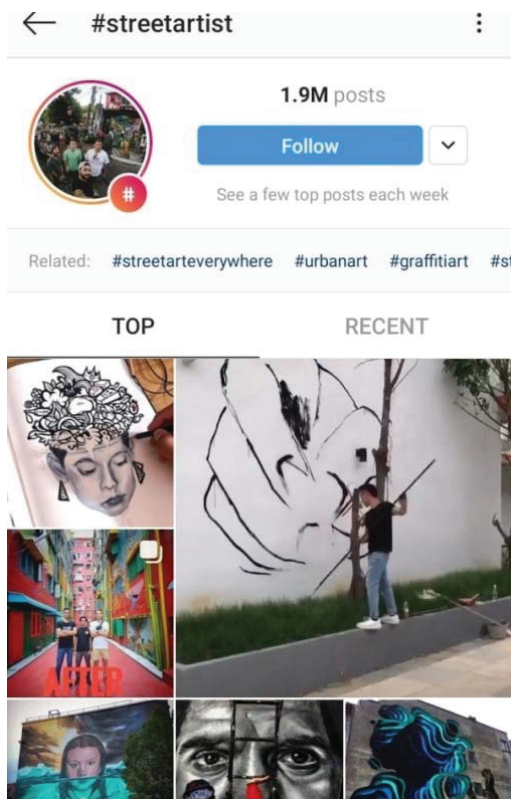
Figure 43. Screenshot of #streetartist Hatchtag
(Source: Instagram Jan. 26, 2020)
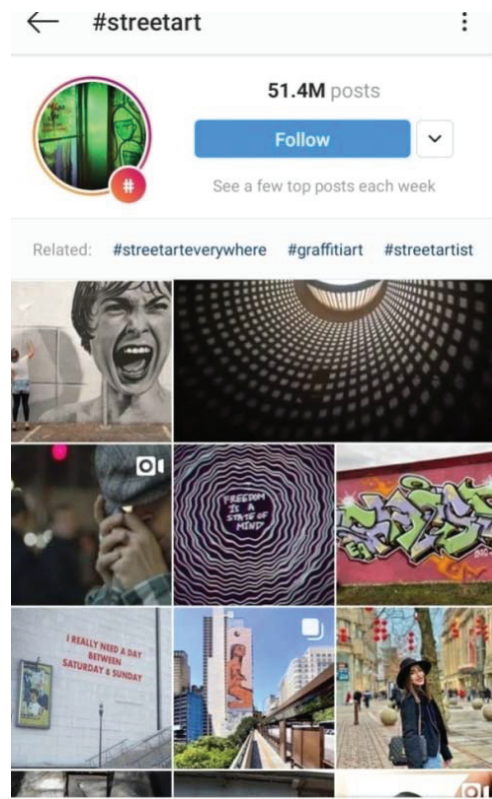
Figure 44. Screenshot of#street art Hatchtag
(Source: Instagram Jan. 26, 2020)

In the research of MacDowall and Souza, Instagram and Street Art are elaborated. Instagram handles an account named @Instagrafite which documents the street art practices around the globe in 2014. Many Street Art artist use Instagram to share and contact with the audience after @instagrafite. Moreover, Instagram provides the users filtering and adjustment features on the photographs. (MacDowall & Souza, 2017) According to MacDowall and Souza Instagram provides four analysis strategies;

- *A quantitative analysis of data, such as the numbers of followers and likes of graffiti writers and street artists;*
- *An analysis of explicit references to Instagram in graffiti and street art, including artists whose work directly addresses Instagram as a platform;*
- *An analysis of uptake and popularity of social media hashtags; and*

- *Media ethnography of the specific ways in which artists use or understand the Instagram platform, matching interviews with patterns of use.* (MacDowall & Souza, 2017, p.10)

Figure 45. The Mural Animation of Blu
(Source: Blu, 2008, 3:19)

Figure 46. Another Frame of the Mural Animation of Blu
(Source: Blu, 2008, 3:22)

One of the interesting artworks by Blu named "MUTO" completely gives different aspect to virtual place of street art. The artwork was made in both the real and virtual space. By regarding the arguments above the virtual place of Street Art can be drawn as;

- an analysis platform of Street Art likers,
- an analysis platform of artwork of Street Art,
- a platform to contact with the audience of Street Art,
- a platform for inspirations, a platform
- a platform to create a network of collective works
- a platform which creates an art with Street Art

Nowadays, common approaches using street art, creative placemaking and tactical urbanism bring ambiguity to the meaning of street art. Moreover, they are creating a semantic gap by qualifying the transition from informal practices to formal practices. Markusen and Gadwa describes that creative placemaking as "*strategically shapes the physical and social character of a neighborhood, town, city, or region around arts and cultural activities*" by partners from public, private, non-profit, and community sectors. (Markusen & Gadwa, 2010, 3) As seen in the description of Markusen and Gadwa, the placemaking approach provides a transition of art from informal dimension to formal dimensions of the art. In this aspect, as a placemaking approach, street art was firstly discovered by Whyte in 1980 (Doumpa, 2014) In the research of Rembeza it is argued

that, placemaking approach can be a powerful tool for regeneration, revitalization and sustainable transformation of areas in crisis. According to Rembeza, such American cities: New York (High Line project), Philadelphia (The Mural Arts Program of Philadelphia), Boston (Public Art on the Greenway) and European cities: Copenhagen (Superkilen project), Folkstone (Other People's Photographs), Bilbao and others are the good and long lasting examples of revitalization projects. (Rembeza, 2016)

Tactical urbanism intersects with street art in placemaking framework by including the artistic, temporal, and informal dimension of street art. Some of the tactics are including the types of street art such as guerilla gardening, murals, installation...etc. Basically, tactical urbanization aims long-term change with short-term applicable actions by community's own dynamics.

According to Lydon tactical urbanism is a synthesis of many characteristics summarized with five characteristics as;

- *"An offering of local ideas for local planning challenges;*
- *Short-term commitment and realistic expectations;*
- *Low-risks, with a possibly a high reward; and*
- *The development of social capital between citizens, and the building of organizational capacity between public/private institutions, non-profit/NGOs, and their constituents*." (Lydon, 2012, p1-2)

As a tool of tactical urbanism, street art can make long-term changes with short-term *"Artistic Actions".*
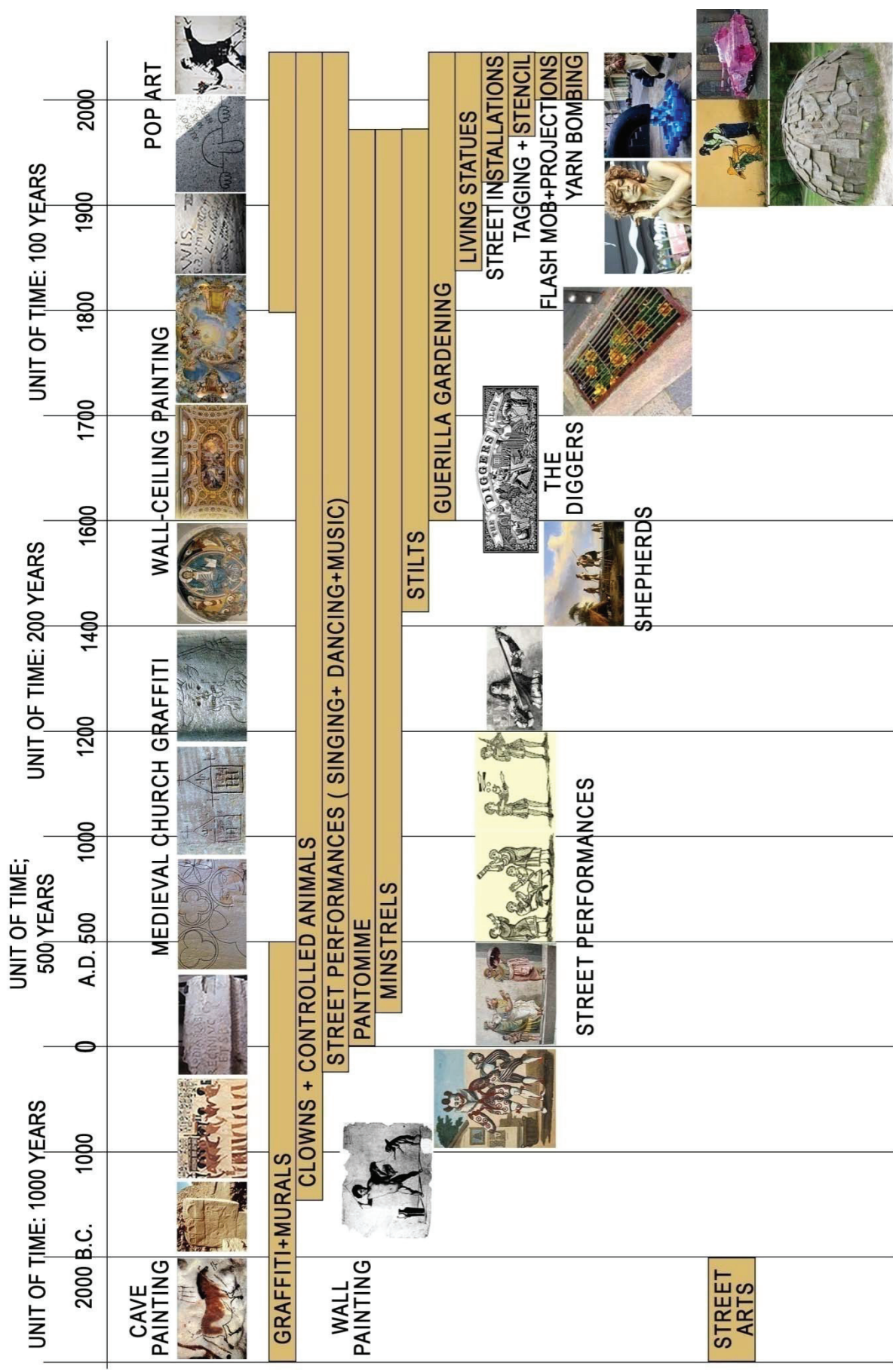
Figure 47. Time Line of Street Art (Source: Author)

CHAPTER 3

TYPES AND EXAMPLES OF STREET ART

It is hard to reach a clear list of street art types in the literature. Conklin notes that, some street art studies focus on classifying graffiti by creating graffiti taxonomies. The taxonomies were classified by different authors and were uniquely applied for their research aims. Therefore, street art terminologies are highly ranged (Conklin,2012). Conklin mentioned that Taylor et. al made classification by considering the content (e.g., identity, declaration, obscene, quirky, hate, romantic, memorial, and legal) in 2010. Günes and Yılmaz (2006) focused on *general types* (gang, tagger, conventional, existential, political, ideological, and piecing) to classify the Graffiti. Moreover, Conklin described the Street Art categories as installation (modifying existing object, introducing new object), paint (aerosol, stencil, roller, brush, and grease marker), appliqué (e.g., stickers, tape, wheat pastes, etc.). Moreover, she added one more type by keeping it apart from the other categories which is reverse graffiti. (Conklin,2012) Considering practice techniques, historical backgrounds and chronologically emergence of street art, the categories can be listed as; graffiti, street performance, guerrilla gardening, street installations and projection. These categories are detailed with the types of street art, as a result of literature review. The types of the Street Art can be listed as;

Table 3. Street Art Types
(Source: Author, 2019)

GRAFFITI

-Murals
-Stencils
-Sticker
-Poster
-Mosaic
-3D Chalk Art
-Wheat Paste
-Collage
-Reverse
-Moss
-Rain Works

STREET INSTALLATION

-Sculptures
-Yarn Bombing
-Land Art
-Everyday Objects

STREET PERFORMANCE

- busking
-pantomime
-dancers
-living statues
-theather
- jugglers, magicians, acrobats, clowns, etc.
-flash mobbing

GUERILLA GARDENING   3D PROJECTION MAPPING

3.1. Graffiti

Graffiti and its types are the most commonly applied techniques in street art. The aim is to transmit messages, paraphrases, individual slogans or sentences to surfaces such as walls and pavements. (Erdoğan, 2009). Graffiti has recently been used extensively in minorities, gang and underground cultures. Minority groups of young people who adopt graffiti as a language in order to make their voices heard and show their existence. (Karaaslan, 2008). In the 80s, graffiti, especially with political messages and social concerns, began to include visual concerns. The graffiti examples are frequently seen even though they do not resemble the past examples in terms of application technique, visual concerns and messages in cities where many different cultures live together.

The forms of expression played important role in creating the styles of graffiti practices. Each new genre of art was born by creating a different philosophy and technique against the previous genres. It has inherited 'collage' from 'the avant-garde' art movement, 'sticker and stencil' applications from 'pop-art' culture, 'wall writings' from the civil rights movement, and 'underground arts and street poetry' from the young and protest spirit of hip-hop culture. (Kızılkan, 2016) Graffiti, as can be seen in many types of art, cannot be expressed with absolute and strict rules. The artworks can be produced by using many techniques together, or by using a simple technique, too. Mainly, graffiti can be classified as;

- Murals
- Reverse Graffiti
- Stencil and Sticker
- Posters
- Mosaic
- 3D Chalk Art
- Wheat Paste
- Collage
- Moss
- Rain Works

3.1.1. Murals

Murals are painting that are practiced to a wall, ceiling or any large surface. The first form of the word "mural" is the Latin word "murus" which means "wall". In the early 20th century, the Mexican Mural Movement emerged with Mexican Revolution. During Mexican Revolution, the social and political messages within the community was shared with this movement (Kordic,2015). Murals can be an effective element to reach and announce a political target within community. Murals can attract and take attention of the society with its visual effects. They have similarities about protesting aspects with street art. (Kızılkan, 2016) Today, beside the other techniques of mural, water-based paint technique is preferred more by artists.

Figure 48. Praça Cantão, Favela Painting, Brasil ,2011
(Source: J. Koolhaas and D. Urhahn, Rio De Janeiro, in
https://en.wikipedia.org/wiki/Favela_Painting)

Figure 49. Artist Diego Rivera's artwork, History of Mexico from Conquest to Revolution,
1929-1935, National Palace in Mexico City,
(Source: https://whygowhere.com/mexico-what-surprised-me-the-most/)

Figure 50. Artist Tammam Azzam's Artwork, Crumbling and Bullet-torn Surface of a
Building in Damask, Awareness of the Gravity of Civil War.
(Source: https://www.widewalls.ch/urban-art-the-tale-of-inspiration/)

3.1.2. Reverse Graffiti

This is a type of graffiti which is also known as clean tagging, grime writing or green graffiti. This type is seen as the most temporary, and eco-friendly artwork of street art. "Reverse Graffiti" has a stand against pollution. The artwork, which is generally known in Turkey with the motto of "Beni Yıka" ("Wash Me") shown in figure 51 and 52, makes people aware of how dirty the walls, the pathways and other practice spaces are. It is applied on dirty surfaces with only cleaning. Without knowing whether the practice is street art, most people write 'wash me' on a dirty car. This is the easiest and most applied example of reverse graffiti. (Bambic, 2014)

Figure 51. Artist Paul Curtis's Artwork, Moose, San Francisco, 2008
(Source: https://www.widewalls.ch/reverse-graffiti-method/)
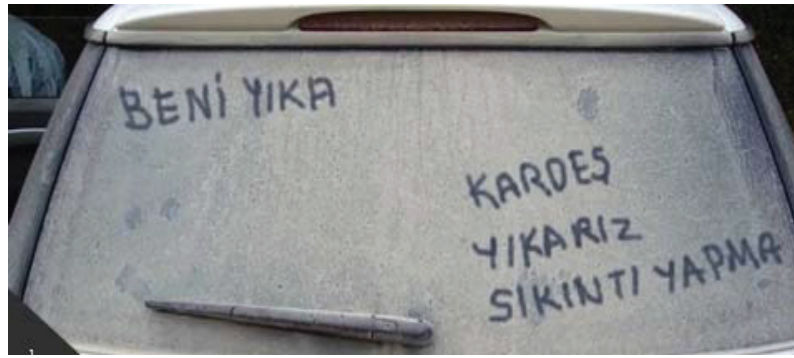
Figure 52. Reverse Graffiti on Car Window
(Source: www.bobiler.org, 2016)

3.1.3. Stencil and Sticker

Stencil is a spray paint on the surface practiced with the mold. Molds can be produced by cutting pictures, letters or any shapes and characters gained with a surface material such as a paper, cardboard, metal, plastic. (Guillette, 2015) Stickers are pasted pictures, letters or numbers on a surface. Stencil and sticker are generally preferred by graffiti artists due to being able to be practiced fast and easy. (Street Art Sticker as The Favorite Quick Graffiti Solution, 2016)

Banksy is one of the most famous street artists on stencil with most of his stencil artworks. At first, he produced traditional graffiti. He doesn't want people to know his real identity. Therefore, in order not to be detected, he mostly preferred to practice stencil in his last artworks because of ease and speed qualities of stencil. (Neu,2017)

Figure 53. The Flower Thrower, Banksy's Stencil,
Which Depicts a Masked Palestinian Throwing a Bouquet of Flowers.
(Source: https://www.thewholeworldisaplayground.com/banksy-bethlehem-street-art/)

Figure 54. Stickers on the Door, Brooklyn, NYC
(Source: photo by Jaime Rojo in http://www.brooklynstreetart.com/tag/martha-copper/)

3.1.4. Posters

Artworks of poster graffiti can be practiced with a simple hand drawing paper or it can be practiced with a printed media on a paper and cardboard. JR is the most famous street artist and photographer about poster graffiti. He produces the artworks with the aim of responsibility and awareness. He gained worldwide fame with the urban scale artworks in different and remarkable locations. He sticks black-and-white photographs on surfaces. He defines the streets as the world's largest gallery. (Uğur, 2018)

Figure 55. Artist JR's artwork, Inside Out Project, Wuppertal, Germany, 2014,
A Global Art Project Transforming Messages of Personal Identity into Works of Art.
(Source: http://www.insideoutproject.net/en)

Figure 56. Artist JR's artwork, Woman Are Heroes, Kenya, Kibera, 2008- 2009
It Refers to The Violence in Which Women are Subjected to Discrimination During Armed Conflicts in Africa.
(Source: https://www.area-arch.it/en/women-are-heroes/)

3.1.5. Mosaic

The compositions formed by combining colored glass, stone or other materials in small pieces are described as mosaic technique. The history of the mosaic art dates back to ancient times. It was mostly used as a decor and an interior design element on floors, walls and various surfaces. Today, most of street art works use mosaic technique are inspired from the 8-bit video games of 1970s and 1980s which are made by pixel image element modeling. (Kızılkan, 2016)

The most well-known artist is a French street artist named Invader. Invader introduces himself as a pirate of public spaces and mosaic technique as a virus. According to him, streets are canvas and the practices of him are gifts to the public.
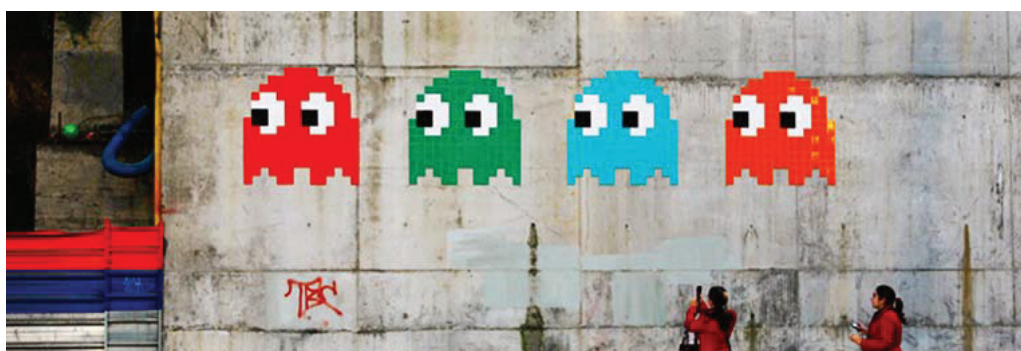
Figure 57. Artsit Invader's artwork , Pac-man mosaics, Bilbao,2016
Used Square Ceramic Tiles to Create İmages of Popular Video Game Characters,
(Source: https://domeniccorrado.weebly.com/street-art.html)

Figure 58. Different Pacman Mosaic Graffiti from Different parts of Houston
(Source: https://www.flickr.com/photos/imelda/5390439866/in/pool-531554@N20/)

3.1.6. 3D Chalk Art

The pavement drawings are seen as a new technique for many countries. However, their roots go back to 16th century Italy. It was made with materials such as chalk, charcoal, colored stone, tile on the sidewalk and roadside. After World War II, there has been a significant decrease in the number of artists. With the International Street Painting Festival in Northern Italy in 1972, pavement drawings became internationally renowned for artists. Thanks to the new techniques applied to the type of chalk art, it has become a worldwide phenomenon and gained a 3 dimensional aspects. (Wenner, 2011)

Figure 59. Artist Edgar Mueller's artwork, The Crevasse, Dun Laoghaire, Ireland
(Source: Mueller, E. 2008, in http://www.metanamorph.com)

Figure 60. The painting artwork at the surface of the Street
(Source: Author, Florence, Italy, 2015)

3.1.7. Wheat Paste

It is is a liquid adhesive made of herbal starch and water. It can be made from potato, rice, wheat etc. Since ancient times wheat paste has been used for various arts and crafts such as book binding, carving, collage. (A Field Guide to Wheat pasting-Everything You Need to Know to Blanket the World in Posters, 2017)

Figure 61. A scene from Cola de Farinha.Doc
Wheatpaste.Doc which is a Brazilian documentary about wheatpaste.
(Nuclearonline, 2012)

3.1.8. Collage

Avant-garde flow has increased the use of collage technique in art. The number of works made with collage technique increased because of the increasing interest on street arts. (Abdou, 2017)

Figure 62. Hungarian Street Artist Miss KK's artwork, Budapest
(Source: https://budapestflow.com/interview-hungarian-street-artist-miss-kk/)

3.1.9. Moss

This is a type of graffiti and it uses moss to write or draw something on the walls of public spaces. The artists mostly blend moss and paint them onto a surface. The important point is that it is eco-friendly and they don't use aerosol. Additionally, when the application is desired to be removed, it can be sprayed with lime juice to clear the practice surface. Lime juice will kill the moss and it will be removed. (How to make moss graffiti – the step by step "grow" guide,2017)

Figure 63. French street artist GREEN's artwork, in Grenoble, France, 2015
(Source: https://www.citylab.com/design/2015/07/a-green-thumbed-street-artist-is-making-moss-graffiti/398912/)

3.1.10. Rain Works

This is a type of graffiti which can only be seen when it is wet. Artists use super hydrophobic coatings which stays invisible until it gets wet. This coating material is non-toxic, non-permanent and only visible when it is wet. It is also called water activated street art thanks to super hydrophobic coating. (Dovas, 2015)

Figure 64. Artist Peregrine Church's artwork, Water Activated Street Art,
(Waka Waka Studios,2015)

3.2. Guerrilla Gardening

Guerrilla gardening perhaps the most protesting and informal type of street art. (Cansız, 2012) Guerrilla gardening is the act of cultivating on land that people don't have permission to cultivate. These lands are usually abandoned sites that can be private or public property. (Rener, 2017) Guerilla Gardening criticizes random landscaping practices of municipalities and warns a person who left his garden as uncared. Whatever its message is, the purpose of guerilla gardening is to make the environment more livable place.

Figure 65. Guerilla Gardening in Amsterdam
This tree was planted illegally bu friends of the earth
(Source: Cansız, 2012)

This movement spread to England in the 2000s. Immediately after creation of a blog by British "guerrilla" Richard Reynolds, guerilla gardening was spread throughout Europe. Reynold defines the guerilla gardening as the illegal cultivation of someone else's land. According to him, every action of unpermitted gardening in a location is guerrilla gardening. In its most basic form, guerrilla gardening is the *"Illicit Cultivation of Someone Else's Land" (*Reynolds,2008, 16) It is hard to implement guerilla gardening because of its informal character. Therefore, the new solutions are produced such as nighttime planting and seed bombs. (Hardman,2011)

Figure 66. Guerilla Gardening in Brandon St, London,2012
(Source: http://www.guerrillagardening.org/ggblog33.html)

Figure 67. Guerilla Gardening in Warsaw at night, Poland, 2011
(Source:http://www.guerrillagardening.org/ggblog3 3.html)

Figure 68. Guerilla Gardening from London
(Source:http://www.ianthearchitect.org/a-new-life-for-a-redundant-phone-boxe-the-edible-bus-stop-at-london-bridge/)

The "seed bomb" which is practiced at the inaccessible fields, is attracted much attention with successful results. A mixture of clay, compost and seed in the form of bombs is thrown into the desired location. After that, seeds start to grow in the practice area. Thus, the thrown seeds will cover the practice area and provide desired change over time.

Figure 69. How to make a Seed Bomb,
(Source: Sakugawa, Yumi, 2013)

Figure 71. Seed Bombs
(Source: Carlile, A. 2016)

Figure 70. Vegetation on a Seed Bomb
(Source: West,S. 2018)

3.3. Street Installation

It is one of the most interesting practices and artworks of today's street art. It can create curiosity and interest, even with a tiny object. Street installation can be briefly explained as placing three-dimensional, large or small objects in a certain composition in a certain location. The artworks sometimes use the existing features of nature and the environment and sometimes make the artwork with the use of the space. (Cansız, 2012)

There is no clear classification of the street installation types in the literature. They can be generally exemplified with sculptures, land art, yarn bombing and installed every object. Moreover, the artworks which applied to the public space can be made from any material.

Street installation is not harmful to the environment and contributes the harmony with the environment, giving it meaning and attracts the people. Street installation is hard to be permanent as it is made without permission. Its permanence depends on the destiny

and material of the applied art. The sociological, psychological or political messages in the practices provide emotional connection between art and the audience which sometimes exceed aesthetic concerns.

3.3.1. Sculptures

Emergence of Street installation can be associated with the art of sculpture. The first practice is a bronze statue named "Charging Bulls" that Arturo Di Modica placed in New York Stock Exchange without permission at 1989. (Compan, 2018) Although the statue was without permission, it took its original place in Bowling Green Plaza over time without any damage. With the following statement of the Arturo Di Modica, we can see how the sculptures are conceptually compatible with street art.

"It was not legal, but I'm not killing anybody or robbing a bank. I'm giving my love to the people. I give them more happiness." (as cited in Compan, 2018)

Figure 73. The Bull Statue and Tourists in 1989 (Source:https://www.wsj.com/articles/new-yorks-charging-bull-statue-may-be-moved-from-longtime-corral-11573159336)

Figure 72. A Newspaper from 1989 about the Bull (Source:https://www.piccolanewyorker.com/blog/2018/2/9/the-epic-history-of-the-wall-street-bull)

3.3.2. Yarn Bombing

Yarn bombing is a type of street art that shows colorful practices of knits, crochet and other fiber material in public space. Yarn bombing also called as *"Urban Textiles."* (Scheuing,2010, 50) It was totally new phenomena in the street art world, with the earliest examples in 2002. It became popular in 2005 with an outstanding practice of Magda Sayeg "mother of yarn bombing". She covered the door handle of her yarn shop in Houston (Hahner and Varda,2014). After yarn bombing became popular, people began to cover up, sew, knit or crochet the objects.

Figure 74. Graffiti Knitting a tree., Velbert, Germany
(Source: https://commons.wikimedia.org/wiki/File:Willow_tree_w_knitted_coat,_Velbert.jpg/)

Yarn bombing has a different purpose than other street arts. From an ecological point of view, yarn bombing is more environment friendly. While other type of street arts typically means to protest something and display art or beautify, on the other hand yarn bombings' main purpose is generally to give the community sense of vitality, warmth, and sense of belonging. However, the message may also contain political criticism or protest. One of the examples of this type made by Artist Juliana Santacruz Herrera. She has transformed the streets of Paris through her visual intervention using fabric strips.

She filled many cracks and potholes with knitting. Thanks to the site-specific pieces, grey urban areas had a colorful installation. (Zimmer,2011)

Figure 75. Yarn Bombing by Artist Juliana Santacruz Herrera, Paris
(Source: https://www.streetartutopia.com/?p=3322)

Figure 76. Pink Tank by Artist Marianne Jørgensen, Aarhus, Denmark.
(Source: https://www.researchgate.net/figure/Pink-M24-Chaffee-Tank-Copyright-permission-granted-by-Marianne-Jorgenson_fig1_324907301)

The tank was shown in "Nikolaj, Copenhagen Contemporary Art Center" as part of the exhibition "TIME" from April 27 - June 4, 2006. The artist Marianne Jørgensen used a tank, which was used in World War II, to show the importance of peace.

3.3.3. Land Art

Land Art started 1960s and lived its golden age until 1970s. It is the intersection of landscape and art. Early practices of land art were in desert, ocean, beach, volcano, lake, stone and mines as 'earthworks. In the following years, land art became popular and ubiquitously or uniquely performed in the practice area. The space concern of land art was changed. The space in the nature or public space was used as an exhibition area and performance.(Sarıoğlu,2018) One of the important figure, Artist Gaelle Villedary covers the streets of the village with almost half kilometer a lawn in Jaujac in France and creates Green Carpet Project to take attention to art and hiking. (Derby, 2012)

Figure 77. Green Carpet Project, Way to
Village, France
(Source: https://www.whudat.de/the-green-
carpet-in-jaujac-france-6-pictures/)

Figure 78. Installation on the Landscape, Artist Jonna
Pohjalainen, Turku, Finland
(Source: https://www.streetartutopia.com/?p=7803)

Figure 79. Green Carpet Project, Stairs and the Courtyard, France
(Source: https://www.whudat.de/the-green-carpet-in-jaujac-france-6-pictures/)

3.3.4. Everyday Objects

Everyday objects are one of the application tool of street installation aiming to provide distinctiveness, creativity, diversity, awareness to the users and space. One of the important artists of this street art type and pioneer of the Dispatchwork project, Jan Vormann has visited about 40 cities across Europe, Central America, Asia, and the United States since 2007. He practices the artworks on damaged walls and to the gaps at the public place. He uses plastic construction pieces (Legos) as a brick to repair and fill holes in broken walls. (Buckley, 2017) Swedish street artist Johan Karlgren makes 8-bit styled pixel art creations from Perler beads and put them different parts of Sweden. His works are inspired from the pop culture figures of 1990's. He shares the photos of some of his works on Instagram with the nick name Pappas Pärlor. (Mehla, 2019)

Figure 80. Some of Lego Dispatchwork Project, Artsit Jan Vormann
(Source: https://www.janvormann.com/testbild/dispatchwork/)

Figure 81. Eyebombing in Bulgaria
(Source:V. Krastev, "Eyebombing" n.d. from https://www.boredpanda.com/)

Figure 82. Some applications of Perler Beads by Pappas Pärlor
(Source: https://www.streetartutopia.com/?p=16716:)

3.4. Street Performances

Street performing has been a part of everyday life in many countries and aims to entertain people in public areas such as streets, squares, in front of cafes and restaurants...etc. The practices get returns with voluntary grant from the watchers. (Spencer, 2013) There are hundreds or even thousands of acts, comprising all forms of art and taking place throughout the world. Mainly, they can be categorized as;

- busking (Musicians as single, duets or a group of people with different types of music)
- jugglers, magicians, acrobats, clowns, etc.
- dancers (with different types of dance)
- pantomime
- street theatre
- living statues
- flash mobbing

3.4.1. Busking

Busking is a musical performance in public places for a tip or sense of pride. Generally, people perform street music for money, entertainment, attracting attention, meeting new people, being able to show their love or skills to art, and trying new musical instruments in front of the audience. The busking can be made by itself or made with other street performances. Busking adds colour and vitality to practice area and it increases the level of contacts between watchers. The success of the busking depends on, quality and type of the music, the profile of the audience, climate and practice time. Visibility and vitality are important for the locations of the performances. Touristic areas, famous parks, frontage of restaurants, cafes and bars, subways, bus stops, exits of big concerts and sports facilities, city squares or plazas are the most chosen areas for busking. (Özden,2013)

Figure 83. Busker in Prague
(Source: Author, 2014)

Figure 84. Buskers, Fahrettin Altay Metro Station
(Source: Author, 2019)

3.4.2. Pantomime

Pantomime is basically a wordless theater performance and a universal theater language. The artist tries to explain the theme by using facial expressions, hand, arm and body movements. In ancient Greece, kings banned the games criticizing them. The artists

started performing theater plays with signs and movements in order to react to this event. (Aslan, 2019)

Figure 85. Janset Karavin, İstanbul, 2014
(Source: https://www.haberturk.com/kultur-sanat/haber/971939-bu-ulkede-en-cok-icra-edilen-sanat-mimdir-oysa-herkes-susmaktadir)

Figure 86. Robin Williams during his pantomime performance in San Francisco, 1970s
(Source: https://www.pinterest.es/pin/390476230168235714/)

3.4.3. Dancers

Dancing can be a form of tradition, art, and expression. The whole body aesthetically acts with a rhythm of music. Moreover, People dance to release powerful feelings, such as sudden accesses of high spirits, joy, impatience, or anger. The impacts and aims of dance can be seen from tribal war dances or festive folk dances to modern dances or street dances. (Mackrell,2019) As a being street culture, break-dance is an important figure for street dance and nowadays, the other types of dancing are performed on public spaces, as well.

Figure 87. Breakdancers Perform in front of the Arc de Triomphe, Paris,
(Source: https://www.shutterstock.com/tr/image-photo/paris-april-27-bboy-doing-some-204211642)

3.4.4. Living Statues

The Art of Living Statue was produced from pantomime. The artists stage with the costumes and body paintings for real or imaginary characters by motionlessly standing for hours. Performing with intensive concentration during the motionless standing hours, the artists give interesting moments to those who approach them or take photographs with small reactions. (Alexandar, 2015)
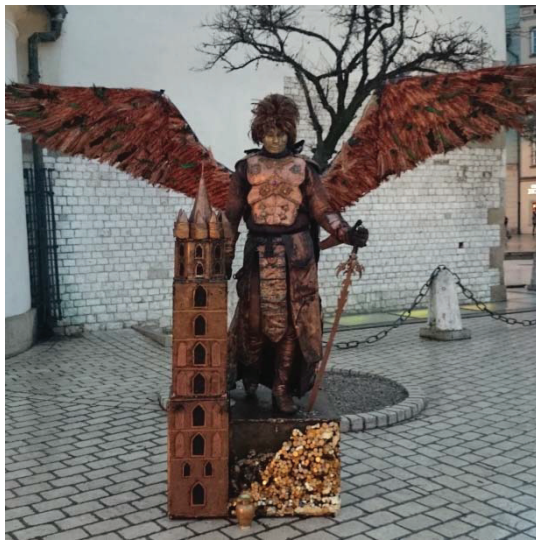
Figure 88. Living Statue, Krakow, Poland
(Source: Author,2014)

Figure 89. Living Statue, Frankfurt, Germany
(Source: Author,2015)

3.4.5. Street Theater

Unlike the traditional "theater" concept, the street theater is a type of theater which is performed in public space such as, parks, gardens, semi crowded street and areas etc. (street theatre, n.d.) Performances are usually using temporary or mobile scenes and take 10 to 20 minutes.

Figure 90. Street Theatre Performance By Cia La Tal, Slovenia, 2014
At Festival Lent, Maribor
(Source: Cia La Tal ,2014, In https://www.alamy.com/)

3.4.6. Jugglers, Magicians, Acrobats, Clowns, Etc.

Figure 91. Bubbles, Street performers, Norway, 2016
(Source: photographed by T. Haaland in https://www.flickr.com/photos/thaalandcom/38175502915)

The performers stage different kind of shows. We remember many of them from the circus and presents qualified shows to the audience the performers with these different of shows vary with as clowns, acrobats, trained animals, trapeze actors, hoopers, tightrope walkers, jugglers, magicians, unicyclists. (Circus, n.d.) Moreover, these performances are accessible to everyone at the public spaces for free.

Figure 93. Fire eater Shelley Switzer, n.d. Toronto,
(Source: https://edmontonstreetfest.com/about/history/the-current-chapter/)

Figure 92. Sitting in air, a magician show, Prague
(Source: Author, 2014)

3.4.7. Flash Mobbing

Flash mobbing is a type of street art made by a group of people who don't know each other, coming together over the internet, via email or social networks, at a pre-determined place and time. The purpose of the performance is usually entertainment and socialization. (Rouse, 2009) The practice suddenly occurs, and the participants disband after performing the action.

Figure 94. Summertime Splashness in Austin, 2015,
(Source: https://www.theyellowsparrow.com/ultimate-group-activity-flash-mobbing/)

Figure 95. Pillow Fight Mobs, London
(Source: https://www.theyellowsparrow.com/ultimate-group-activity-flash-mobbing/)

3.5. 3D Projection Mapping

3D projection mapping is the newest type of street art that seen for nearly 20 years. This type appeared with improvements on the technology. In projection mapping applications, a special content is prepared for the application area and reflected on the surface of the area as a picture or video. (3d Projection Mapping, n.d.) The exterior surface of the building, where projection mapping will be applied, is mapped out using an industrial computer. A scenario is prepared according to surface mapping and the artwork is designed with this scenario, then it is projected on the surface of the building. (Advantages of projection mapping, 2016) This projection can be applied not only on facades of buildings but also on landscapes and on water. One of the important artist, Craig Walsh thinks that every landscape hides countless untold stories and he makes video projections with stereo sound on existing trees. (Walsh, 2012)

Figure 96. Video Projection On St. Stephen's Basilica, Budapest,
(Source: Author, 2014)
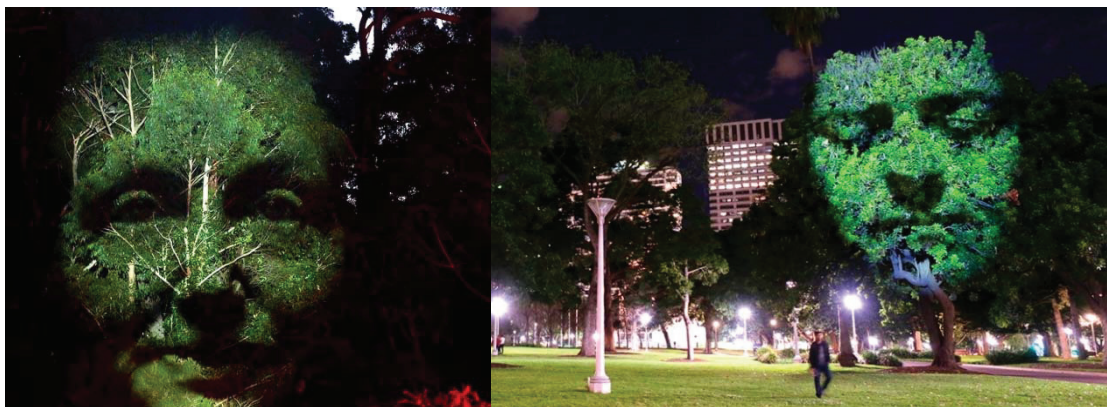
Figure 97. "Emergence" artwork in Hyde park 2012 and "Bound"artwork in Jervis Bay, 2016
(Source:Walsh, C. in https://www.craigwalsh.net/portfolio-items/emergence/)

CHAPTER 4

RELATIONSHIP OF STREET ART AND PUBLIC SPACE

4.1. Public Space & Public Place

A wide range of literature exists about the concepts of space and place by many disciplines. Hajer and Reijndorp point out that "*space is not empty and nor does it allow rational infill... Places are, for example, associated with real events (which have taken place there), with myths, with history and memories.* " (Hajer & Reijndorp, 2001, 36) Cresswell defines the concept of place as *"a meaningful site that combines location, locale, and sense of place... Space becomes a place when it is used and lived."* (Cresswell, 2009,169-170) *"Concepts of 'place' often emphasize the importance of a sense of belonging of emotional attachment to place.* (Carmona and Others, 2003,97). According to Relph (as cited in Carmona & Tiesdell, 2007) places are principally centers of meaning constructed out of lived-experience and "*as individuals or as groups, people change 'spaces' into 'places"* (as cited in Carmona & Tiesdell, 2007, 101).

Lefebvre examines the concept of space in three aspects as physical (natural) space, mental space and social space. He categorizes the production of space as spatial practice, the representation of space (conceptual space) and representational of space. According to him, physical space is natural space. It is a tree, an animal, a background of a picture and sometimes a decor. Social space is the space contains and assigns social relations of reproduction (social networks, hierarchy and relations) such as a family organization. Mental space is the space of discourse and of the Cartesian *cogito*. Lefebvre explains the production of space according to these three points of view as, 1) the space produced with spatial practices, which means that the space perception consists because of some networks such as urban routines and daily routines. 2) The representations of space, which means that the perception of space is created with some actors and symbolic existences, such as space of architect, space of doctors, space of planners. 3) The

representational space which means that the perception of space is described by the actors such as writers or philosophers' descriptions of space. (Lefebvre,1991)

Gehl and Svarre describe public space "*as streets, al-leys, buildings, squares, bollards: everything that can be considered part of the built environment.*" (Gehl & Svarre,2013, p.2) Ercan describes public space as "*a space concerning the people as a whole, open to all, accessible to or shared by all members of the community, provided by the public authorities for the use of people in general.*" (Ercan as cited in Madanipour,2010, 23) She also describes public place as "*a place that is controlled by 'public actors' and used by a public made up of overlapping spheres of groups of private actors.*" (Ercan as cited in Madanipour,2010, 24) Another explanation about public space is that all parts of an urban fabric which are accessible physically and visually for all are considered as public space. (V.M. Masihi, A. Modiri, N. Rashidpour, A. Zoghi, 2015).

Beside the concepts of public space and public place, another conception about space is the concept of *"lost space"*. Trancik defines lost space as no-man's land and undesirable urban areas. He exemplifies the concept of lost space as, leftover unstructured landscape, unused sunken plaza away from the flow of pedestrian activity, parking lots, the edges of freeways, the abandoned waterfronts, train yards, vacated military sites, industrial complexes that have moved out to the suburbs, deteriorated parks, marginal public housing projects that do not serve the intended purpose (Trancik, 1986). Lost spaces can be described as ignored, unused outdoor environments and public or private spaces which lost its intended use.

Commission for Architecture & the Built Environment (CABE) asserts the factors about making successful place;

1.   "*Character: Sense of place and history; A place that responds to and reinforces locally distinctive patterns of development and landscape.*"

2.   "*Continuity and Enclosure: Clarity of form; A place where public and private space are clearly distinguished.*"

3.   "*Quality of the Public Realm: Sense of wellbeing and amenity; A place with public spaces and routes that are lively and pleasant to use.*"

4.   "*Ease of Movement: Connectivity and permeability; A place that is easy to get to and move through.*"

5.   "*Legibility: Ease of understanding; A place that has a clear image and is easy to understand.*"

6.   "*Adaptability: Ease of change; A place that can change easily.*"

7. ***"Diversity:*** *Ease of choice; A place with variety and mixed uses."* (CABE, 2003)

These attributes constituted by CABE are generally in level of application and including institutional aspects. In order to examine and guide public spaces for successful public places, the organization of Project for Public Space (PPS) proposes successful public spaces have 4 common qualities. *"They are accessible; people are engaged in activities there; the space is comfortable and has a good image; and finally, it is a sociable place: one where people meet each other and take people when they come to visit"* (What Makes A Successful Place? 2009, para.2). PPS describes these 4 qualities as; the category of "access and linkage" describes that the spaces are visible, have physical and visual connection with surroundings, have public transportation possibilities and parkings. The category of "comfort and image" is described with the perceptions of the space, such as safety, cleanliness and avaibility of space to sit. The category of "uses and activities" is related with finding something to do in a space, what the users interests on a space and what a space presents to the users. The last category sociability is related with the familiarity of the users to other users in a space. (What Makes A Successful Place? 2009)
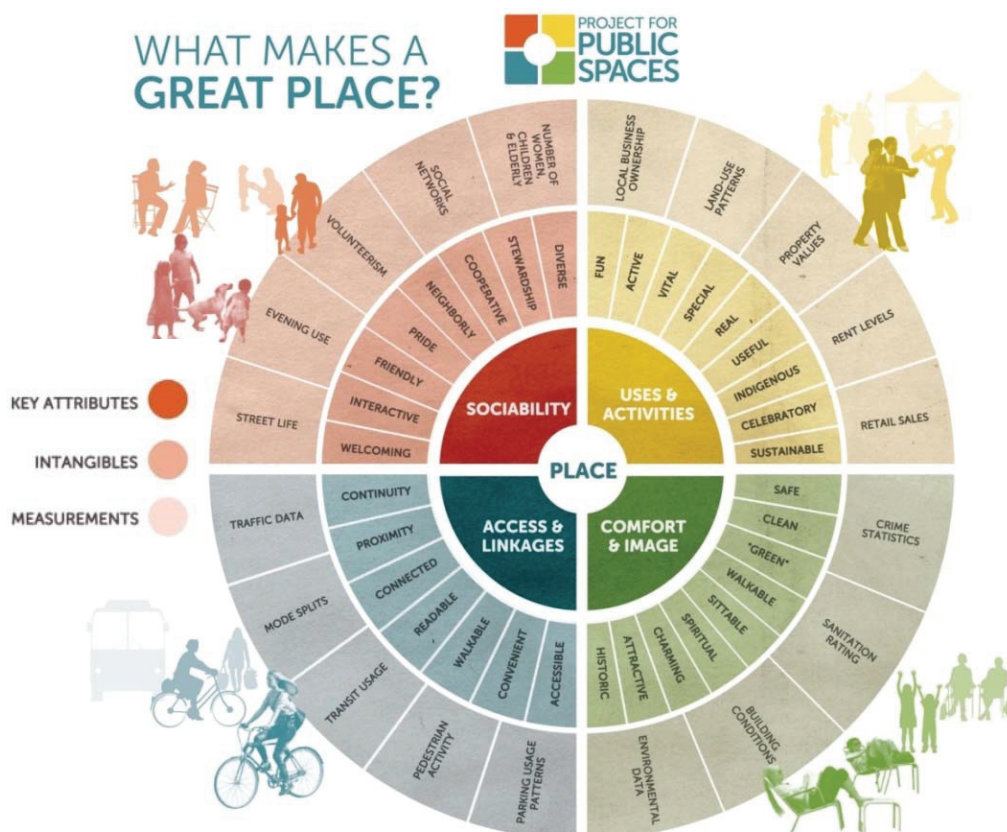
Figure 98. The Place Diagram
(Source: https://www.pps.org/ , 2020)

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Whyte reminds us that: *"the best-used places are sociable places, with a higher proportion of couples than you find in less-used places, more people in groups, more people meeting people, or exchanging goodbye"*. (Whyte, 1980, p.17) He also underlines the factors affecting the quality of public space such as sitting places, street, sun, food, water, trees and the factor of triangulation. Besides the other physical factors, the factor of triangulation differs from other factors. According to Whyte, "*The Triangulation*", can bring about the sequences of the correlated user behaviors which can be belong even unrelated individuals. In other words, the triangulation is that the activity attracts more activities to the space and makes the public space successful thanks to this. (W. Whyte, 1980)

Jan Gehl describes that the physical environment and the outdoor activities are important factors influencing the success of the public space. According to him, "*People and events are assembled in time and space is a prerequisite for anything at all to occur"*. (Gehl, 2011, p.129) He argues that the activities in public spaces are the most important factor for a successful public space. Gehl underlines the importance of defining and recording social activities in the public space to determine the functions needed to make a public space, a place where people meet. He categorizes the activities into three parts as necessary activities (going to school or to work, shopping, waiting for a bus or a person), optional activities (taking a walk to get a breath of fresh air, standing around enjoying life, or sitting and sunbathing) and social activities (greetings and conversations, communal activities of various kinds, seeing and hearing other people). According to Gehl, a successful space has a great range of social activities with different intensiveness and presents the users the possibility of contacting the other users such as with eye contact (Gehl, 2011).

Canter who is mostly interested in the physiological, social aspects of the place, defines the term of place as summarizing the mixture of processes that creates our experience of our socio-physical surroundings. (Canter, 1996). He argues that the sense of place is the composition of the activity, physical attributes and the conceptions. (Canter, 1977). Canter argues that "We have not fully identified the place until we know a) what behavior is associated with, or it is anticipated will be housed in, a given locus, b) what the physical parameters of that setting are, and c) the description, or conception, which people hold of that behavior in that physical environment." (Canter, 1977:58-59)

DIVERSITY, VITALITY, STREET LIFE, PEOPLE WATCHING, CAFE CULTURE, EVENTS & LOCAL TRADITIONS/ PASTIMES, OPENING HOURS, FLOW, ATTRACTORS, TRANSACTION BASE, FINE GRAIN ECONOMY

= SCALE INTENSITY PERMEABILITY LANDMARKS SPACE TO BLDG RATIOS, STOCK (ADAPTABILITY & RANGE) VERTICAL GRAIN, PUBLIC REALM (SPACE SYSTEMS)

ACTIVITIES PHYSICAL ATTRIBUTES PLACES CONCEPTIONS

ACTIVITY FORM PLACE IMAGE (cognition, perception & information)

= SYMBOLISM & MEMORY IMAGEABILITY & LEGIBILITY SENSORY EXPERIENCE & ASSOCIATIONS KNOWLEDGEABILITY RECEPTIVITY PSYCHOLOGICAL ACCESS COSMOPOLITAN/SOPHISTICATION FEAR

| Figure 99. A Visual Metaphor for the Nature of Places. (Source: Canter, 1977) | Figure 100. Policy Directions to Foster an Urban Sense of Place (Or Place Making). (Source: Montgomery, 1998) |
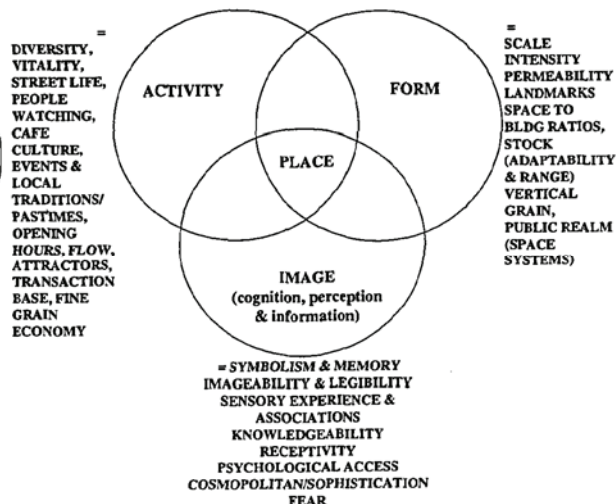
Montgomery forms a diagram derived from the studies of Canter (1977) and Punter (1991) models by combining the elements of good place. He argues that the concept of urban quality and "sense of place" are the harmony and unitary of the physical (architectural form, scale, landmarks, vistas, meeting places, open space, greening and so on), psychological, social and cultural dimensions of place (Montgomery,1998). Similarly, to Montgomery's arguments Lynch argues that "*Sense depends on spatial form and quality, but also on the culture, temperament, status, experience, and current purpose of the observer.*" According to Lynch a good place is accessible to all senses. "*The place identity is closely linked to the personal identity. 'I am here' supports ' I am' "* (K. Lynch, 1981,132). Beside this, he argues that the events create a sense of occasion. Sense of occasion and sense of place reinforces each other. (K. Lynch, 1981) "*At every instant, there is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences.*" (Lynch, 1960, p.1)

Cullen describes the conception of place, or characteristics of the place with the terms listed below while dealing with the morphological aspects of the town. "*Possession, occupied territory, possession in movement, advantage, viscosity, enclaves, enclosure, focal point, precinct, indoor landscape and outdoor room, the outdoor room and enclosure, multiple enclosure, block house, insubstantial space, defining space, looking out of enclosure, thereness, here and there, looking into enclosure, pinpointing,*

truncation, change of level, netting, silhouette, grandiose vista, division of space, screened vista, handsome gesture, closed vista, deflection, projection and recession, incident, punctuation, narrows, fluctuation, undulation, closure, recession, anticipation, the maw, linking and joining: the floor, pedestrian ways, continuity, hazards." (Cullen, 1961, p.21-57)

V.M. Masihi and others argue that successful urban places must combine quality in three essential elements: physical space, the sensory experience and activity. They indicate the factors affecting the success of public space based on the researches of Whyte, Montgomery, Jacobs, Gehl, Carr and Oldenburg (table 3). Similar to the PPS's diagram, they set out of four attributes as sociability, access and linkages, comfort and image, uses and activities. (V.M. Masihi, A. Modiri, N. Rashidpour, A. Zoghi, 2015)

The researches on transformation of the space into place mostly focus on successful place, urban quality and place relationship. Based on the studies and arguments mentioned above a list of factors for transforming public space into a public place is formed (Table 4)

Table 4. The Factors Affecting The Success of Public Space
(Source: V.M. Masihi, A. Modiri, N. Rashidpour, A. Zoghi, 2015)

FACTORS / ATTRIBUTES	Access & Linkages					Uses & Activities	Sociability	Sense of Safety	Comfort & Image	
	Visual Access	Physical Access	Economical Access	Psychological Access	Symbolic Access				Comfort	Enjoyment
	1) Space visibility from distance (Whyte [5], Carr [1], PPS [9]) 2) The space should be the same level as the street level, or at most 3 feet higher or lower. (Whyte [5], Gehl [6] 3) Space visibility from adjacent buildings (eyes on the street) (Whyte [5], PPS [9], Jacobs [10]) 4) Space visibility according to location of cars in adjacent of street (Gehl [6], PPS [9]) 5) Active street Frontage & permeability (Whyte [5], Gehl [6], Montgomery [7]) 6) Variety of transportation options provide access to the place(Punter[15]) 7) Connectivity and continuity of sidewalks (PPS [9])	1) Function of space for people with special needs (Whyte [5], PPS [9]) 2) The linkage between street and space (Whyte [5], Jacobs [10]) 3) Overall design relate to people's use (Whyte [5], PPS [9], Gehl [6])	1) Space accessibility for all types of economic classes (offering service of different kinds at varying prices and degrees of quality) (Montgomery [7], Oldenburg [11])	1) Sense of place (Montgomery [7])	1) Symbolic limitation or attraction (Carr [1])	1) Variety of primary land uses, including residential, Mixed use & Mixed housing (Gehl, Montgomery [7], Jacobs [10]) 2) Varying opening hours and stimulating the evening economy (Montgomery [7], Jacobs [10], Oldenburg [11]) 3) Multi-function public space (Gehl [12]) 4) Uniqueness of activities (Whyte [5], Gehl, PPS [9]) 5. Specialness activity (Whyte [5], PPS [9]) 6) Wide spectrum of social, economic and cultural activities (Whyte [5], Gehl [13], Montgomery [7], PPS [9]) 7) Retail sales (Whyte [5], PPS [9]) 8.)Holding of event and activities (PPS [9]) 9) Availability of cinemas, theatres, wine bars, cafes, pubs, restaurants and other cultural and meeting places (Montgomery [7], Whyte [5], Oldenburg [11]) 10) Availability of spaces, including gardens, squares and corners to enable people-watching and other activities (Montgomery [7]) 11)Third place accessibility (Oldenburg [11]) 12) Property values (PPS [9]) 13) Rent levels (PPS [9]) 14) Local business ownership (PPS [9])	1) Mix of ages, ethnic groups and cultural groups Gehl [12], Whyte [5], PPS [9], Jacobs [10], Oldenburg [11]) 2) Volunteerism (PPS [9]) 3. Welcoming andxstranger receptivity (Montgomery [7], PPS [9]) 4) Level of contacts (Montgomery [7], PPS [9], Jacobs [10], Oldenburg [11]) 5) Presence of people across different times of the day and nights (PPS [9]) 6) Pride (PPS [9])	1) Protection against traffic and accident (PPS [9], Gehl [12]) 2) Protection against crime & violence (Jacobs [10], Gehl [12]) 3) Protection against unpleasant sense experiences (Whyt e[5], Gehl [12])	1) Possibilities for walking (Whyte [5], Gehl [12], PPS [9]) 2) Possibilities for standing / staying (Whyte [5], Gehl [12]) 3) Possibilities for sitting (Whyte [5], Gehl [12], PPS [9]) 4) Possibilities for seeing (Gehl [12]) 5) Possibilities for hearing / talking (Whyte [5], Gehl [12]) 6) Possibilities for play/ unfolding/ activities (Gehl [12]) 7) Amenities (Whyte [5], PPS [9]) 8) Scale (Montgomery [7], Gehl [12])	1) Possibilities for enjoying positive aspects of climate (Whyte [5], Gehl [12]) 2)Aesthetic quality / positive sense-experience (Whyte [5], Gehl [12]) 3) Meaning / memorable space ((Montgomery [7])

Table 5. The Synthesis of the Factors Affecting the Success Of Public Space

Access & Linkages			Uses & Activities	Sociability	Sense of Safety	Comfort	Image	
Physical Access	Psychological Access	Economical Access					Mental Image	Physical Image
1) Making Space Visually Permeable 2) Making Space Connected -with sidewalks -with transportation methods -with street 3) Making Space Accessible for Disadvantaged Groups 4) Leading the Users with Direct, Well Used Roads to Where People Want to Go	1) Making a space convenient to prevent psychological restrictions such as sense of horror, sense of crime, sense of dirt, sense of expensiveness 2) Occupying Territory (Creating Sense of Belonging)	1) Space accessibility for all types of economic classes (offering service of different kinds at varying prices and degrees of quality)	1) Varying the Space with Different Land Uses 2) Providing Space Wide Spectrum of Activities 3) Making Space Multi-functional 4) Avoiding Spaces from Unused and Uncared Situation 5) Changes of Property & Rent Value 6) Increase in Local Business Ownership 7) Increase in Retail sales 8) Active Frontage	1) Making the Users Volunteer 2) Attracting All Types of Social Classes (Age, ethnic, economic, cultural groups) to the Space 3) Increasing the Level of Contacts of the User -Seeing -Hearing -Talking -Playing 4) Holding to People Longer Time at the Space 5) Making Space Vital in Day and Night Hours	1) Protecting Space from; -Traffic -Crime -Violance	1) Providing the User the opportunity of -Standing, -Staying, -Sitting 2) Providing Space Amenity; -Urban Furniture -Toilette -Fountain -Light -Drinking Water -Other Public Services 3) Providing the User the Opportunity of Positive Effects of Climate 4) Keeping the Space Clean	1) Evoking the Space with -visual, -auditory, -olfactive, -tactual senses 2) Providing Memorable Spaces 3) Creating Sense of Anticipation 4) Creating Sense of Enjoyment as; -Funny -Attractive -Vital -Social -Useful -Special -Friendly -Different -Welcoming -Pride	1) Making Space Perceivable; -visible from distance, street level, adjacent buildings -auditory, -olfactive -tactual 2) Creating Human Scale Physical Environment 3) Providing Contact with Nature 4) Varying the Building Form and Layout 5) Visual Quality of Skylines, Vistas, Panoramas, Landmark Focal point, Gateway, Street Pattern, Building Materials 6) Variety of Architectural Styles 7) Increasing Biodiversity 8) Clearly Distinguishing the Public and Private Character of the Space 9) Enclosing the Space 10) Detailed Ornamentation and Art in Space 11) Making Legible with Signage and Waymarkes

4.2. Street Art & Public Place

Street Art sometimes as a tool of placemaking approach in revitalization practices, a tool of tactical urbanism and pop-up urbanism (Doumpa & Broad, 2014), a tool of insurgent urbanism, a method of tourist attraction policy (Insch & Walter, 2017), a city branding policy, or sometimes vandalism and crime. Street Art periodically changed especially after pop-art culture and modern art thought. While the features of street art were changing, the spatial preferences and its impacts on spaces also changed. According to Miwon Kwon, these terms; site-determined, site-oriented, site-referenced, site-conscious, site-responsive, site-related definitions are recently preferred by the artists and researchers in the literature. (Kwon, 2002) She argues that these terms are variations of site-specific art which indicated a return of sort:

"an attempt to rehabilitate the criticality associated with the anti-idealist, anti-commercial, site-specific practices of the late 1960s and early 1970s, which incorporated the physical conditions of a particular location as integral to the production, presentation, and reception of art." (Kwon, 2002, p.1)

Blanché in 2015 mention that Street Art is site-specific phenomena. He supports site-specific aspects of Street art by applying for Riggle's discussion about Street art. Riggle discussed the material use of street in the works of Street Art. According to him when the street and the features of public space were specifically used, the public space strongly associated with the street or vice versa (Riggle, 2010). Blanché' and Riggle also says that, Street Art doesn't have to be Site-Specific. Riggle underlines that some Street Artworks have the characteristics of ubiquity. The artworks made in the concept of Street Art use the street in various ways such as a decor, an object, participant, requirement, theme, main topic, social entity...so on.

"The street is more than just a place for movement and circulation." (Lefebvre, 1970, p.18)

The subject of Street Art's site-specificity is directly associated with the dimensions and meanings of the street. Moughtin, in 1992, states that beside street is a physical element in the city, it is also a social phenomenon. He defines street as a three-dimensional physical form which influencing the activities and indirectly social relations (Moughtin, 1992). Street art directly or indirectly depends on the street and because of its interdependence with street, it becomes a site-specific conception.

In dealing with the relationship between street art and public space, it is necessary to consider the role of street art with three types of spaces as;

1-Public Space (which is in rare use, serves only necessary activities and unsatisfying and unsuccessful)

2-Public Place (Working, successful, satisfying public spaces)

3-Lost Space (Unused, vacant, ignored spaces)

4.3. The Impacts of Street Art on Public Place

Street Art is not just a phenomenon practiced only at the streets. The practices of street art can be sometimes in the structures, on the facades, on a private property or in the public space. Moreover, the practice area of street art, "the facades" which are the interface of the street (Tang, et all., 2017) sometimes appears as lost spaces and sometimes they form a successful place. Although the most common examples of street arts seem to be in squares, gathering spaces, spaces where the society is concentrated, the examples of street art can be also seen at brownfields, vacant areas, unused open spaces, building facades as well. Riggle describes the street in the concept of "street art" as "*the doorways, windows, alley walls, dumpsters, sidewalks, signs, polls, crosswalks, subway cars, and tunnels-all have their own significance as public, everyday objects. These are shared spaces, ignored spaces, practical spaces, conflicted spaces, political spaces*" (Riggle, 2010, p.249). Ma'ayan Dembo, in her work on street art in the cities of San Francisco and Berlin argues that the practice areas of street art change. She points out that street art is also made in the vacant, abandoned, unused spaces to escape from the rules, to isolate from the content of the surrounding neighborhood and communities, to take a part with other street art practices as shown in figure 101 (Dembo, 2013) According to Dembo, frequently, "*artists liked the semi-legal, semi-illegal aspect of painting in abandoned buildings. While it is private property, these buildings have been neglected and unkempt for the last few decades.*". (Dembo, 2013, p.17) Visconti and others point out that, the abandonment and disuse of cityscapes are protested by the artists due to the anonymity, grayness, and ugliness of urban space as shown in figure 102 (Visconti et al.2010).

Street Art has many impacts on users of the space, which can be street artist or audience of street art, and the city itself (Ursic, 2014). Considering the positive and negative aspects, the impact of Street Art on Public space can be in four forms;

1. Enhancing the Public Place,→Positive Impact

2. Transforming Unsuccessful Public Space into Public Place,→Positive Impact

3. Transforming Lost Space into Public Place,→Positive Impact

4. Failure of Public Space.→Negative Impact

Figure 101. Street Artwork at Abondoned Ice Factory in Berlin
(Source: https://www.abandonedberlin.com)

Figure 102. An Artwork of Eskreyn to demonstrate Fikirtepe Transformation Process
(Source: Eskreyn, 2019)

4.3.1. Positive Impacts

By examining international experiences, Forte and Paola argues that there is an increasing correlation between practices of street art and changes in socio-economic and

urban dynamics. While reconstructing the built environment, street art can contribute to the "physical sustainability" or the "sustainability of the built environment" in the framework of revitalization, regeneration and gentrification. The contributions can be seen as change in land use, neighborhood, social structure, property values, economic activity, social mixing and participation. (Forte & Paola, 2019).

Kwon describes the place of the art in public space with three paradigms. First paradigm, art placed outdoors to decorate or enrich the urban space like a sculpture. The second one is art creates public space. The third one is art in the public interest. It embodies community messages, social issues and a stand of society with such practices as guerilla theatre, protest actions, dances, posters, etc. (Kwon, 2002) Similar to Kwon's arguments, Miles argues that art plays a role as decoration within a re-visioned field of urban design (Miles, 1997). Whyte also indirectly underlines the importance of art on public spaces by examining some artistic activities such as pantomime, in terms of placemaking approach. (Whyte, 1980)

In figure 103, it is seen that a street surrounded with big structures in Detroit, is obviously a space for cars. There are no sitting places, ledges, water, …etc. The middle of the street and close surroundings is obviously missing the majority of the Whyte's factors makes places work. However, after the performance of a talented group, the people are interacted and collected around the performance. People start to dance, talk, and watch. The street is closed to vehicle traffic. People socialize with the sounds of the performance without any economic or social limitations. To sum up, the positive impacts of street art on public space seen as physical, social and psychological accessibility, use and activity, sociability of the users of the space, safety, comfort, mental and physical image of the space.
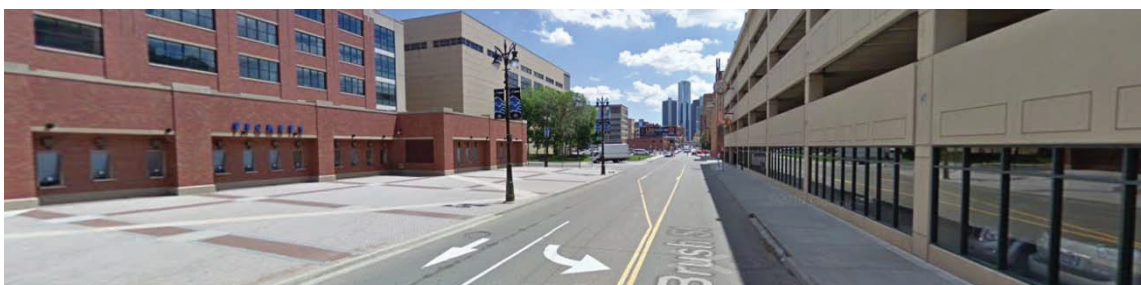
Figure 103. The panorama view of Brush Street, Detroit, Michigan
(Source: Google Maps Online, https://googl/maps/7DJzusQFMYbbUNaP6)

Figure 104. Chicago Bucket Boys Performance in Brush Street, Detroit.
(Source: Jacob M, 2018, 0:30-0:37)

4.3.2. Negative Impacts

Although it has positive, promoting impacts constituting the sense of place in public space, street art also has negative impacts on users, practice areas and close environments which can cause a failure of the space. In many cases the implementation tools and methods of street art can cause physical damage such as visual and audial pollution, harms of contacting with chemicals to the people and environment. On the other hand, it makes bad psychological impacts by evoking crime and sense of insecureness, with over and amoral practices. Conklin argues that, semi-illegal and semi-legal dimensions of street art are evoking the sense of crime, disorder, offensiveness, sense of scuzzy-ness on the users except street artists (Conklin, 2012). In the example of Lennon Wall, the wall after becoming a landmark, attracted many tourists. Ironically, over practices of graffiti resulted with some unexpected results. According to the news of EFE the wall was closed because of the vandalism of drunk tourists. Some of the tourist agencies provided alcoholic drinks and spray cans to customers and then tourists made vandalism on the trees, walls of adjacent houses and Lennon Wall. (Tourist vandalism, 2019)

Figure 105. Reconstruction Works of Lennon Wall
(Source: efe.com photographed by Divisek, 2019)

According to Ceccato and Wilhelmsson, the practices damaging the property, real or moveable, or damaging personal rights called as vandalism have bad impacts on house prices, and society. According to them, vandalism can cause physical deterioration, disorder, fear of crime. Moreover, the damages created by vandalism, give sense about the space, that no one is in control. Therefore, they argue that beside the damages, vandalism motivates the fear of crime. The negative impacts described by Ceccato and Wilhelmsson are tried to be tested with 20000 respondents in Stockholm. As a result of the case study they come up with the argument that vandalism pulls the houses prices down. Furthermore, the fear of crime has large impact than the crime itself and this fear of crime constituted with vandalism. (Ceccato & Wilhelmsson, 2012)

Most cities spend thousands of dollars or even millions of dollars for graffiti removal. Geason and Wilson explained that NWS Agency spent $5 million a year to clean graffiti from the trains in 1986. (Geason & Wilson, 1990) Conklin states that United States spends annually $12 to $25 billion dollars for graffiti removal. (Conklin, 2012) The possibility of crime, fear of crime, current vandalism crimes, bad practices of street art and the costs of removal and preventing efforts force the cities to make regulations, arrangements like in the example of busking at end of 19th century's London.

Figure 107. Public Information about Vandalism by
CNN Türk
(Source: CNN TÜRK steam, in Youtube)

Figure 106. A 2500 Year Old Cenotaph Exposed
fromVandalism Antalya, Turkey
(Source: Yeniakit.com.tr, 2019)

Another negative impact of street art is that as vandalism, they hidden and reduce the significance of historical buildings. Moreover, they even cause the physical deterioration of the historical buildings. (Dionisio & Ribeiro, 2013) Hundreds of years cenotaph exposed vandalism in Antalya reveals the aesthetical and physical damage of

the structure with vandalism. Many Countries take precautions against these damages. In the example of Turkey, the crime of vandalism made on the historical buildings has been explained by CNN TÜRK in April 2020 by applying for the Turkish Regulations. According to the announcement, those who intentionally cause the destruction and damage of historical monuments are punished with imprisonment from two to five years and fines of up to five thousand days (CNN TÜRK, 2020).

Also while street art contributes to the revitalization, regeneration and gentrification of public space and cities in positive way, it can also indirectly negatively affect public spaces due to the negative impacts such as gentrification. Newman and Wyly, states that gentrification process causes residential displacement and as a result of the process, the low-income groups have to move from their neighborhood because they cannot afford to live in (Newman & Wyly, 2006).

4.3.3. Temporal Impacts

Either negative or positive there is also a temporal dimension in Street Art's impacts. The interaction between street art and public space can be short-term or long-term. In the dictionary of Cambridge "*short-term*" is described as "*continuing or having an effect for a short period of time in the future*" and "*a period of time of less than one year*" (Short-Term, n.d.) and "*long-term*" is described as "*continuing to exist or have an effect for a long time into the future*" and "*a period of time of more than one year*".(Long-Term, n.d.) Considering the temporal dimension of the Street Art's impacts, while some of the impacts on user perception and on spatial quality can be seen in short term periods evaluations, the impacts related to indirectly or directly the sense of place such as change in land use, change in social structure of residents, change in building forms and layout can be seen in long-term evaluation. Therefore, the impacts of street art on public space can be categorized as short-term impacts and long-term impacts.

4.3.3.1. Short-Term Impacts

As seen in table 5, the short-term impacts of street art are,
    -leading the users with direct,

-well used roads to where people want to go,

-making the space convenient to prevent psychological restrictions such as sense of crime, sense of dirt, sense of expensiveness,

-making the space accessible for all types of economical classes,

-making the space multi-functional, avoiding the space from unused and uncared situation,

-making the users volunteer,

-attracting all types of social classes,

-increasing the level of contacts of the users,

-holding people longer time at the space,

-making space vital in day and night hours,

-providing the users the opportunity of standing, staying, sitting,

-providing the users the opportunity of benefiting from the positive effects of climate,

-keeping the space clean,

-evoking the space with visual, auditory, olfactive, tactual senses,

-providing memorable spaces,

-creating sense of anticipation,

-creating sense of enjoyment,

-making space auditory, olfactive and tactual perceivable and visible from distance, street level, adjacent buildings,

-creating human scale physical environment,

-providing contact with nature,

-providing visual quality with skylines, vistas panoramas, landmark, focal point, gateway, street pattern, building materials,

-increasing biodiversity,

-clearly distinguishing the public and private character of the space.

The short-term impacts of street art are mentioned by Cox and Guaralda in the examination busking. They argue that busking, temporarily affect the sensory experience of public space and connect with people on a humanistic level. (Cox & Guaralda, 2016)

Figure 108. Mime Artist in Urban Space,
(Source: Whyte, 2005, 43:18-43:38)

In figure 108, the street art practice is shown in the study of Whyte on public space. He argues that a city square with a good activity make the space work as place. Beside this, he emphasizes that people like a well-defined place instead of spending time in the middle of a large square to talk, to stand and look at each other. (W. Whyte, 1980) *"Musicians and entertainers draw people together."... Why not invite entertainers onto a plaza instead of banning them?* (Whyte, 1980, p.96,97)

In the performance area, there is no canopy, no sitting place. However, there is also no restriction for society to watch, to attend the activity. Therefore, even the cop becomes a part of the activity. He first comes to warn the mime artist and then smiles. No doubt that the space is shared for pantomime activity. People courage the activity and interacts with each other as well. The space becomes sociable, and attractive. The public space transforms into public place with street art performance.

The other example is Renaissance Center, in Detroit. Whyte says that *"many attractions within, but what does it say at street level? ... Come in and be safe from Detroit it says..."* (Whyte, 1980, 26:04-26:18)
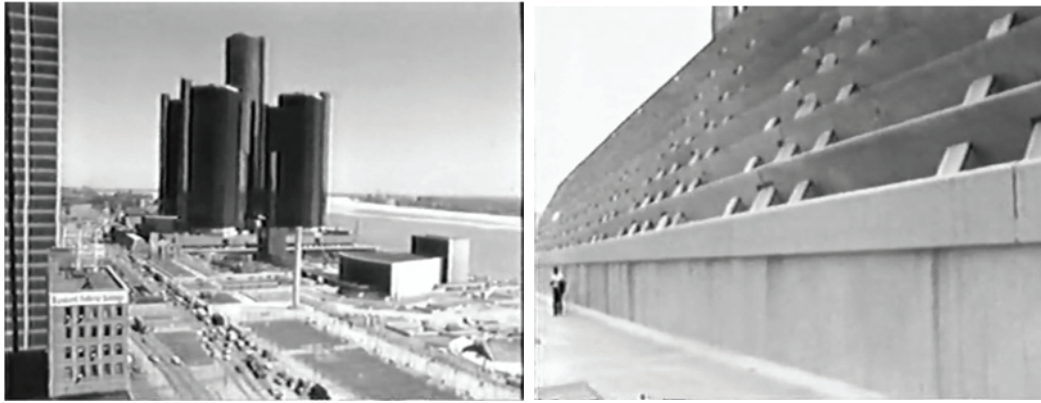
Figure 109. GM Renaissance Center
(White, 2005, 26:04-26:18)

This structure breaks off the interaction with itself at its different parts in eye level such as the entrance which is highly criticized by society. Firstly, the entrance was tried to be enhanced with greenery, however it didn't work to create good perception on people. Therefore, it was demolished and then reconstructed. This structure is the obvious example of a designed space becoming unsuccessful. Lately, some of unsuccessful parts of the structure such as the long wall facing to the riverside of Detroit, are tried to be enhanced with street art.

The deaf wall presents the users nothing and says just go. However, after the mural artwork on the wall, people started to walk near that part of the structure by interacting with the wall. It is activating the users by presenting dramatic change on the facade, and with the mural, people especially children seem enjoying from the space. This is the example of the transformation of public space into public place with graffiti art work.

Figure 110. The deaf wall of the extension of GM Renaissance Center,
(Source: https://www.franco.com/an-employees-guide-to-the-gm-renaissance-center/)
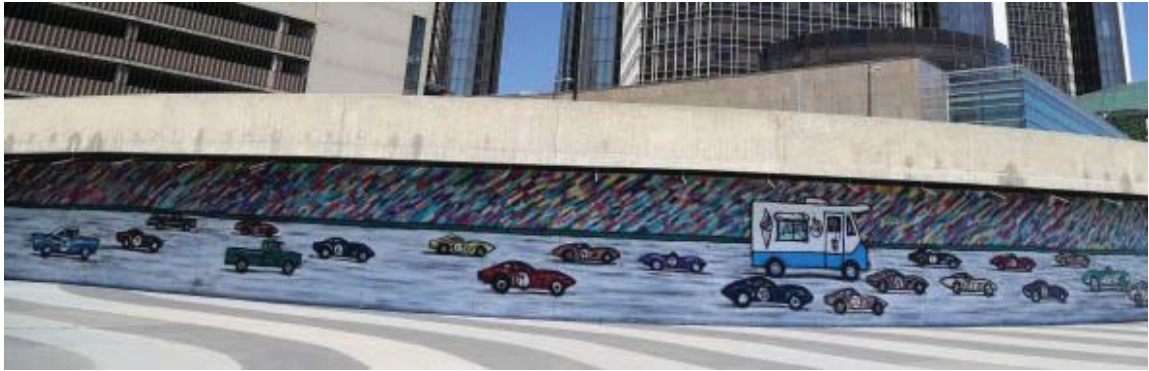
Figure 111. Graffiti on the facade of the extension of GM Renaissance Center
(Source: https://reiseblog-kurzurlaub.de/detroit-die-motor-city.html/detroit-streetart-gm-general-motors-renaissance-center)

Figure 112. Graffiti artwork noticed by the crowd, GM Renaissance Center,
(Source: Gutenschwager, B. In Google Maps)

Figure 113. Graffiti artwork and a child, GM Renaissance Center
(Source: Google Maps, n.d.)

In the example of figure 114, with the process of early self-organized attempts, the transformation of an unnoticeable public space into Graffiti Alley is demonstrated. (Forsythe, 2018) The first attempts of the graffiti artworks in Modica Way started between 2006-2008 (Markovitz, 2018). The graffiti and mural artworks create public space like Kwon mentioned in 2002.

Abarca argues that " *a mural...works as a highway or a viaduct, ignoring by its very nature all but the most prominent characteristics that define a place"* (Abarca, 2016, 62). Cullen argues that closure is a kind of cloth that doesn't obstruct the function of the place (Cullen, 1961). As it can be seen from Cullen's explanations about the concept of closure and Abarca's explanations about the effects of graffiti, in figure 114 the artworks make the space perceivable and visible, changes the visual quality of the space, transforms as an interactive multifunctional surface as if it has new skin.
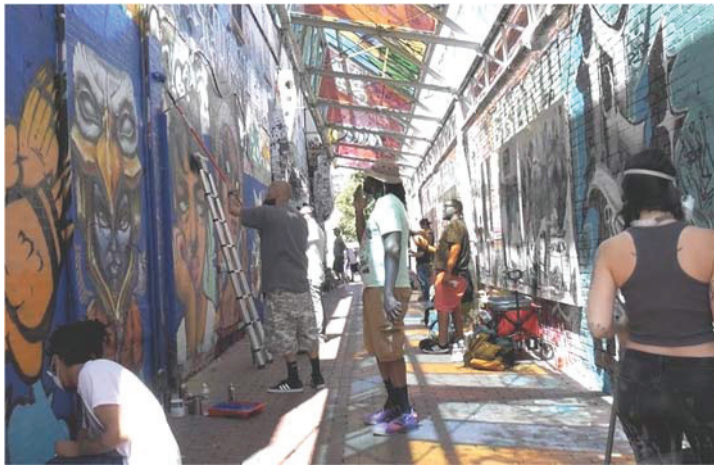
Figure 114. Graffiti Alley, Modica Way
(Source: Huang, 2019, 1:31)

Figure 115. Graffiti Closure of Modica
Way Known
As Graffiti Alley
(Souce: https://globe2.necirbu.org/650/
features/graffiti-alley-2)

It attracts the artists and the audiences into the space and creates an opportunity to interact with each other. However, the opportunity that the graffiti artist found to perform in the space appropriates the Alley more artists' place. Therefore, it also gains a reputation as Graffiti Alley and becomes a brand. It is a street in which people pass by and also a canvas of artist. The uncared space transformed into public place.

In the example of Barcelona in figure 117, the street artists add something more to the place which strengthen the sense of place. As Cullen previously mentioned in the "possession and occupied territory" character of place, some of the characteristics of the public space such as opportunity of food access and sitting places, enclosure, deflection, well designed buildings already creates sense of place.

Figure 116. A View of Carrer d'en Xuclà, Barcelona, Spain
(Source: Google Maps Online, 2018)

Figure 117. Street Performers in Barcelona,
(Source: Northway, S & Northway, C. 2018 In Flickr)

Beside the existing characteristics of the public place, the activity adds other characteristics such as viscosity of the performance space, presenting momentary indoor landscape to the stores, outdoor room of the users which serves as living room with the entertainment activities at that time. Thanks to the street performance, people start to watch the performance and interact with each other which makes the public place more sociable.

Figure 118. Melbourne Hoiser Lane, Joost Tulips
(Source: Bakker, J. 2018. photographed by Stanwix, A. In the Design Files)

The example of guerilla gardening in Melbourne Hoiser Lane made with thousands of tulips bring visual and olfactive pleasure to the user of the space shown in figure 118. The walls facing to Hoiser lane are covered with high range of graffities and the colorful scheme of the space synthesized with tulips. It provides the contact with nature increases the biodiversity of the urban space and creates memorable place.

Figure 119. Left: Duomo Di Siena and Right Piazza Di Postierla & Piazza Del Duomo Map
(Source: Google Maps, n.d.)

Figure 120. Piazza Di Postierla
(Source: Google Maps Online, 2018)

In Figure 120, a window, having the similar character with the other windows of the facade, is differentiated with the Marry and Christ painting, in Siena. The image of on the window located in Piazza Di Postierla, which is about 100-150 meter away from Piazza Del Duomo. The mural evokes the users with the content of surrounding religious buildings and drawn attention which is also described by Cullen with the handsome gesture character of the space. He describes the concept of Handsome gesture as an element breaking the monotone, humdrum effect of the space (Cullen, 1961). In this example, the feature of sense of place is supported with mural artwork in the public place.

In the example figure 121 the reverse graffiti artwork creates short-term cleaning impact to the practice area. The practices areas generally chosen as dirty facades and walls, unused areas. Some of them include the message of "keep clean". Quality of the idea and visuality of the artwork in dirty facades create an irony while it is attracting the people. While the artwork firstly cleans the space, it also creates visual quality with an artwork. Therefore, it transforms a lost space into public place.

Figure 121. Reverse Graffiti- "Part Of Us"
(Source: Hugh, K.M. 2014)

The example of the installation in Poland, in figure 122 creates temporary focal point impact. With an installation artwork on the one of the lightings locating in a regular order at the street, people's attention is focused to this differentiated lightning object. It surprises the users and makes public place better with an installation artwork.

Figure 122. Ramen Noodle Artwork in Poland
(Source: Jenkins, M. photographed by Tomczyk, 2017 In brooklynstreetart.com/)

4.3.3.2. Long-Term Impacts

The impacts of street art on public space can be observed in land use, social structure and participation, property values and economic activity of the area, building forms and layout. Cluzeau argues that street art attracts the residents and tourist by highlighting an unknown space or renewing the image of the place (Cluzeau, 2017).

Insch and Walter mention that street art is recently promoted and exhibited in organized ways. Some of the cities recently have used Street Art by organizing street art walks, festivals and other activities to foster urban tourism. The roles of street art in urban tourism are defined by Insch and Walter *"1) as a vehicle to attract visitors to a city/neighbourhood; 2) as a platform to bring vitality to smaller spaces within the city (i.e. quadrants or neighbourhoods); 3) as a staged experience for visitors; 4) as a facet of residents place identity; and 5) as a vehicle for placemaking for local businesses and residents."* (Insch & Walters, 2017, p.616)

Fun explained that street art in Penang started to make contribution to city economy and regeneration of the city. Street art supported local industries such as local art, retails, restaurant, cafes, hotels, etc. On the other hand, it led to increase new creative

commercial developments in the city such as art galleries, museums, hotels, cafes and restaurants. Consequently, it had a role on Penang's local tourism and international tourism, as well. (S., C., Fun, 2014)

Figure 123. Little Children on Bicycle
(Source: Thenextsomewhere., 2017)
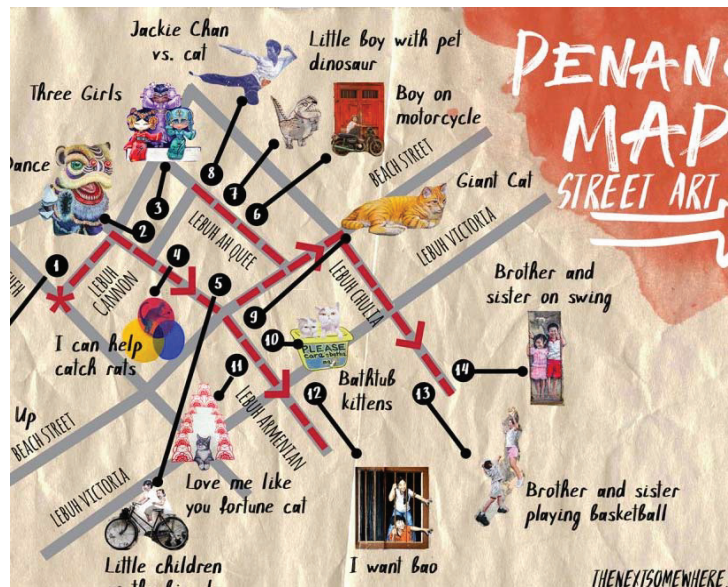
Figure 124. Penang Street Art Map
(Source: Thenextsomewhere., 2017)

The example of Lennon Wall is similar to Penang city experience. Lennon Wall, located in Malá Strana, is known as a traditional place for free expressions of Graffiti. When John Lennon was murdered, Czech activist people chosen the wall to express the idea of freedom and peace. Although communist polices tried to clean the wall, the graffiti practices repeated. After the decline of the regime the wall became a visiting space of tourists. (John Lennon in Prague, n.d) Being a landmark, Lennon Wall contributes to development of pubs, cafes, hotels and other commercial and tourism facilities.

Figure 125. John Lennon Wall,
(Source: Author, 2014)

Figure 126. John Lennon Pub
(Source: Google Maps Online, 2017)

Figure 127. Old Images of Liz Christy Community Garden
(Source: http://www.lizchristygarden.us/, Copyright [2007] by Donald Loggins)

As a both short-term and long example of the transformation of lost space into a public place, Liz Christy and her Green Guerrilla group transformed a derelict private lot into a garden in the Bowery Houston area of New York without any permission in 1973. After a while it also became a formal community garden and known as Liz Christy Community Garden.
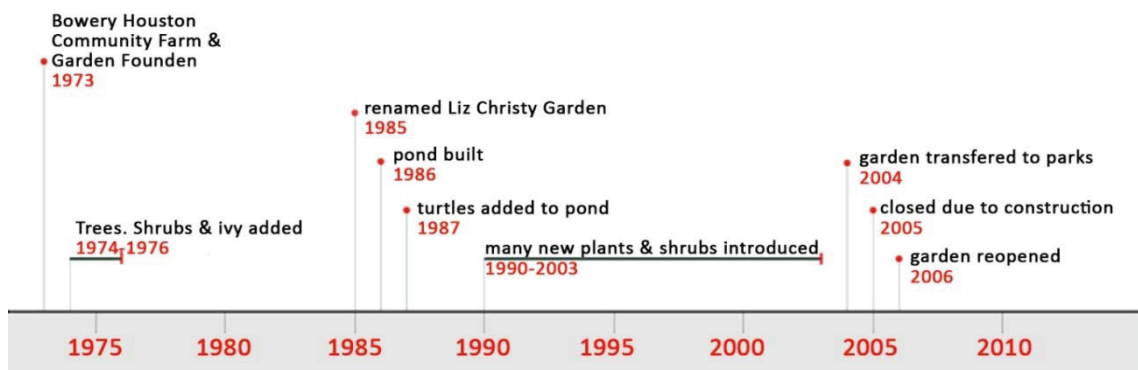
Figure 128. The Timeline of Liz Christy Community Garden
(Source: http://www.lizchristygarden.us/. Copyright [2007] by Donald Loggins)

In this case, the vacant land was highlighted with a gardening activity and proposed a solution to East Village's vacant and abandoned buildings. The garden presented to neighborhood a social, fresh open space rather than filling the land with building. It was in a status that everyone of the society could access. Therefore, it is called as "Community Garden" as well. It allowed people to interact with the nature by sharing the activity of gardening. Then the garden was charged with $ 1 a month by the City's office of Housing Preservation and Development. After a while, the plantation was varied and new residents of the garden such as turtles was added to garden. In 2000s the garden was transformed a recreation area and became a park. (Loggins, 1974.) Even the graffiti

80

artists started to show themselves on the walls of the garden. As a being recreation space, the park includes seating benches, paths, shaders, pond, sidewalks...etc. which allows people to touch with nature.

Figure 129. Liz Christy Community Garden Today
(Source: Or, E. 2019, In Google Maps Online)

Figure 130. The View of Village with the Artworks of Nuran Erden
(Photographed: Author, 2020)

One interesting example of a large scale and long-term impact on a settlement is the village of Germiyan in Izmir, Turkey. The majority of the village population consists of the elderly. Additionally, young generation had left their villages for education or business. As a part of the thesis research an interview is conducted with street artist Nuran Erden who is a resident of the Germiyan Village. She mentioned that she began to draw

traditional floral motifs on the walls of the village in 2009, in order to attract the visitors into the village and to create opportunity to make them spend time in the village. She explained that main purpose of her artworks was to contribute to the village resident's income and revitalize the village by creating employment and expected that the young generation of the village would not leave.

Over time, she attracted attention not only by the villagers, but also made the village popular at national and international levels by the festivals. Germiyan Village Festival has been organized since 2013. Village residents started to sell their products and foods and wanted to open their homes for tourism. New restaurants and cafes opened in the village after they realized the potential of the village. The impact also observed on land use and land prices. After the artworks the Municipality of Çeşme supported the village with sitting and lighting furnitures, the visitors and residents of the village voluntarily painted the facades of the unused buildings, the streets cleared and the property values increased. (Erden, N., "interview with" Kolçak, E., 2020) While in 2010, the unit price of a house was 1000 TL per square meter, in 2020 it increased to 6000 TL per square meter. (emlakgazete, 2010) Nuran Erden is still practicing her artworks and attracts thousands of local and foreign tourists to the village every year.

Figure 132. A View of Germiyan Village Before the Art Practices in 2009
(Yılmaz, N., In Facebook, 2009)

Figure 131. Nuran Erden and Visitors in Germiyan Festival
(Source: Çeşme '5. Germiyan Festivali' için gün sayıyor, Kanalben.com, 2018)

Figure 134. Artwork of Nuran Erden and Author
(Photographed by Author, 2020)

Figure 133. Artwork of Nuran Erden
(Photographed by Author, 2020)

To sum up, Nuran Erden attracts thousands of local and foreign tourists to the village every year thanks to her artworks which she still continues to do. She has successfully applied for street art to create the brand for village and contribute village economy. After the artworks in the village, the land use was changed; the municipality of Cesme supported the village with sitting and lighting furnitures, the visitors and residents of the village voluntarily painted the facades of the unused buildings, the streets cleared, and the property values increased. With the migration of new socio-economic groups, the population of village was increased, and the life of village vitalized. (Erden, N., "interview with" Kolçak, E., 2020)

Figure 135. The Artworks of Darağaç Collective at the Façades in Umurbey Neighborhood
(Source: Photographed by Author, 2020)

Another example in Izmir, Umurbey Neighborhood, starts to re-enter the urban memory with its new identity. Previously the district was named as Darağac. The neighborhood was vital and lively until 1985. There were 4 greengrocers, 7 taverns, 8

barbers, 2 butchers, 3 banks, 1 post office, 11 groceries in the neighborhood. Levanters, Greeks and Turks lived together. After 1985, the young population of the neighborhood started to move to Bostanlı, Karşıyaka, Bayraklı. The residents didn't rent or sell their houses in order not to allow any stranger to live in the neighborhood. Afterwards, the houses started to be used as ateliers by the owners. The car painters started to locate in the area after 1990. The houses were abandoned and some of them became ruin.

Currently as the neighborhood is located within the center of Izmir, new investments take place around the neighborhood and people don't want to sell their houses. Especially last 4 years the artists have arrived the neighborhood to make art, to observe and even to live in. Moreover, a collective organization dealing with contemporary art have opened in the area with the name of Daragac. The roots of the organization is based on 2013. (Yavuzcezzar, 2019) According to the interviews with Cenkhan Aksoy, who is the member of the Daragac Collective, the young artist groups seeking for alternative spaces for their art production discovered Umurbey Neighborhood and made the first art exhibition at street in 2016. After the exhibition, the distinctiveness and creativeness of the exhibition were noticed by other artist groups.

Figure 136. The Installations of Darağaç Collective in Umurbey Neighborhood
(Source: Photographed by Author, 2020)

The following years the numbers of artists attending the exhibitions increased. In 2017, the number of artists was 25, in 2018 was 30 and in 2019 was 35. The artworks attracted other artists to the area. Some of them preferred to stay in Umurbey, as well. Some artworks were noticed by other professions and they used the spaces as a decor of their works, an art object or a complementary part of art. The demand to stay in Umurbey neighborhood increased and the land and house prices increased. (Aksoy, 2020) To sum up, an abandoned neighborhood was discovered by artists and the new face of the neighborhood attracted new users and residents to the district. Moreover, although it is

not clear, this development in the area could have caused the increase of property prices as well.

The last example in Izmir shows how street art conceptually changes and finds a formal space in public space. Fahrettin Altay Metro Station is the space where the buskers often perform. According to the interviews with users of the metro station, the old busking performances at the station made the users feel uncomfortable. It was untidy and uncontrolled. Sometimes the beggars tried to perform busking. Therefore, they felt that there would be theft or crime.
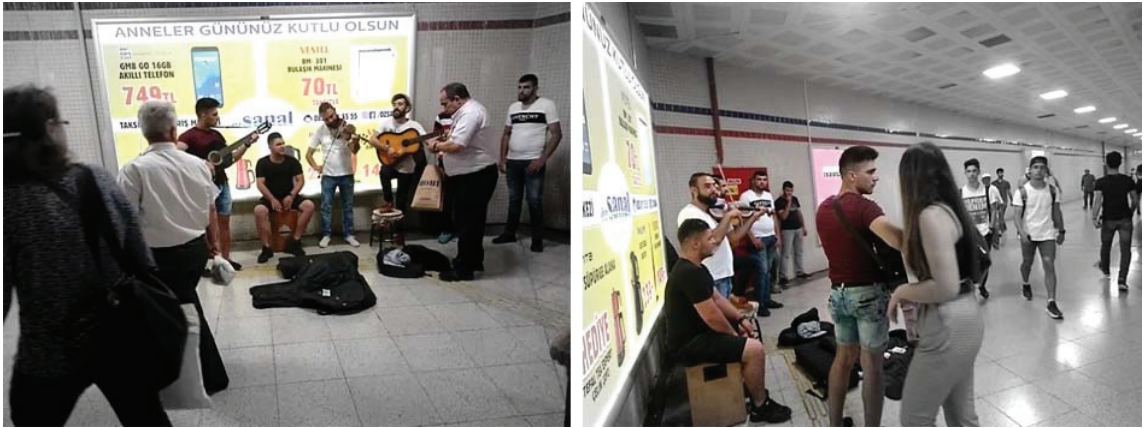
Figure 137. Old Performances of the Busker at the Fahrettin Altay Metro Station
(Photographed by Emre Kolçak, June 11, 2019)

Figure 138. The Busking Performance at the Fahrettin Altay Metro Station
(Photographed by Emre Kolçak, 2020)

Izmir Metropolitan Municipality noticed the potential of the buskers at the station in 2019. The municipality provided a fixed platform for buskers and registered the buskers. Some of the metro users say that after the intervention, they feel more comfortable in the station with busking performances and they start listening feeling safer. According to the interview with security staff, the number of the beggars decreased

after the intervention. According to the interview with a busker, the intervention changed the common perception of metro users to the buskers. Now, there is an organization and they register to the municipality. Consequently, the number of audiences increased and indirectly it caused the increase of the tips to the buskers. To sum up, the fixed platform for buskers provided the sense of safety and pleasure to the users and provided the sense of place for the artist as an income opportunity.

After the positive and dynamic effect of street art was noticed by city administrations, and public institutions street art started to be formalized. Some of the examples using street art as city policy are Penang City (MY) council, municipality of Heerlen (NL), Municipality of Bornova and Izmir (TR). In Sept 2019, the Municipality of Izmir also arranged a regulation for street art Practices as shown in appendix A.

Considering the temporal dimension, the factors that constitute the conception of place with Street Art is shown in table 6.

Table 6. The Factors Affecting the Success of Public Space with Street Art

	Access & Linkages			Uses & Activities	Sociability	Sense of Safety	Comfort	Image	
	Physical Access	Psychological Access	Economical Access					Mental Image	Physical Image
ATTRIBUTES	1)Leading the Users with Direct, Well Used Roads to Where People Want to Go	1) Making a space convenient to prevent psychological restrictions such as sense of horror, sense of crime, sense of dirt, sense of expensiveness 2) Occupying Territory (Creating Sense of Belonging)	1) Space accessibility for all types of economic classes (offering service of different kinds at varying prices and degrees of quality)	1) Varying the Space with Different Land Uses 2) Providing Space Wide Spectrum of Activities 3) Making Space Multi-functional 4) Avoiding Spaces from Unused and Uncared Situation 5) Changes of Property & Rent Value 6) Increase in Local Business Ownership 7) Increase in Retail sales	1) Making the Users Volunteer 2) Attracting All Types of Social Classes (Age, ethnic, economic, cultural groups) to the Space 3) Increasing the Level of Contacts of the Users - Seeing - Hearing - Talking - Playing 4) Holding to People Longer Time at the Space 5) Making Space Vital in Day and Night Hours	1) Protecting Space from; - Traffic - Crime - Violance	1) Providing the Users the opportunity of - Standing - Staying - Sitting 2) Providing Space Amenity; - Urban Furniture - Toilette - Fountain - Light - Drinking Water - Other Public Services 3) Providing the Users the Opportunity of Positive Effects of Climate 4) Keeping the Space Clean	1) Evoking the Space with - visual - auditory - olfactive - tactual senses 2) Providing Memorable Spaces 3) Creating Sense of Anticipation 4) Creating Sense of Enjoyment as; - Funny - Attractive - Vital - Social - Useful - Special - Friendly - Different - Welcoming - Pride	1) Making Space - auditory - olfactive - tactual Perceivable and visible from distance, street level, adjacent buildings 2) Creating Human Scale Physical Environment 3) Providing Contact with Nature 4) Varying the Building Form and Layout 5) Visual Quality of Skylines, Vistas, Panoramas, Landmark Focal point, Gateway, Street Pattern, Building Materials 6) Variety of Architectural Styles 7) Increasing Biodiversity 8) Clearly Distinguishing the Public and Private Character of the Space 10) Detailed Ornamentation and Art in Space

LONG- TERM IMPACTS OF STREET ART

SHORT- TERM IMPACTS OF STREET ART

CHAPTER 5

CASE STUDY: THE ROLE OF STREET ART IN CREATING PLACE IN PUBLIC SPACE IN THE EXAMPLE OF URLA, IZMIR

5.1. Research Method for the Case Study Area

The case study is examined to understand the role of street art on transformation of public space with short-term impacts. In order to examine the cases, it is required to examine 3 types of spaces as lost space, public space and public place. The spaces suitable to the definition of "ignored, unused outdoor environments and public or private spaces which lost its intended use" are considered as lost space. The spaces having all types of factors are considered as public place. The spaces without one of main factors of table 5 are considered as public spaces.

In the case study, it is firstly tested whether 3 types of places selected according to the literature research really fit these types of spaces. The comparative examination is made with scoring according to the number of factors make the public space a public place. Later, considering public space-public place scoring of the case study areas and the effect of busking performance, the number of areas are reduced to 3 from 6 areas.

Finally, the impacts of street art and changes at the public space due to the street art performance on users and public space are examined through survey and observation. These observations and analyses are controlled according to the factors transforming public space into public place.

5.1.1. Site Selection and Determination of the Type of Street Art for the Case Study

For the case study the town of Urla is selected, because Urla is a settlement where art practices are intensively seen and the residents of Urla are familiar with these art

practices. Moreover, it has a street socially transformed into an art street and laterly called Urla Art Street. Urla Art Street is a commercial street and art backbone of Urla where the community intensively moves and also spends time.

Location criteria for the case study areas is determined as each space should have similar land use -mixed use, different spatial characteristics, and connection to Art Street. The common land uses of the case areas are composed of residential, commercial, public uses and vacant areas. However, the distribution and ratio of the land uses change for the case study areas. Considering their physical spatial quality and the number of daily users with purpose of the usage, firstly, total of 6 areas are selected with 2 examples from each 3 types of spaces as lost space, public space and public place which have direct connection to Urla Art Street. Secondly the types of the spaces are examined and verified according to the number of the factors that they have and comparison with literature definitions.
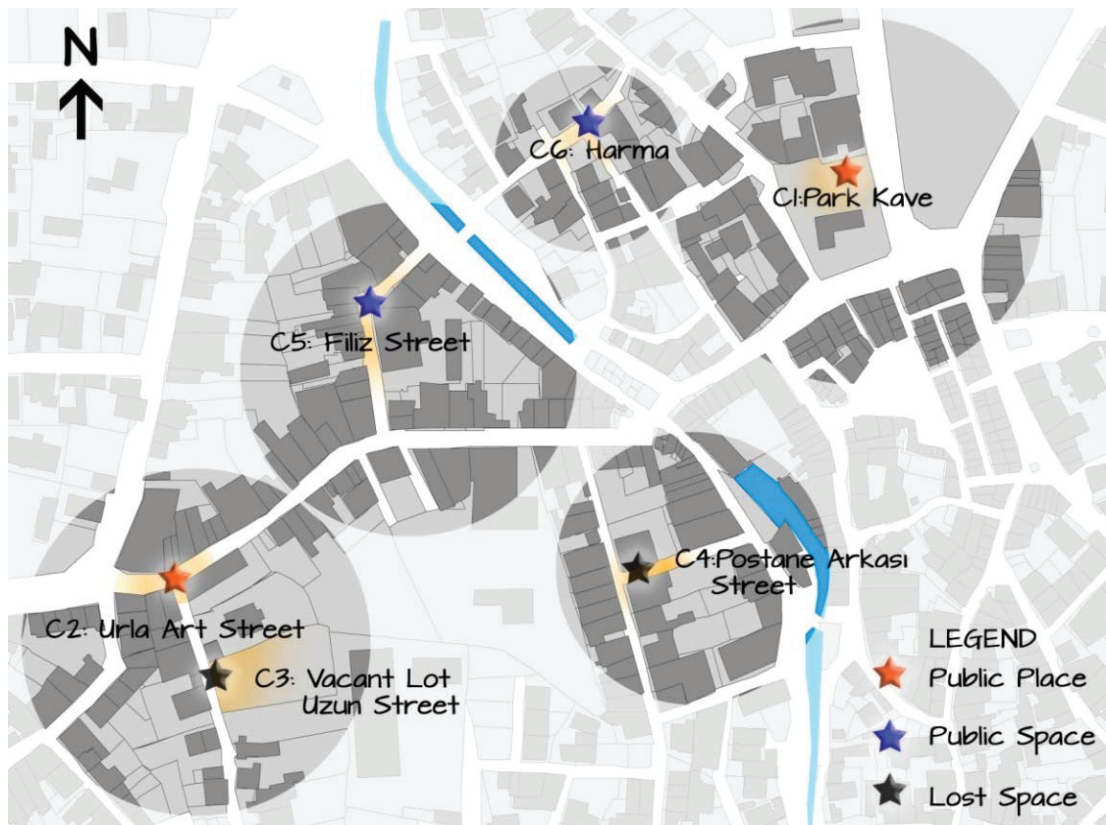
Figure 139ç Case Study Locations Map
(Source: Author, 2020 based on Arcgis online maps)

After making a test, one site for each type of space is selected. The testing is carried out by busking. Busking is chosen as the street art type for the thesis research. According to Cox and Guaralda the short term impacts of busking are explained that it

provides temporarily sensory experience of public space and creates connection with people on a humanistic level. (Cox &Guaralda, 2016). According to Doumpa and Broad, busking provides culture and art to the public, brings sense of safety, creates sense of belonging and identity. Therefore, it can be used for placemaking tool. (Doumpa& Broad, 2014) Busking type, which has more data and research in the academic literature about short-term impacts and relationship with placemaking phenomena, is chosen to examine the role of Street Art on creating the conception of "Place" for short-term periods.

Figure 140. General Land Use Map of the Case Areas (Source: Author, based on ArcGIS Map)

Three busking performers are invited to perform in selected case study area. These performers have three different instrumental talents. First one is playing guitar, second one is playing accordion and third one is vocal with guitar.

After, in order to determine how far the sound of busking performance is perceived, before the performances, the sound powers of each instruments and sound sources are measured with the mobile application "Sound Meter". The software is measuring the power of sound in decibel (dB) measurement scale. It also detects minimum, average and maximum levels of the sound power. Beside this there is also a

table shows that the frequency of the sound in the software (Abc Apps, n.d.). First testes are done within the 20 cm distance to the instrument in a quiet room (30 dB). Accordion creates 60 dB change, with high 80 dB value. Guitar creates 55 dB changes with high 75 dB value. Guitar and vocal creates 58 dB changes with high 78 dB value. According to measurements, the guitar has the smallest change on the value of sound power. Secondly, at the street entrances connecting the working areas to Urla Art Street, test performances with a guitar is made and what distance the sound power of guitar disappears is measured.
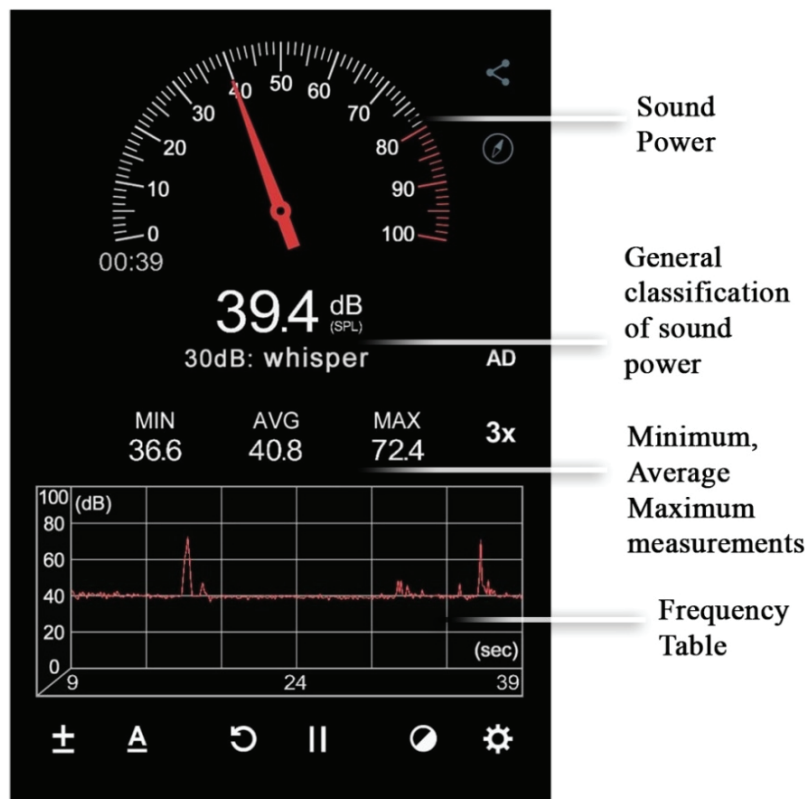
Figure 141. The Interface of Sound Meter Application
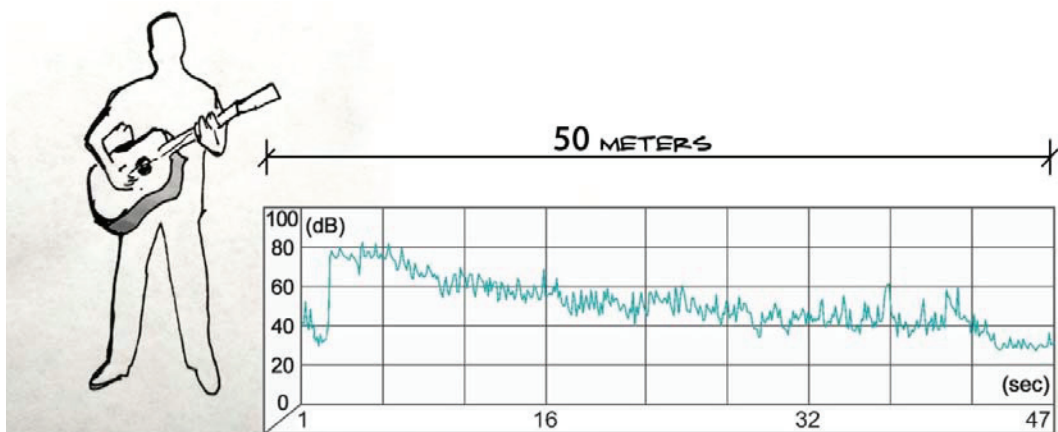
Figure 142. The Guitar Sound Frequence and The Distance of Guitar Sound Power Decrement

Guitar is played at the points where the roads connected to the case areas intersect with the art street. It is observed that the sound power of guitar disappears within 50 meters distance seen in figure 142. According to this analysis, the 50 meters radius circles are placed to these intersection points on a map.
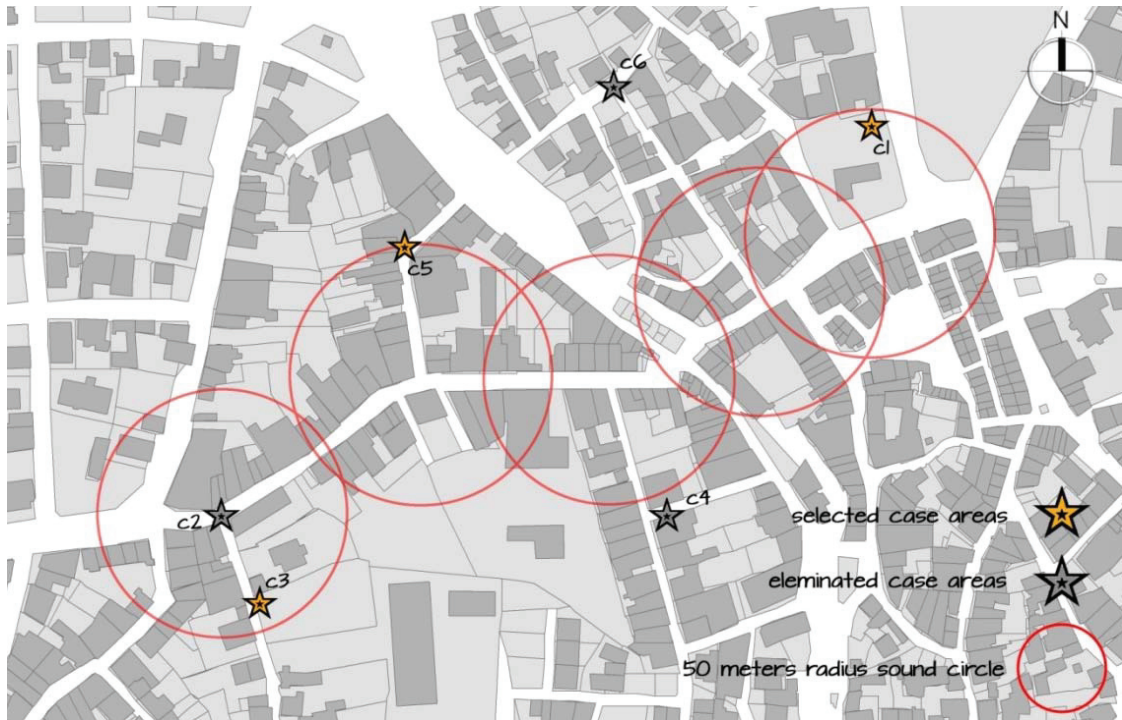
Figure 143. Elemination Map of Case Study Areas According to the Distance of Sound Power

5.1.2. Data Collection and Analysis Method for the Case Study Areas

Since there is no detailed research about the impacts of street art on public space, it is important to examine the spatial impacts of the street art obtained from the literature and examples, in order to correspond the factors transforming the public space into public place with street art, to guide future researches in urban design perspective.

In the scope of the thesis, because the short-term impacts of street art form the basis for long-term impacts, and considering the limitations of the thesis time and resources, the case studies are elaborated by examining the short-term impacts of street art. Data collected from various sources as literature review, site survey and questionnaire. In the literature review of case study area, journal articles, books,

conference papers, technical reports and published research works are used as the data supplied from online resources and the library.

Site survey and observations are elaborated on to examine the factors transforming public space into public place and the impacts of street art to public space. The investigation follows by mapping, photographing, recording videos of the case areas and performances and sketching techniques. In the questionnaires part, open-ended and close-ended questions are used as shown in appendix B. The open-ended questions are designed as suggesting no answers, avoiding format effects, and aiding in the interpretation of deviant responses to closed questions. The close-ended questions are designed as allowing respondents to answer same question "*so that answers can be meaningfully compared, produce less variable answers,...produce answers that are much easier to computerize and analyze.*" like Foddy describes (Foddy, W. 1993, 128).
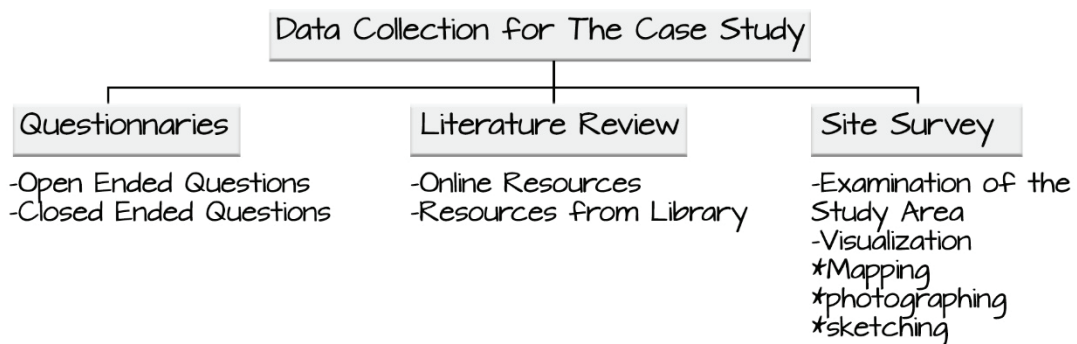
Figure 144. Data Collection Scheme

Data collection and analysis of the case study includes two parts. In the first part, the datas are collected in order to analyze convenience of type of spaces for selected 6 case areas. Convenience of type of spaces for selected six case areas is examined based on literature definitions and synthesis table of the factors affecting the success of public space shown in table 5. For space-place analysis the factors shown in table 5 are coded with their first letters and with their numbers in a comparative table as shown in table 10 and table 11. Considering these examinations, the factors the case study areas provide is entered "1" and the factors the case study areas don't provide is entered "0".

In the second part, the data collected and analyzed for each case area as shown in table 7. For the short-term examination of the impact of busking, the table format is formed according to the literature definitions and the table of the factors affecting the success of public space with street art shown in table 6. The comparative factor table

shown in table 11 is repeated for busking activity as shown in table 13 and the value of "2" is entered for the factors on which the increase is observed. The factors the case study areas provide is entered "1" and the factors the case study areas don't provides is entered "0". Although comparison is made for each factor, it is also made over the general factor headings. Such quantitative and qualitative features as number of users and profile, the intensity of the users and their movements, physical characteristics of the case study areas, land uses, are compared with mapping via Arcgis, sketching and percentage distributions, and other quantitative analysis via Microsoft Excel.

Table 7. Data Collection and Data Analysis Methods Table

METHODS / FACTORS	DATA COLLECTION	DATA ANALYSIS
PHYSICAL ACCESS (PH.)		
4)Leading the Users with Direct, Well Used Roads to Where People Want to Go	-Literature Review -Observation -Photographing	-Comparison of findings from literature and current situation of the space
PSYCHOLOGICAL ACCESS (PSY.)		
1) Making a space convenient to prevent psychological restrictions such as sense of horror, crime, dirt, expensiveness	-Literature Review -Questionnaire: How do you define this space? -Questionnaire: Safe yes or no question and reason	-Interpretation of questionnaire -Comparison of findings from literature and case area
ECONAMICAL ACCESS (E.)		
1) Space accessibility for all types of economic classes (offering service of different kinds at varying prices and degrees of quality)	-Literature -Observation -Photographing -Questionnaire: Profession, education Level, accommodation place	-Comparison of findings from literature and case area -Interpretation of the questionnaire
USES & ACTIVITIES (U&A.)		
3)Making space multi-functional	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
4)Avoiding spaces from unused and uncared situation	-Literature -Observation -Photographing	-Comparison of findings from literature and case area -Mapping (Land Use Map) -Sketching

Table 7. (cont.)

SOCIABILITY		
1)Making the users volunteer	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
2) Attracting all types of social Classes (Age, ethnic, economic, cultural groups) to the space	-Literature -Observation -Photographing -Questionnaire: Profession, Education Level, Age, Gender	-Comparison of findings from literature and case area -Interpretation of the questionnaire -Mapping (flow analysis)
3)Increasing the level of contacts of the user: Seeing, hearing, talking, playing	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
4)Holding to people longer time at the space	-Literature -Observation -Photographing	-Comparison of findings from literature and case area -Mapping (user analysis)
5) Making space vital in day and night hours	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
COMFORT		
1)Providing the user the opportunity of Standing, staying, sitting	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
3)Providing the user the opportunity of positive effects of climate	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
4)Keeping the space clean	-Literature -Observation -Photographing -Questionnaire: Clean yes or no question and reason.	-Comparison of findings from literature and case area -Interpretation of the questionnaire
MENTAL IMAGE (I.M.)		
) Evoking the Space with: visual, auditory, olfactive, tactual senses	-Literature -Questionnaire: What does the space evokes for you?	-Comparison of findings from literature and case area -Interpretation of the questionnaire
2)Providing memorable spaces	-Literature -Questionnaire: Do you define the space as a memorable space? Why?	-Comparison of findings from literature and case area -Interpretation of the questionnaire
3)Creating sense of anticipation	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
4)Creating sense of enjoyment as; Funny, attractive, vital, social, useful, special, friendly, different, welcoming, pride	-Literature -Observation -Photographing -Questionnaire: How do you define the space? Why?	-Comparison of findings from literature and case area -Interpretation of questionnaire
PHYSICAL IMAGE(I.PH.)		
1)Making space perceivable: visible from distance, street level, adjacent buildings, auditory, olfactive, tactual	-Literature -Observation -Photographing	-Comparison of findings from literature and case area

Table 7. (cont.)

2)Creating human scale physical environment	-Literature -Observation -Photographing	-Comparison of findings from literature and case area
3)Providing contact with nature	-Literature -Observation -Photographing	-Comparison of findings from literature and case area -Sketching
5)Visual quality of skylines, vistas, panoramas, landmark focal point, gateway, street pattern, building materials	-Literature -Observation -Photographing	-Comparison of findings from literature and case area -Sketching
7)Increasing biodiversity	-Literature -Observation -Photographing	-Comparison of findings from literature and case area -Sketching
8)Clearly distinguishing the public and private character of the space	-Literature -Observation -Photographing	-Comparison of findings from literature and current situation of the space
10)Detailed ornamentation and art in space	-Literature -Observation -Photographing	-Comparison of findings from literature and current situation of the space -Sketching

5.1.3. Street Art Performance and Questionnaire

Step 1: Before and performance time data was collected to compare the impacts of street art performances for selected areas. Before the performances eight questionnaire were made to the residents for each case area. Additionally, thirteen questionnaires were made to the users of the spaces to see general impact of street art on users.

Step 2: For the performance time, the analysis team is designed as one recorder, one researcher and one busker for each case areas. The performances started before the questionnaires between 13:45 to 14:00 and lasted 14:00-14:15 hours and within 14:00 - 14:15 hours the questionnaires were made. Eight questionnaires were conducted to the residents, fifteen questionnaires were conducted for the users of Uzun St, thirteen questionnaires were conducted for the users of vacant land at the Filiz St and thirteen questionnaires were made for the users of Park Kave.

Step 3: After the performances the questionnaires of the residents are repeated with eight questionnaires.

Step 4: The users of the case study areas are observed via, security cameras, video records and photographs. Mapping of the users is done considering the users staying at the space 15 seconds and more at the case study areas. For the flow analysis all of the users passing from the case areas are counted. However, the users staying in the space

before the observations and not left the case areas aren't included for flow analysis. Each individual counted as one time for both user analysis and flow analysis. On the other hand, in the flow analysis, the change of the users' directions is also examined according to the performances.

Table 8. Timeline and Quantities of the Surveys

Number of Questionnaires	Profile	Case Areas	Date	Day	Time Interval
8	Residents	C1	22.2.2020	Friday	14:00-14:15
8	Residents	C2	22.2.2020	Friday	14:00-14:15
8	Residents	C3	22.2.2020	Friday	14:00-14:15
8	Residents	C4	22.2.2020	Friday	14:00-14:15
8	Residents	C5	22.2.2020	Friday	14:00-14:15
8	Residents	C6	22.2.2020	Friday	14:00-14:15
8	Residents	C1	23.2.2020	Saturday	16:00-16:30
8	Residents	C3	23.2.2020	Saturday	16:00-16:30
8	Residents	C5	23.2.2020	Saturday	16:00-16:30
13	Users	C1	23.2.2020	Saturday	14:00-14:15
15	Users	C3	23.2.2020	Saturday	14:00-14:15
13	Users	C5	23.2.2020	Saturday	14:00-14:15

5.2. General Information about the Case Study Areas in Urla

Urla is a district located in the west of Izmir. It is a coastal town and it accommodates three universities as, Izmir Institute of Technology, Urla Maritime Vocational School of Ege University and Dokuz Eylül University School of Maritime Business and Management. Therefore, one of the dominant population profile is the university students. The population of Urla in 2019is 67 339. (TÜİK, 2019) Urla is one of the prominent settlements of Izmir with its history, culture and art.

Figure 145. Izmir Metrapolitan Municipality Boundaries and Location of Urla Map
(Source: Author, 2020 based on, ArcGIS Maps)

It has recently become famous town of Izmir. It hosts one of the International Festival called Urla International Artichoke Festival since 2015. During festival times, approximately 500 thousand tourists visit Urla in 3 days (Haberler.com, 2016). As it has the traces of different civilizations from different periods Urla has a rich cultural heritage. The historical characteristics of the settlement can be seen with public baths, mosques, shrines, churches, ionic columns, details of pointed arches, bank buildings, local factories and houses. Some examples of historical buildings from different periods are Hersekzade Ahmet Paşa Hamamı, Samut Baba Türbesi, Panaya Churh, Ayos Vasilios Church, Ayos Yorgos Church, Factory of Pepeis. (Urla Belediyesi, 2015) During the end of XIII. century and XIX. century Urla was immigrated from Aegean Islands. Therefore, the socio-economic structure of Urla changed and this situation affected the general urban patterns well.

Urla Zafer Street was one of the important street where the residential and commercial functions were located around in XIX. century. The wealth of Greek inhabitants could be seen on the residential buildings of the street (Erturgut, 2010).

Figure 146. A view of Urla Zafer Street in 1934, Today's Urla Art Street
(Source: Urla Sanat Sokağı Platformu, 2016)
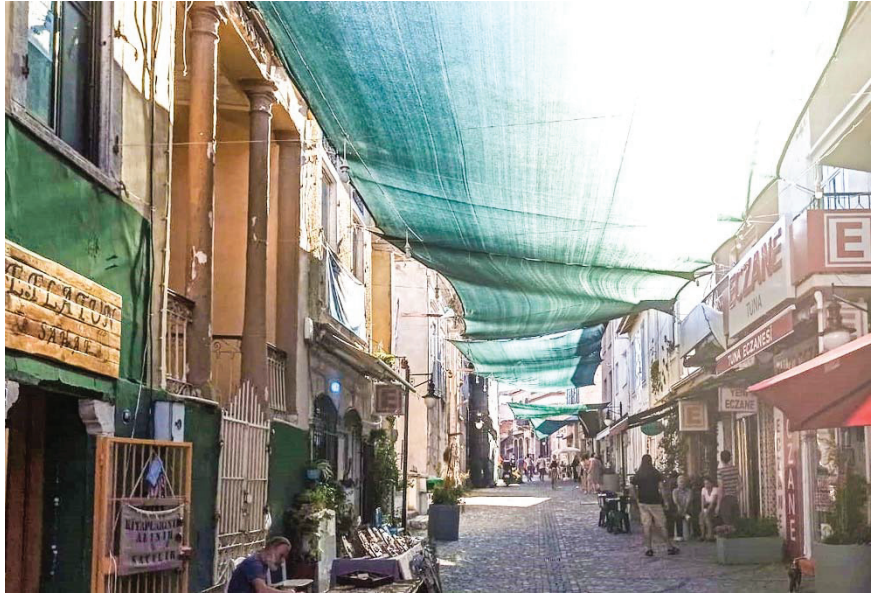
Figure 147. A view of Urla Zafer Street in 2020
(Source: Author, 2020)

In early 2000s Urla Zafer Street started to lose the significance because of the emergence of new sub-centers in Urla. Commercial facilities and shops left Urla Zafer Street and moved to other locations. In order to prevent the commercial decay of the street, some little groups of artist made an art activity in 2009 and the idea of "Art Street" was established.

Figure 148. A view from pantomime and dance performances at Urla Art Street in 2014
(Source: Demircioğlu, 2016)

Figure 149. A view from the painting activity at Urla Art Street in 2014
(Source: Demircioğlu, 2016)

After 2009, many artists from Istanbul and Izmir visited to the street. The artists opened some ateliers and shops such as, sculpture, ceramic and music ateliers, boutique clothing shops. After 2013, the idea of Art Street was also recognized by Urla Municipality and the name of Art Street included in the 2013 annual report of Urla Municipality. In 2014 the residents and Urla municipality supported the artistic activities at the street (Demircioğlu, 2016).

The spatial impacts of different periods and cultures in Urla also caused to the formation of spaces having potential to be identified as "place" in the city center of Urla and around Urla Art Street. The rehabilitation projects were prepared in 2013 and started to be realized.

Figure 150. Some Characteristic Areas in Urla Town Center - Tatar Cami Street
(Source: Drawn by Emre KOLÇAK in 2017)
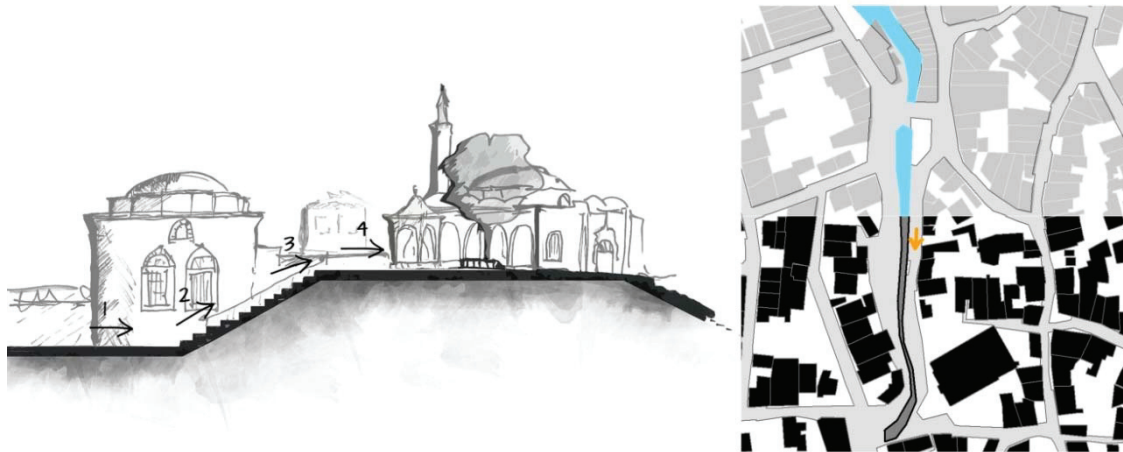
Figure 151. Some Characteristic Areas in Urla Town Center - Çağlayan Street
(Source: Drawn by Emre KOLÇAK in 2017)

In 2016 Urla Zafer Street and Postane Street Rehabilitation projects gained the award from the Union of Historical Towns. With the attendance of the municipalities

member of the Union of Historical Towns in Turkey, The Encouragement Competition of Historical and Cultural Heritage Conservation Projects and Applications (Tarihi ve Kültürel Mirası Koruma Proje ve Uygulamalarını Özendirme Yarışması) is organized to encourage protecting cultural heritage. (tarihikentlerbirliği.org, n.d.) This award was the first award of Urla Municipality about their intervention to the cultural heritage. It is demonstrated with the sketches in figure 152,153 and 154 the post-project general view of Zafer Street and Postane Street rehabilitation projects.

Figure 152. Union of Historical Towns Competition Gravure
(Source: Drawn By Emre Kolçak, 2016)

Starting with the Urla Artichoke Festival, after 2015, the commercial activities around Urla and Art Street increased. Therefore, the commercial activities around Urla Art Street took attention more than the art argument of Urla Art Street. Moreover, today, the public art activities at the street are very rare and generaly the art activities are performed in private properties.

Figure 153. Union of Historical Towns
Competition Sketch
(Source: Drawn By Emre Kolçak, 2016)

Figure 154. Union of Historical Towns Competition Sketch
(Source: Drawn By Emre Kolçak, In urlaegemenhaber.com, 2016)

Today, the street is surrounded with many art ateliers, cafes, hotels, restaurants, boutique shops. However, the idea of Art Street is rarely seen at the street level. Most of firms and ateliers have realized the art activities at their own property rather than the street.

5.3. Analysis of the Case Study Areas

In this part the types of spaces as lost space, public space and public place are examined considering the factors mentioned in table 4. Because residents are familiar with case areas and they are fixed observers, they are surveyed about the places in order to observe the changes of the residents' ideas after street art practices.

5.3.1. Questionnaires

According to the questionnaires made to residents of the case study areas, the profile of the respondents consists of different age, gender and social groups. According to the questionnaires about the spaces, generally respondents answered that Park Kave and Art Street were more vital, popular, memorable, pleasant, different, clean, safe and beautiful. On the other hand, most of respondents answered the vacant lot at Uzun St. and Postane Arkası St. weren't vital, popular, memorable, pleasant, different, clean, safe and beautiful.

Table 9. Respondent Profile of Residents Before the Performances (#: number of respondents, % : percentage)

SURVEYS/CASES		C1: PARK KAVE		C2: ART STREET		C3: UZUN STREET VACANT LOT		C4: POSTANE ARKASI STREET		C5: FİLİZ STREET		C6: HARMA	
		#	%	#	%	#	%	#	%	#	%	#	%
GENDER	Male	6	75	5	62.5	4	50	5	62.5	2	25	6	75
	Female	2	25	3	37.5	4	50	3	37.5	6	75	2	25

Table 9. (cont.)

EDUCATION	Primary School	2	25	1	12.5	1	12.5	2	25	3	37.5	1	12.5
	High School	3	37.5	0	0	0	0	1	12.5	0	0	2	25
	Undergraduate	2	25	0	0	0	0	1	12.5	0	0	0	0
	University or Higher	1	12.5	7	87.5	7	87.5	4	50	5	62.5	5	62.5
AGE	<20	0	0	0	0	0	0	0	0	0	0	1	12.5
	20-35	3	37.5	0	0	1	12.5	3	37.5	0	0	3	37.5
	36-50	2	25	6	75	5	62.5	3	37.5	4	50	1	12.5
	51-65	3	37.5	2	25	1	12.5	2	25	4	50	3	37.5
	>65	0	0	0	0	1	12.5	0	0	0	0	0	0
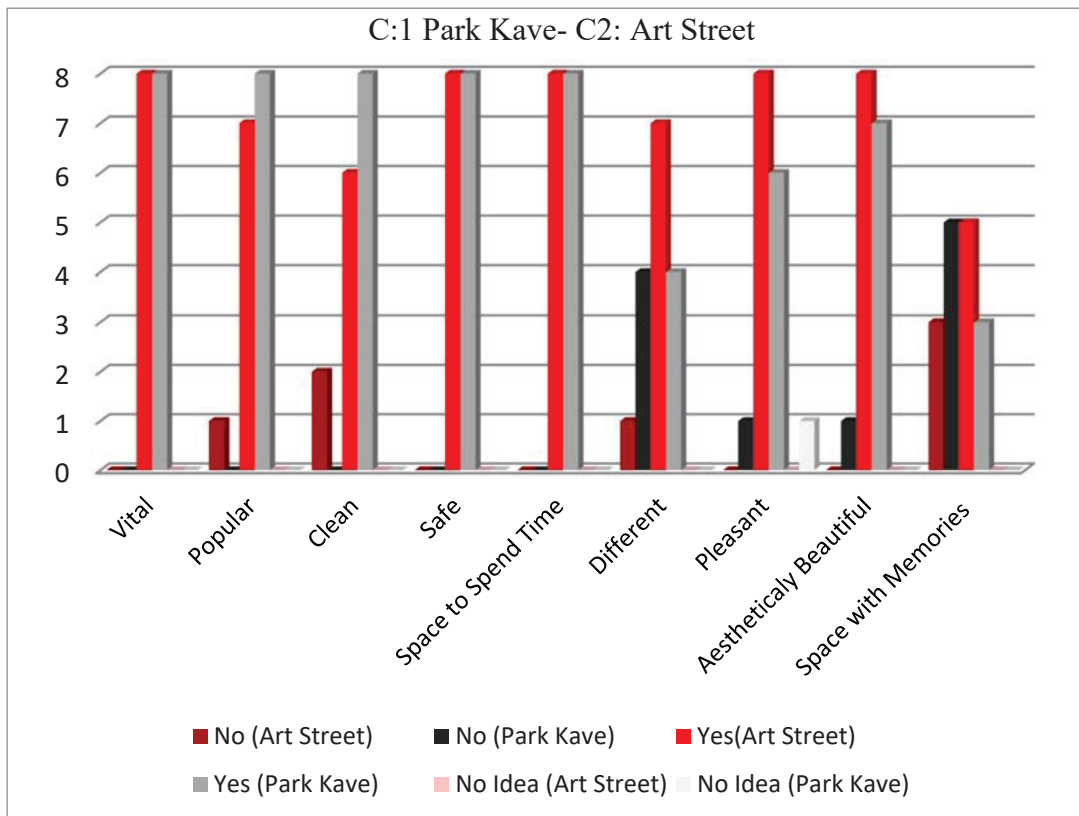
Figure 155. Space Quality Graphic of Park Kave and Art Street
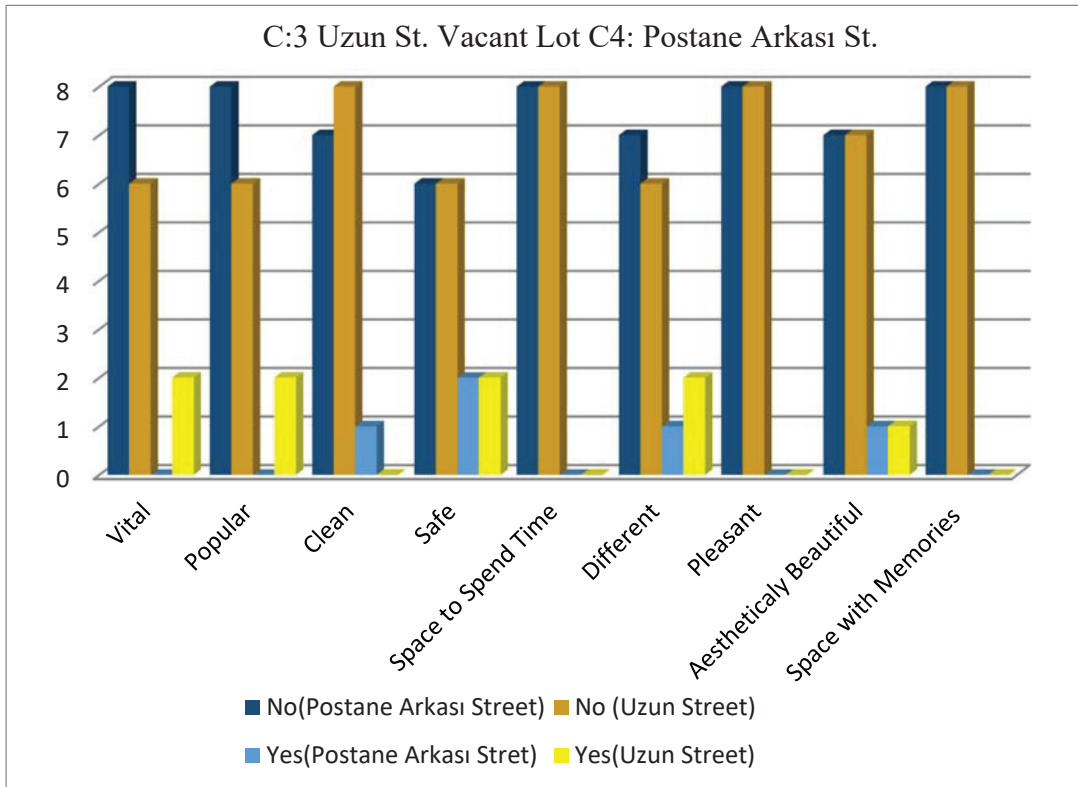
Figure 156. Space Quality Graphic of Vacant Land at Uzun St. and Postane Arkası St.
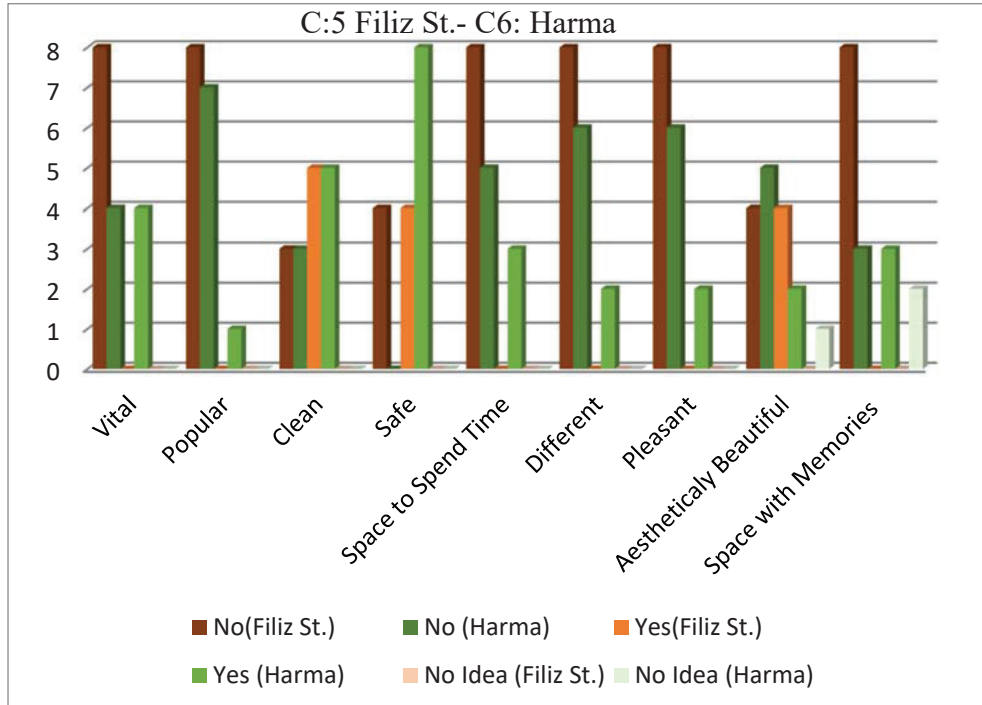
Figure 157. Space Quality Graphic of Filiz St. and Harma Square

5.3.2. Observations

Case 1 (C:1) Park Kave

Park Kave is one of the lively place located in town center which is the node of the several transportation options. It is surrounded by different land uses at ground floor level such as commercial, residential state, squares...etc. and they are generally open in day and night hours. It was constructed in 2017 and opened with Artichoke Festival. During the festival times it hosted buskers and several users. The space covered with deciduous trees which get the sun light into the space in winter times and protect from disturbing sun impacts in summer times. It includes the sitting areas, a food service area or cafe, fountain, natural features, a defined gateway, playground. The cafe also sheltered with canopy.

Figure 158. Sitting Areas of Park Kave
(Photographed by Emre KOLÇAK, February 2, 2020)

Figure 159. Busker Performs in Square of Park Kave
(Photographed by Emre KOLÇAK, November 09, 2019)

Therefore, it provides the users to benefit from positive effects of the climate. The cafe, surrounding buildings and greenery creating enclosure. Especially in summer times the greenery creates a canopy. The pavement differs from the sidewalk with characteristic local material. It is designed by considering its old spatial organization. The surrounding historical building associates the space with historical context, as well. The skyline can be perceived from many points in the area. People have an opportunity to contact with nature, moreover each other as well. There is no restriction to get in the space. All types of the community can be seen in the study area.

Figure 160. Handicapped ramp of the Study Area
(Photographed by Emre Kolçak in 2017)

Figure 161. Handicapped Ramp Project Drawing
(Drawn by Emre Kolçak 2017)
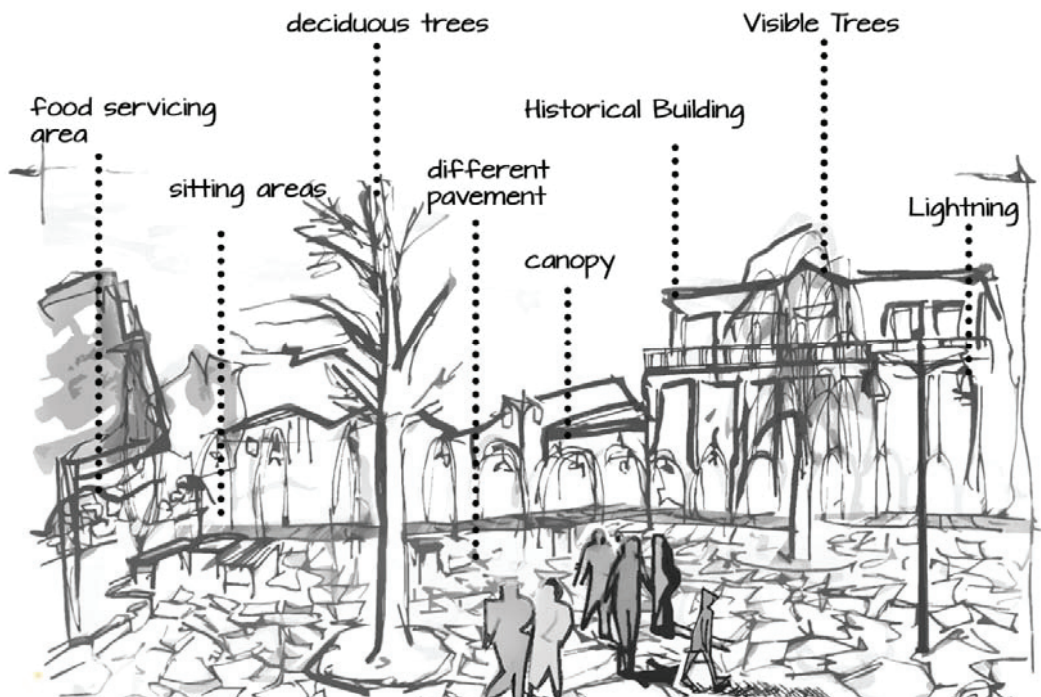
Figure 162. Spatial Quality Analysis of Park Kave
(Drawn by Emre KOLÇAK, 2020)

Case 2 (C:2) Zafer Street

Zafer Street is a historical route of Urla. The part starting from Atatürk Culture Center to Dere Street was projected with Street Rehabilitation Projects, Restoration Projects of Historical Buildings and finished in 2017. It was announced as the "Art Street", as well. The street hosts several commercial usages at ground floor level and it starts with a distinctive building Atatürk Culture Center at the west side.

Figure 163. A View of Zafer Street Called As Art Street
(Photographed by Emre KOLÇAK, 2020)

They are generally open in day and night hours. It was officially pedestrianized in 2019. Most of buskers select the street to perform. The case area has different characteristic historical buildings. The path of the street has angle and brings visual set which creates sense of anticipation to the users.
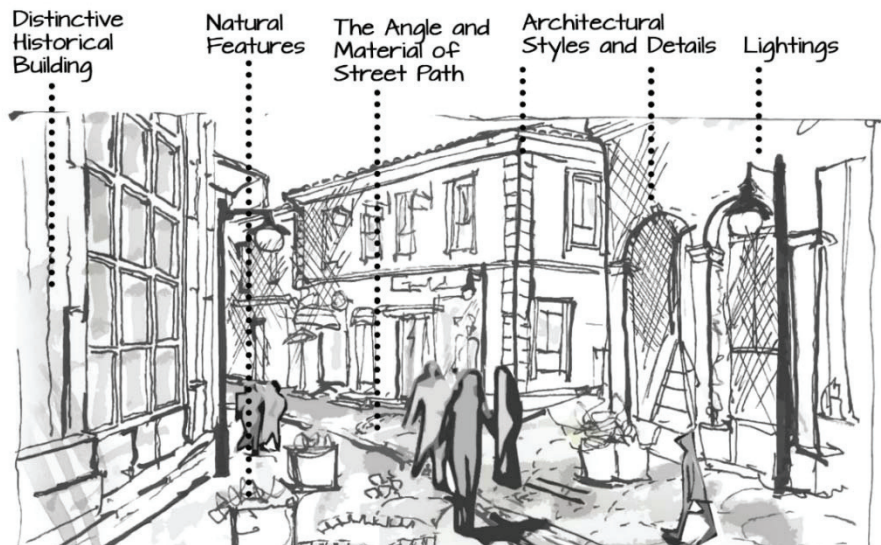
Figure 164. Spatial Quality Analysis of Art Street (Zafer Street)
(Source: Drawn by Emre KOLÇAK, 2020)

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The direction of the street causes to get gradual sunlight. Most of the usages surrounding the case area deal with art works. The street includes metal barrels presenting greenery. The number of the stories and settlement types allows users to perceive skyline and even roofscape. The frontages in ground floor level are permeable. It is close linked to bus stops and linked with other pedestrian ways. The ornamentation of the buildings and human scaled constructions make the space perceivable.

Case 3 (C:3) Vacant Lot at Uzun Street

Figure 165. Views of A Vacant Plot in Uzun Street
(Photographed by Emre Kolçak, 2020)

Uzun Street is connected to the part of Zafer Street called "Art Street". While Art Street was official pedestrianized in 2019, about 30 meters of the Uzun Street was also pedestrianized and car barriers was installed to the end of pedestrianized part of Uzun Street. The case area is a vacant private parcel that locates at the end of this pedestrianized part of Uzun Street.

The case study area is used for car parking, storing materials and sometimes waste, occupied with public garbage bins. Surrounding land uses at ground floor level are commercial, residential and public usages such as Atatürk Culture Center and State High School. Although, surrounding commercial land uses are generally open in day and night hours the vitality is broken by vacant buildings and parcels. There is no restriction to get in the parcel. It includes greenery and old trees. It is connected to pedestrianized part of Uzun Street with the characteristical pavement material. The surrounding garden walls and the facades of the buildings enclose the space. The surrounding land uses are in

human scale. It faces a distinctive historical building detailed with ornamentation. However, contrary the parcels around the space, it presents the large, undefined spatial characteristics. There is no pavement material, therefore plot is commonly muddy at rainy weathers. There is no canopy or arcade. Retreating from the dynamic part of Art Street, it provides a silent ambience with street animals. However, the silence is broken with vehicle movement and high school crowd.
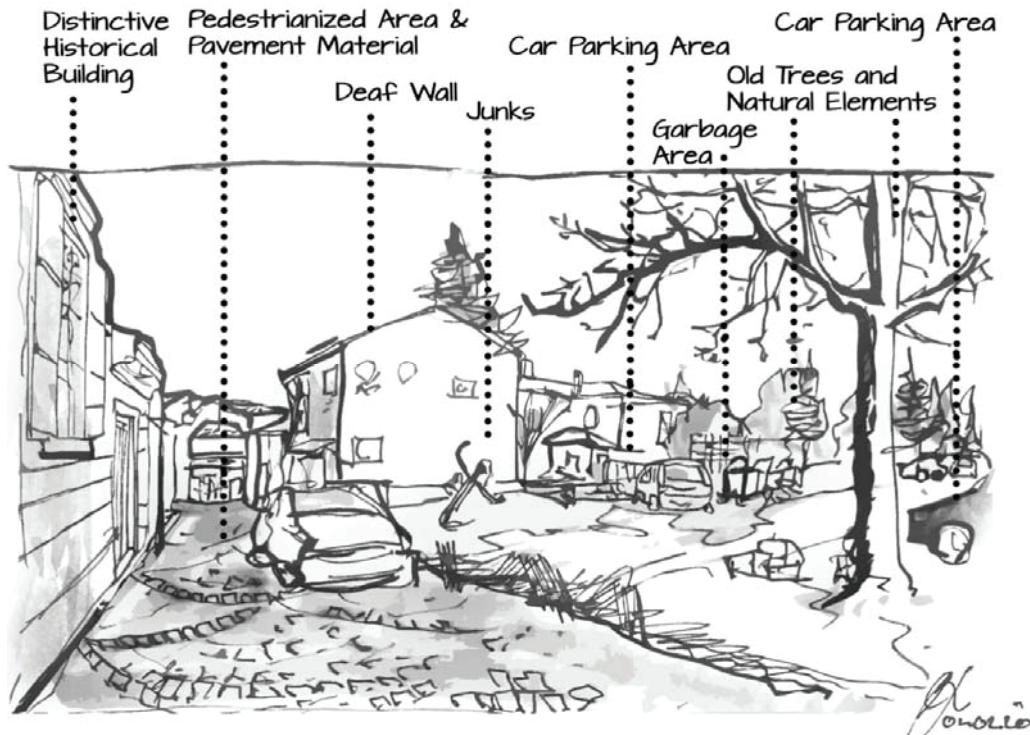
Figure 166. Spatial Quality Analysis of Uzun Street
(Drawn by Emre KOLÇAK, 2020)

Case 4 (C:4) Ptt Arkası Street

Figure 167. Views of Ptt Arkası Street
(Photographed by Emre KOLÇAK, 2020

Ptt Arkası Street is connecting with Ptt Street which is rehabilitated in same periods with Art Street part of Zafer Street. The buildings facing to the Postane Street were restored in same periods as well. The street is mostly surrounded with vacant buildings at ground floor level. It is hard to mention the vitality of the street because of the surrounding vacant buildings. The pavement of Postane Street doesn't continue in Ptt Arkası Street. Moreover, generally it serves the backdoors of the buildings and faces with deaf walls. It is used for storage, garbage and parking area. The street provides a good vista finishing with historical distinctive buildings. The buildings are detailed and ornamented. The skyline is not obstructed with the buildings.
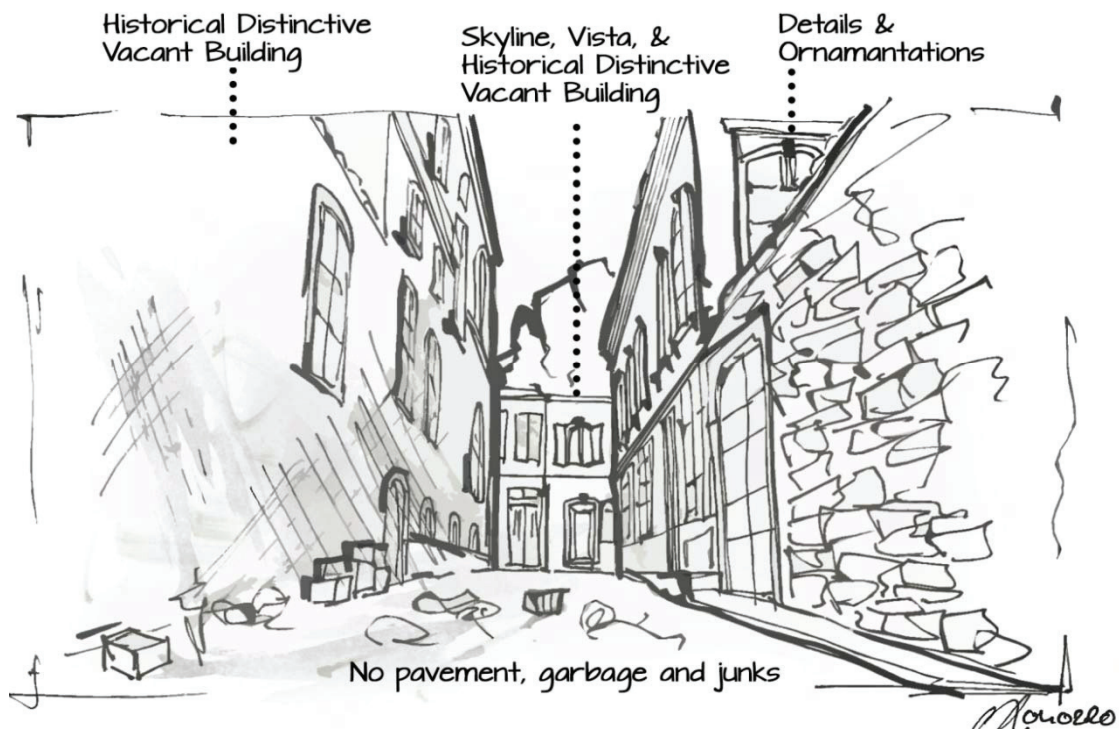
Figure 168. Spatial Quality Analysis of Uzun Street Ptt Arkası Street
(Drawn by Emre KOLÇAK, 2020)

Case 5 (C:5) Filiz Street

Figure 169. Views of Filiz Street
(Photographed by Emre KOLÇAK, 2020)

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Filiz Street is another street connected to Art Street with characteristic pavement material applied in the Art Street. It is also connecting to periphery of the business district of Urla with Dere Street. It is rehabilitated in same periods with Art Street part of Zafer Street. The buildings facing to the Filiz Street renovated in same periods as well. The street is surrounded with accommodation, residential and mostly commercial land uses at ground floor level. The Street makes a sharp angle at the mid distance of the street. The angle sets a visual obstruction to the users.
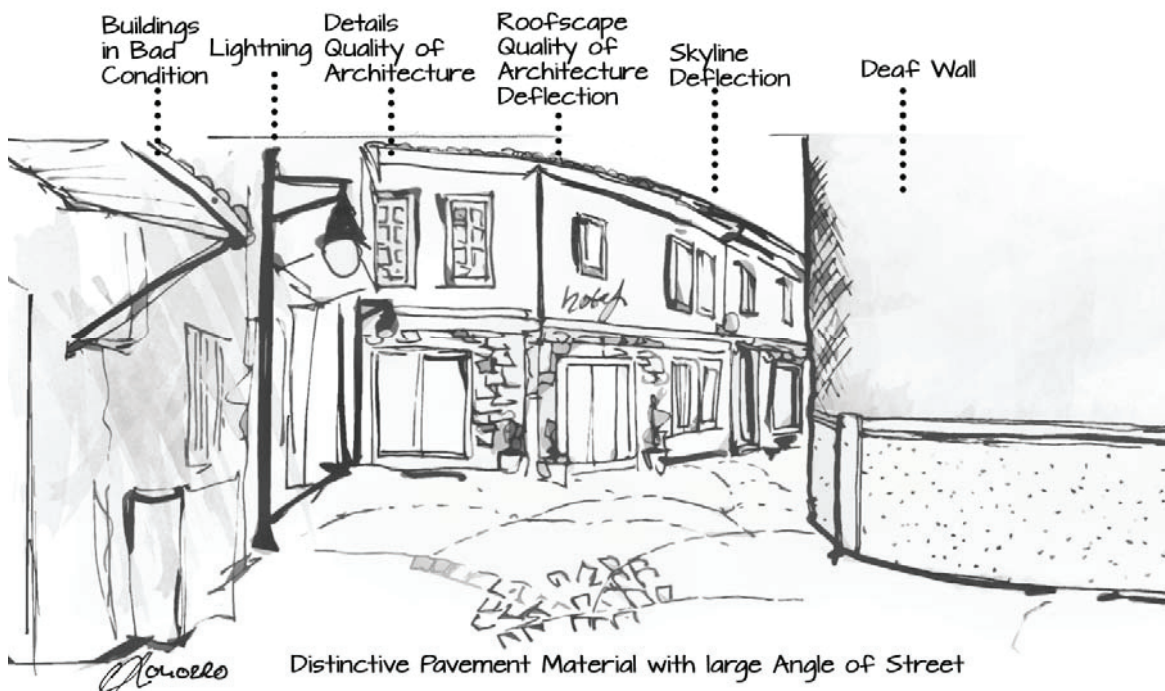
Figure 170. Spatial Quality Analysis of Filiz Street
(Drawn by Emre KOLÇAK, 2020)

This midpoint of the street and entrance from Art Street are occupied with accommodation land uses and they face with each other. The width and height of the stories are almost in same level about 3 and 3.5 meters. There is a perceivable human scale. Moreover, the roofscape of the buildings can be seen from street level as well. The skyline can be perceived and the street provides vistas with different angles.

There are distinctive historical buildings and good quality of architecture with details and ornamentations. However, the street is facing with the deaf walls of the surrounding land uses and most of the times the street is not vital in night hours with the surrounding residential uses. These residential uses are not in good condition, as well.

Case 6 (C:6) Open Space at Hamam Street-Harma Square

The open space facing to Hamam Street, Küçük Hamam Street and Sevinç Street is occupied with a public fountain. It is surrounded with commercial and mostly residential uses. It faces with a distinctive masonry building servicing as cafe. The cafe also occupies the street with tables and chairs. The open space has olive trees which is characteristic for Urla district. The surrounding buildings are 1 or 2 stories and the width of the streets are about 3-5 meters. It is physically in human scale. Moreover, it gets the sunlight directly and also provides shelter with the tree.

Figure 171. Views of Hamam Street and Sevinç Street
(Photographed by Emre KOLÇAK, 2020)

Figure 172. Views of Vacant land and Fountain at Hamam Street
(Photographed by Emre KOLÇAK, 2020)

Although, the skyline can be perceived directly in the space, electric cables create a visual restriction. On the other hand, it faces also a vacant area used for storing junks, and car parking and front line of the vacant area is occupied with public garbage bins

which causes a bad smell. The streets facing to the open space are also occupied with cars. The pavement of the street differs from vehicle roads however it's not characteristic for Urla. The surrounding buildings generally are not architecturally detailed. Additionally, there is no well-defined sitting area in the space.
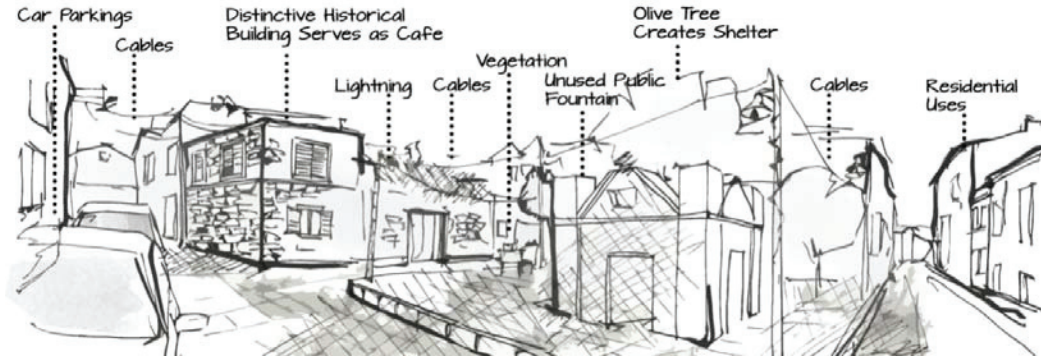
Figure 173. Spatial Quality Analysis of Harma Square
(Drawn by Emre KOLÇAK, 2020)

5.3.3. Evaluation of 6 Case Study Areas

The scores, of general category of the factors, are obtained by summing the values entered according to the factors provided by the case study areas. According to all examinations of case study areas, the case areas selected according to the spatial characteristics are convenient with the factors considered as space measurement criteria.

Park Kave is the dominant case area on all of the factors and the worst one is Postane Arkası St. Total number of factors of Art Street and Park Kave is over 30, total number of factors of Vacant Lot at Uzun St. and Postane Arkası St. is 10 and below and, total number of factors of factors of Filiz Street and Harma is 17 and 21.

Table 10. Comparison Table of Case Study Areas According to the Factors of Public Place

FACTORS	C1: Park Kave	C2: Art Street	C3: Uzun St. Vacant Lot.	C4: Postane Arkası St.	C5:Filiz St.	C6: Harma
Access & Linkage	7	6	1	1	5	6
Uses & Activities	5	5	1	1	2	1
Sociability	5	4	0	0	0	1
Sense of Safety	1	1	0	0	1	1
Comfort	4	3	0	0	3	4
Image	15	13	8	6	7	8
Total	37	32	10	8	17	21

Table 11. Extended Comparison Table of Case Study Areas According to the Factors of Public Place

FACTORS	ATTRIBUTES	C1: Park Kave	C2: Art Street	C3: Uzun St. Vacant Lot.	C4: Postane Arkası St.	C5: Filiz St.	C6: Harma
Access & Linkage (A&L.)	A&L.Ph.1.	1	1	1	1	1	1
	A&L..Ph.2.	1	1	0	0	1	0
	A&L..Ph.3.	1	1	0	0	1	1
	A&L..Ph.4	1	1	0	0	1	1
	A&L.Psy.1.	1	0	0	0	0	1
	A&L.Psy.2.	1	1	0	0	0	1
	A&L.E.1.	1	1	0	0	1	1
		7	6	1	1	5	6
Uses & Activities (U&A.)	U&A.1	1	1	1	1	1	1
	U&A.2	1	1	0	0	0	0
	U&A.3	1	1	0	0	0	0
	U&A.4	1	1	0	0	0	0
	U&A.5	unexamined					
	U&A.6						
	U&A.7						
	U&A.8	1	1	0	0	1	0
		5	5	1	1	2	1
Sociability (S.)	S.1	1	1	0	0	0	1
	S.2	1	0	0	0	0	0
	S.3	1	1	0	0	0	0
	S.4	1	1	0	0	0	0
	S.5	1	1	0	0	0	0
Total		5	4	0	0	0	1
Sense of Safety (SoS.)	SoS.1	1	1	0	0	1	1
Total		1	1	0	0	1	1
Comfort (C.)	C.1	1	0	0	0	0	1
	C.2	1	1	0	0	1	1
	C.3	1	1	0	0	0	1
	C.4	1	1	0	0	1	1
Total		4	3	0	0	2	4
Image (I.)	I.M.1	1	1	1	1	1	1
	I.M.2	1	1	0	0	0	1
	I.M.3	1	1	0	0	1	0
	I.M.4	1	1	0	0	0	0
	I.Ph.1	1	1	0	0	0	0
	I.Ph.2	1	1	1	1	1	1
	I.Ph.3	1	1	1	0	0	1
	I.Ph.4	1	1	1	1	1	1
	I.Ph.5	1	1	1	1	1	1
	I.Ph.6	1	1	1	1	1	1
	I.Ph.7	1	0	1	0	0	0
	I.Ph.8	1	0	0	0	0	0
	I.Ph.9	1	1	1	1	1	1
	I.Ph.10	1	1	0	0	0	0
	I.Ph.11	1	1	0	0	0	0
		15	13	8	6	7	8

Unexamined

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5.4. Examination of the impacts of Street Art Performance in the Case Study Areas

5.4.1. Case 1 (C:1) Park Kave

Figure 174. Views of Park Kave at Performance Time

According to surveys, all of the respondents in Park Kave know the case area. The reasons of visiting the case area were 15% percentage for shopping, 39% percentage for leisure and 46% percentage transition area. On the other hand, the idea of the residents about the space has changed in positive way. The impact of the street art on the users' perception is especially observed about satisfaction of the space. Surprisingly the residents, who are not familiar about street art performances in the case area before, have found the space different.
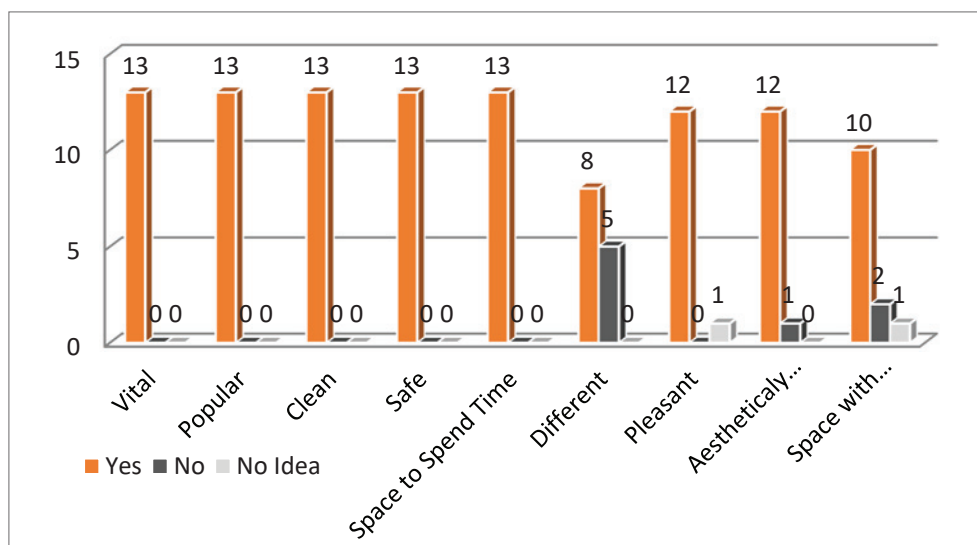
Figure 175. User Respondence about the Space at Park Kave
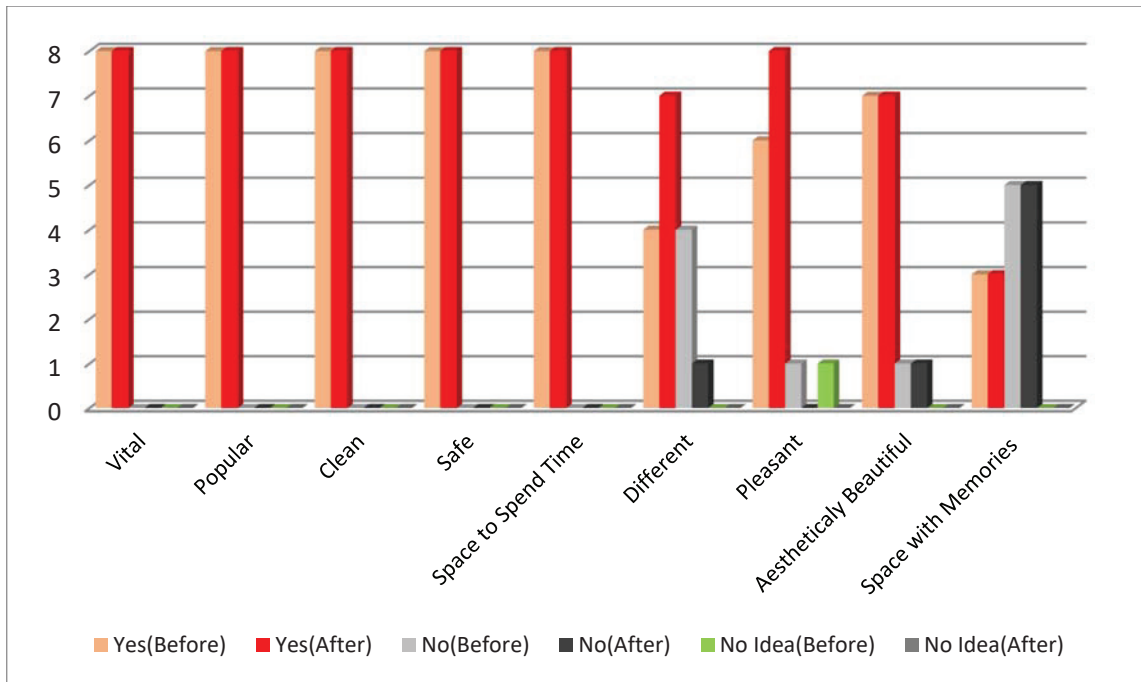
Figure 176. Residents Respondence about the Space at Park Kave
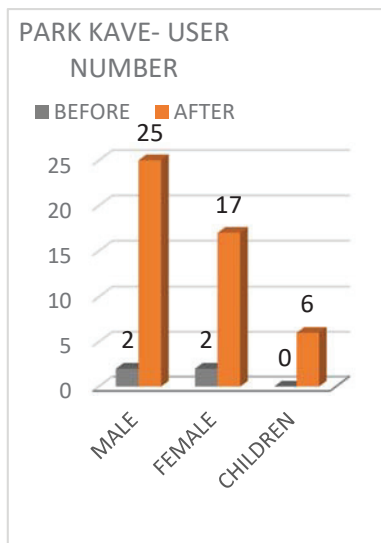
Figure 177. Number of Users at Park Kave
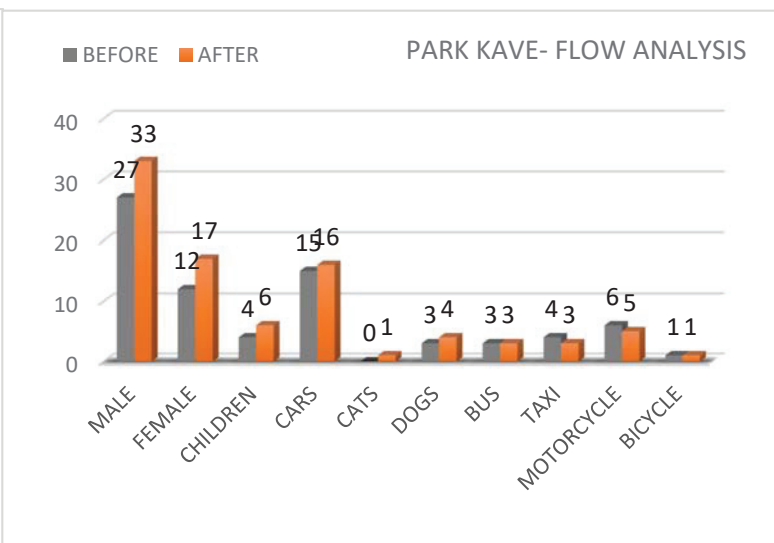
Figure 178. Number of Users Passing Through the Case Area at Park Kave

It was observed that the number of the users of the case area dramatically increased. Especially the numbers of the males in the case areas increased more than the other users. Additionally, it was observed that 10 users directly changed their route toward the performances. While 2 of them were female, the other 8 users were male. After the performance started, one apple seller settled nearby the performance area. Because the case area had sitting areas some of the users preferred to listen the performance, while some of them were listened the performance by standing.

Figure 179. Users Watching the Performance by Sitting and Standing
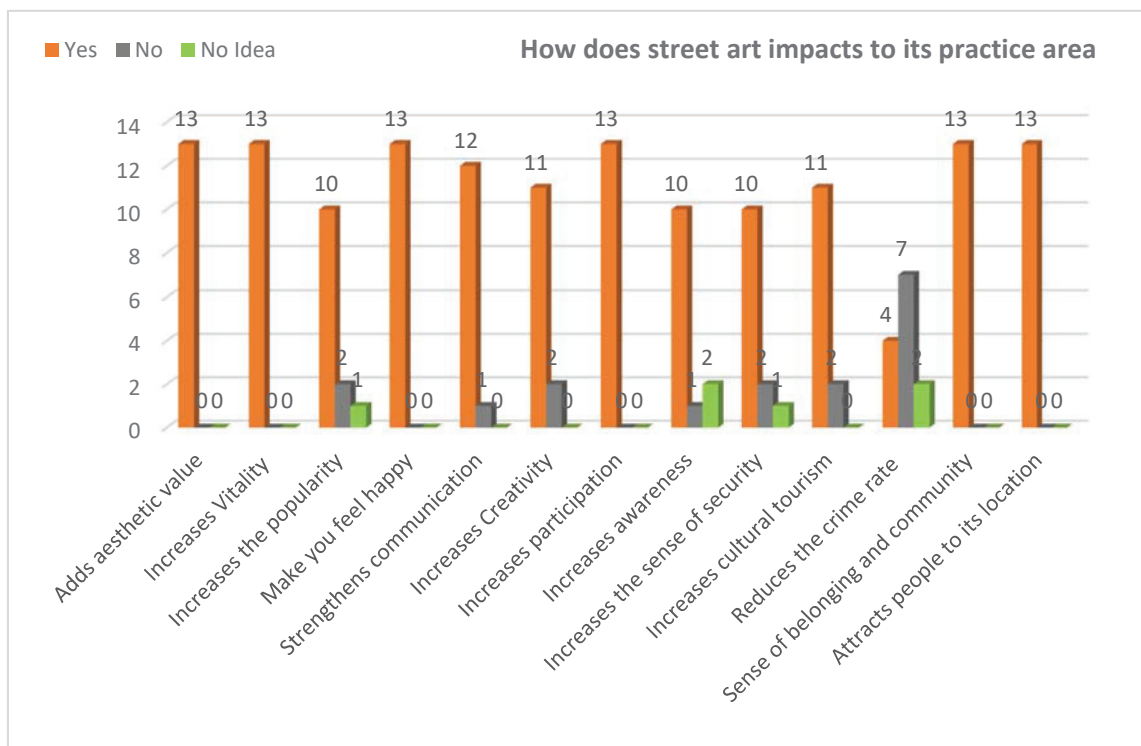
Figure 180. Responses of "How does street art impacts to its practice area?" for Park Kave

According to the surveys, the impacts of street art at Park Kave was observed on the perception of difference, satisfaction, aesthetical beauty and memories of the users. According to the observations, the user profile was varied and the interaction of the users among theirselves and with the space was increased. According to the surveys about street art impacts on the case area, the respondents also observed such impacts of street art on the case area. However, the respondents generally didn't think that street art had the impact on reducing the crime rates.

Legend

- ⭐ Busking
- — C1_Male_Food_Saler
- — C1_Dog
- — C1_Bus
- — C1_Male

- — C1_Female
- — C1_Children
- — C1_Car
- — C1_Children_Moved_Toward_ With_Art
- — C1_Male_Moved_Toward_ With_Art

- — C1_Bicycle
- — C1_Motorcycle
- — C1_Taxi
- — C1_Cat
- — C1_Female_Moved_Toward_ With_Art

Figure 181. Flow Analysis Map Before the Performance at Park Kave
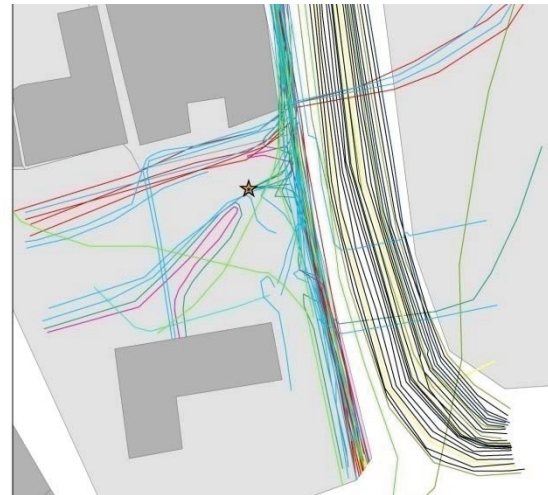
Figure 182. Flow Analysis Map During the Performance at Park Kave

- ✳ C1_Female_Sitting
- ✳ C1_Male_Sitting
- ✳ C1_Children_Sitting
- ● FoodSaler
- ▼ C1_Male_Money_Supporter
- ▼ C1_Female_Money_Supporter
- ▼ C1_Children_Money_Supporter

- ◆ C1_Male_Watchers
- ◆ C1_Female_Watchers
- ◆ C1_Children_Watchers
- ■ C1_Male_Photographers
- ■ C1_Female_Photographers
- ■ C1_Children_Photographers
- ▲ C1_Male_Activity_Volunteers

- ▲ C1_Female_Activity_Volunteers
- ▲ C1_Children_Activity_Volunteers
- ● C1_Male_Looking_At
- ● C1_Female_Looking_At
- ● C1_Children_Looking_At
- ⊙ C1_Cat_Watchers
- ● C1_Dog_Looking_At

Figure 184. User Analysis Before the Performance at Park Kave
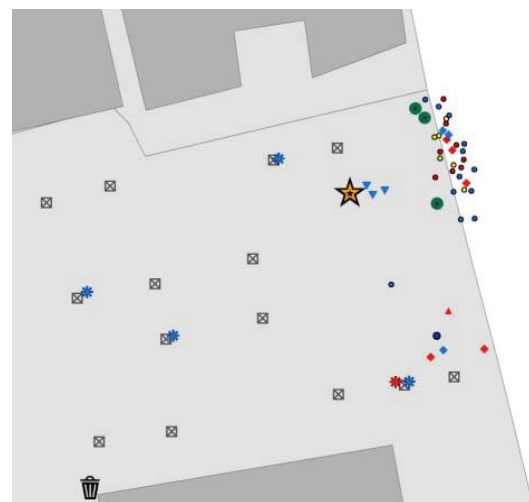
Figure 183. User Analysis During the Performance at Park Kave

5.4.2. Case 3 (C:3) Vacant Lot at Uzun Street

Figure 185. Views of Vacant Lot at Uzun Street in Performance Time

According to surveys, 33% percentage of the respondents at Uzun Street know the case area. The reasons of visiting the case area are 20% percentage for transition area, 20% for car parking and 60% percentage because of the sound of the music. The case area which was almost all the week time unused, were found vital. The changes of residents' idea about the space was especially observed on vitality topic. On the other hand, because the residents located some sitting elements, the users sit on these furnitures and photographed the activity and theirselves. During the surveys a respondents defined that the busking performances made with amplifier created sound pollution however because the performance at the case area wasn't performed with amplifier, the performance was found successful. As in other performances, there were those who supported the performance by money as well.
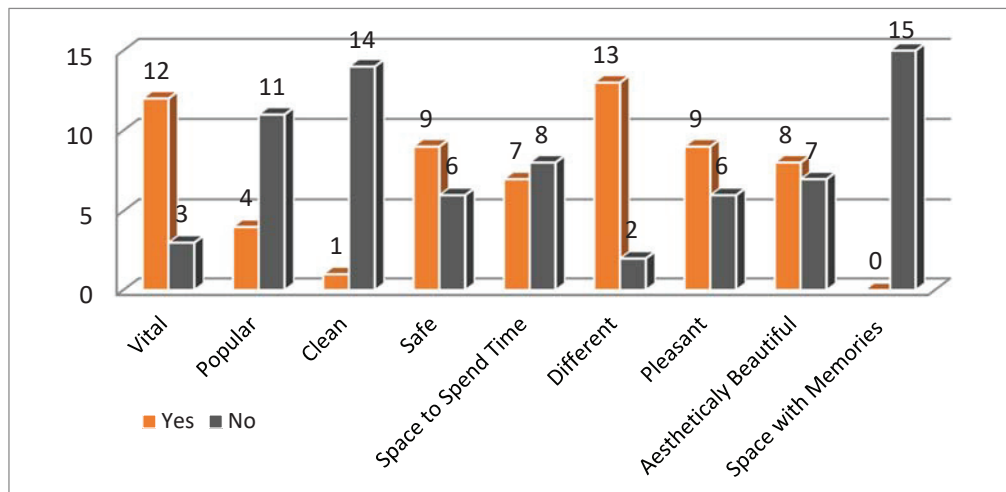
Figure 186. User Respondence about the Space in Vacant Lot at Uzun Street

Figure 187. Users Reaction to Performance at Uzun Street
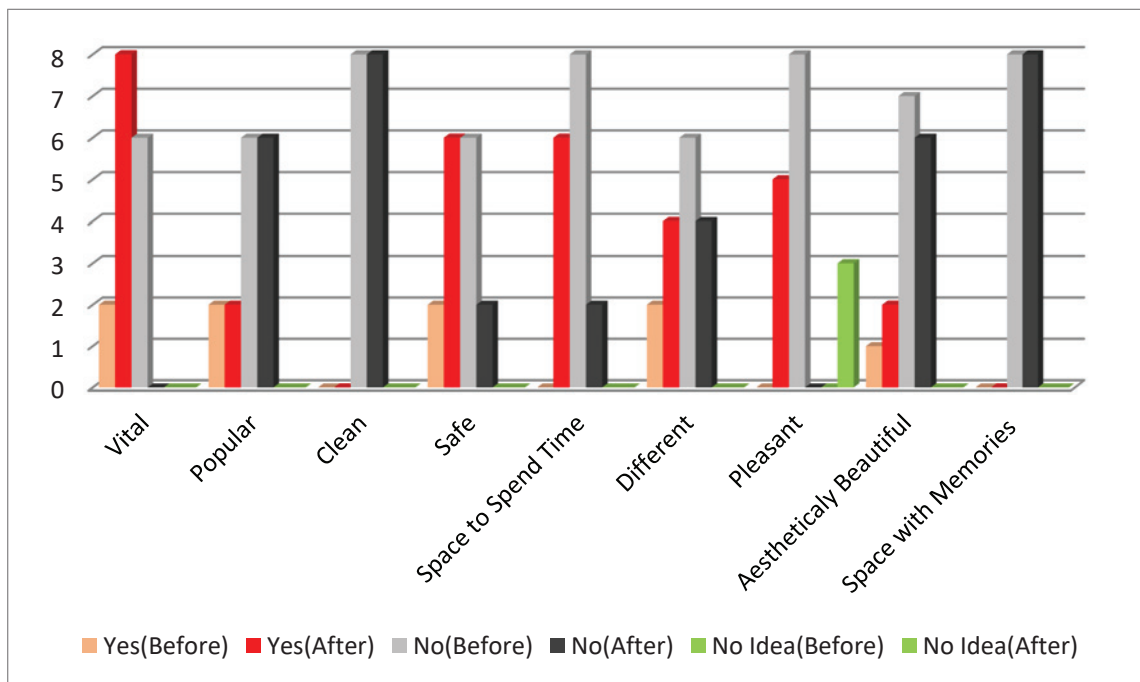
Figure 188. Residents Respondence about the Space in Vacant Lot at Uzun Street

It was one of the case areas where busking effects were clearly observed. Most of the users didn't realize the case area until performance started. The number of the users also dramatically increased at the case area. While it was generally men who preferred to spent time at the case area, females and children numbers passing by the case area and reacted to performance also increased. It was observed that 13 users directly changed their route toward the performances. While 8 of them were female, the other 4 users were male and one of them was child.
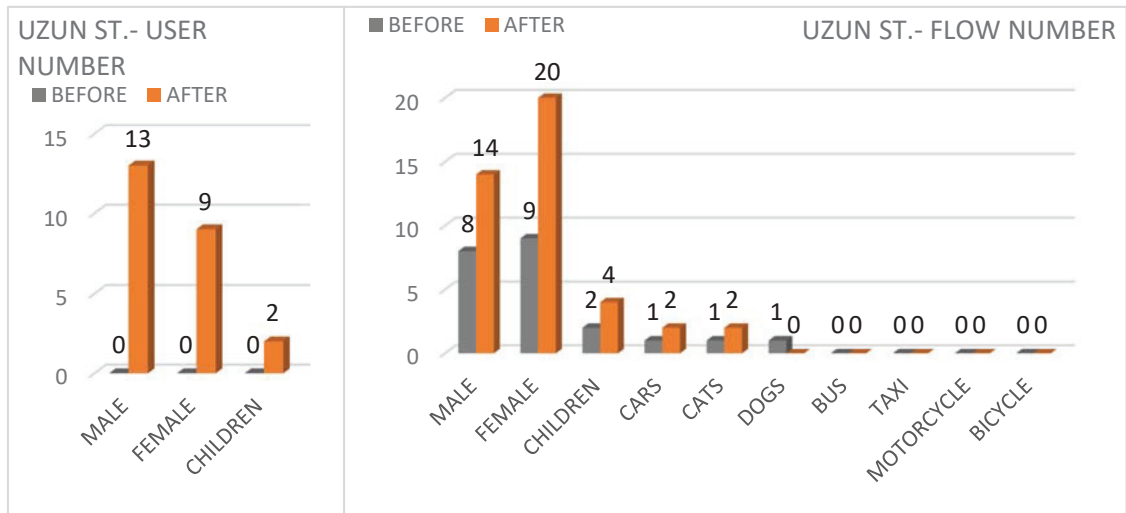
Figure 190. Number of Users at Vacant Lot in Uzun Street

Figure 189. Number of Users Passing Through the Case Area at Park Kave

Some users acted as if they came to the area for another reason after they realized that the site was used for car parking and garbage storage and there was no reason to go further. Moreover, they started to examine the surrounding buildings of the space. Because the site was used for car parking area, sometimes the performance also influenced by cars. Generally, the user flow directed to the site with the performance, and after the users arrived to the case area, they came back to Art Street.

Figure 191. Users Behaviours at Uzun Street

Figure 192. Performance Area and Vehicle Traffic

According to the surveys, the impacts of street art on vacant land at Uzun Street was observed on the perception of vitality, safety, difference, satisfaction and aesthetical beauty of the users. It also increased the desire of time spend in the case area. According to the observations, the user profile was varied and the interaction of the users among

theirs self and with the space was increased. According to the surveys about street art impacts on the case area, the respondents also observed such impacts of street art on the case area.

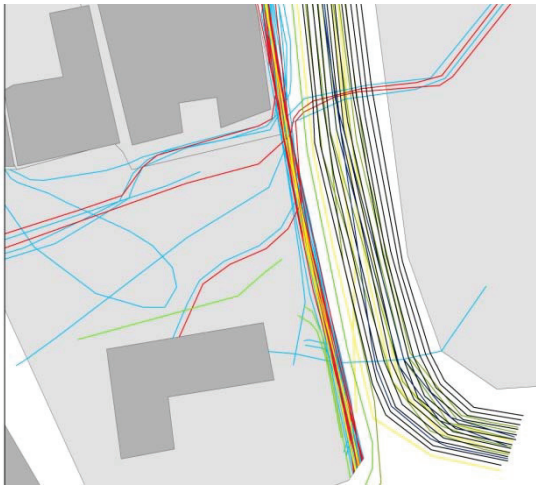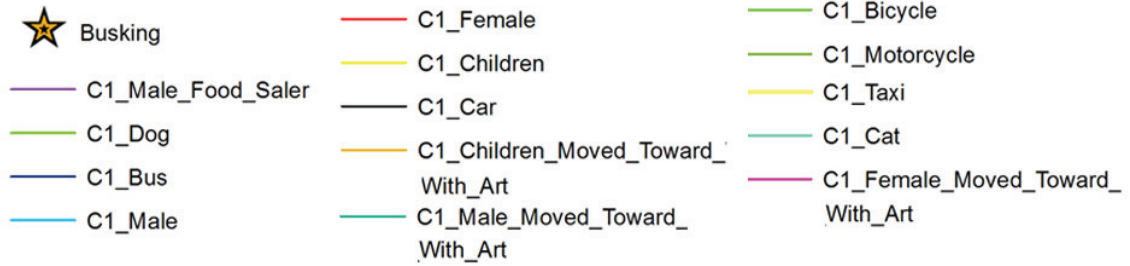Figure 193. Responses of "How does street art impacts to its practice area?" for Vacant Lot at Uzun Street

Figure 194. Flow Analysis Map Before the Performance at Uzun Street

Figure 195. Flow Analysis Map During the Performance at Uzun Street

Legend:

- ✳ C1_Female_Sitting
- ✳ C1_Male_Sitting
- ✳ C1_Children_Sitting
- ● FoodSaler
- ▼ C1_Male_Money_Supporter
- ▼ C1_Female_Money_Supporter
- ▼ C1_Children_Money_Supporter
- ◆ C1_Male_Watchers
- ◆ C1_Female_Watchers
- ◆ C1_Children_Watchers
- ■ C1_Male_Photographers
- ■ C1_Female_Photographers
- ■ C1_Children_Photographers
- ▲ C1_Male_Activity_Volunteers
- ▲ C1_Female_Activity_Volunteers
- ▲ C1_Children_Activity_Volunteers
- ● C1_Male_Looking_At
- ● C1_Female_Looking_At
- ● C1_Children_Looking_At
- ◉ C1_Cat_Watchers
- ● C1_Dog_Looking_At

Figure 196. User Analysis Before the Performance at Uzun Street

Figure 197. User Analysis During the Performance at Uzun Street

5.4.3. Case 5 (C:5) Filiz Street

Figure 198. Views of Filiz Street at Performance Time

According to surveys, 46 percentages of the respondents at Filiz Street know the case area. The reasons of visiting the case area were 31% percentage for transition area, 38% percentage for leisure and 31% percentage because of the music. The users of the

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case area during the performance time, found the space vital, pleasant, however the space wasn't found different and popular. On the other hand, the idea of the residents about the space has changed in positive way. The space wasn't found as popular before, however with the busking performance, some of residents said that the space as if it was a European streets and impressed because of the ambience. Similarly, to the opinions of residents, some visitor respondents also found the street as Spanish streets. This case area with the busking performance, made the visitors remember their Europe travels.
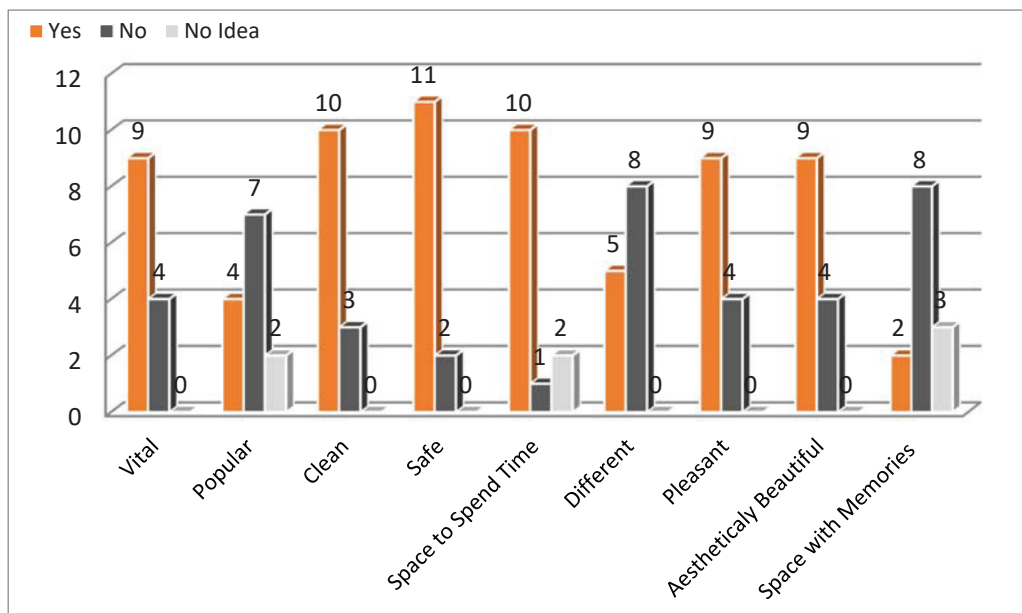
Figure 199. User Respondence about the Space at Filiz Street

Figure 200. Users Orientation to Performance

Similarly, to the other case areas, direct impact of busking seen on residents answers about vitality and pleasure of the space. They explained that the case area was a space where they could spend time and also their perception of the safety of the space increased as well. Like seen at other case areas, it was seen that the users reacted to the

busking performances by taking photographs, recording the activity and supporting with money. Moreover, the crowd attracted other crowds from Art Street. Filiz Street included the users' flow in Art Street through itself.
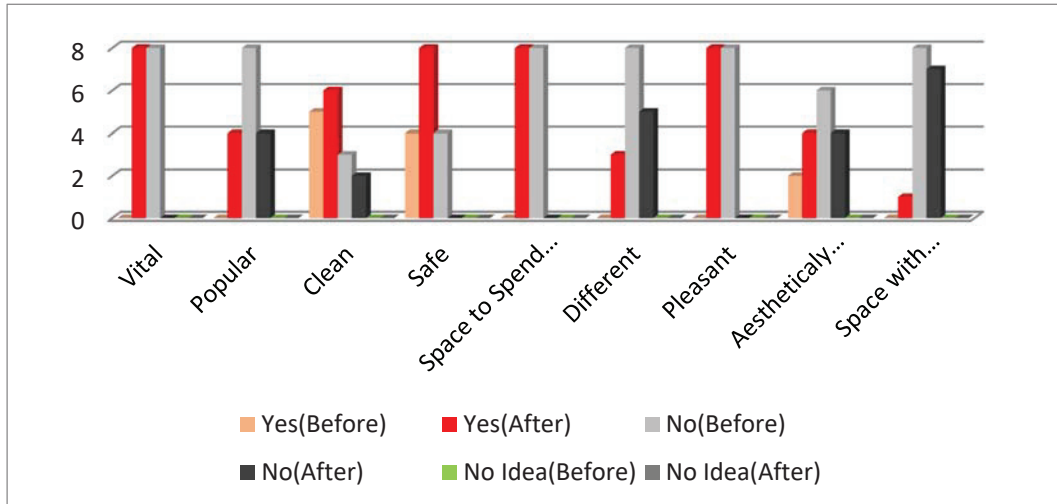
Figure 201. Residents Respondence about the Space at Filiz Street

Figure 203. Number of Users at Filiz St.

Figure 202. Number of Users Passing Through the Case Area at Filiz St.

According to the surveys, the impacts of street art at Filiz Street was observed on the perception of vitality, popularity, cleanness, difference, safety, satisfaction and aesthetical beauty of the users. It also made users remember the memories and increased the desire of spending time in the case area. According to the observations, the user profile

was varied and the interaction of the users among theirs self and with the space was increased. According to the surveys about street art impacts on the case area, the respondents also observed such impacts of street art on the case area. However, the respondents associated the sense of security and street art less.
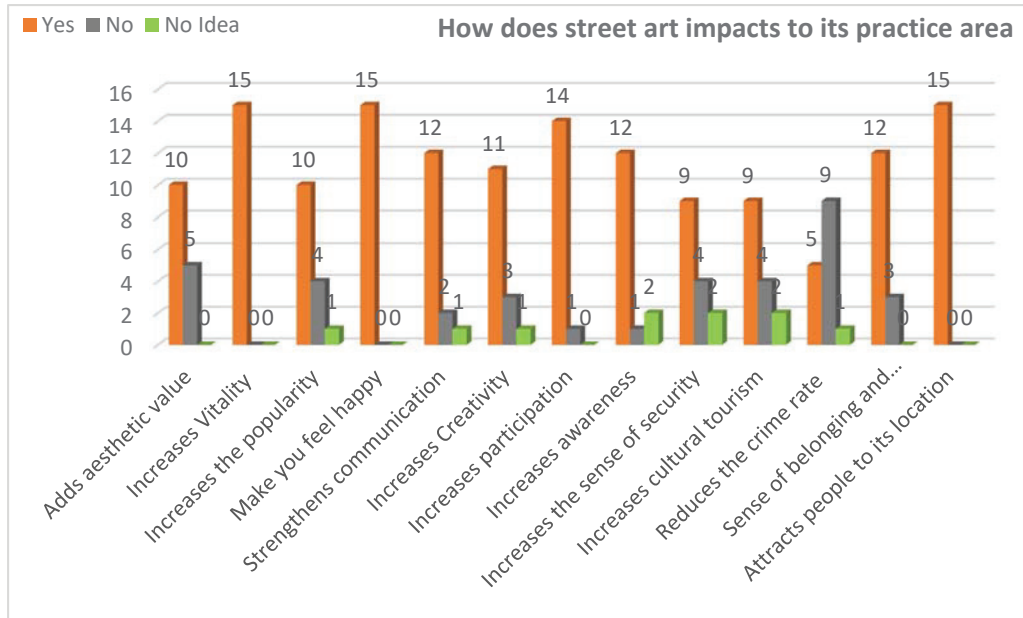

Figure 204. Responses of "How does street art impacts to its practice area?" for Vacant Lot at Filiz St.

| Figure 206. Flow Analysis Map Before the Performance at Filiz St. | Figure 205. Flow Analysis Map During the Performance at Filiz St. |

Figure 207. Users Reaction to Performance at Filiz Street

It was observed that 18 users directly changed their route toward the performances. While 9 of them were female, the other 5 users were male and 4 of them was child. Interestingly, for Filiz Street, the children who tended to escape from people, got out of their home and supported the activity with money. They listened, supported the activity. Female users also interacted with the activity. They photographed and recorded the activity.

Figure 208. User Analysis Before the Performance at Filiz St.

Figure 209. User Analysis During the Performance at Filiz St.

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5.5. Comparison and Evaluation of the Case Study Areas

According to the surveys all of the total 41 respondents of three case areas defined that they want the street art performances at the case areas. On the other hand, 80% percentage of the respondents were voluntary to participate the street art performances. Generally, the perception of street art was in positive way. However, the conceptual uncertainty was seen in the responses, as well.
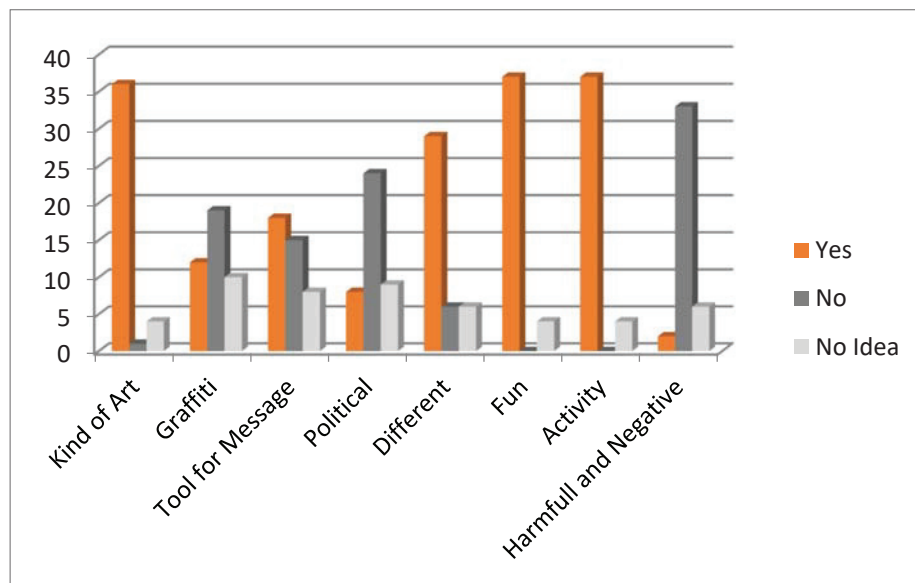
Figure 210. Responses of All Respondents about What Street Art is
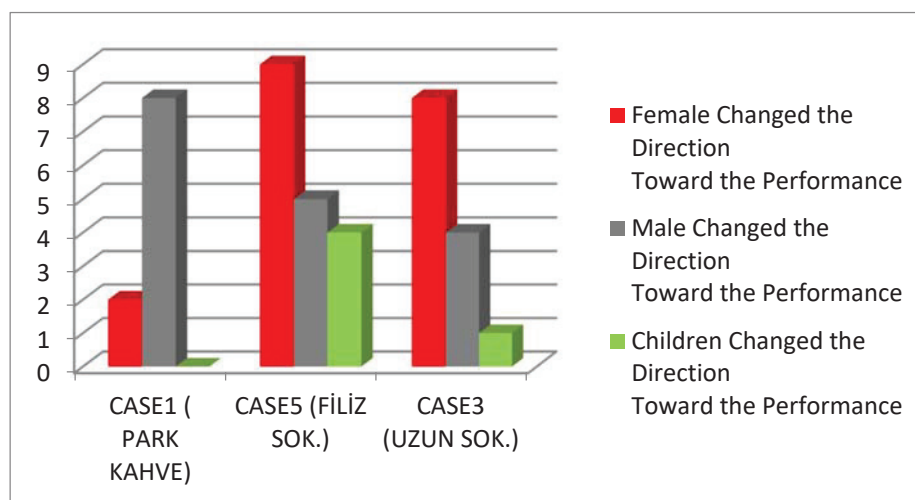
Figure 211. Numbers of Users Directly Oriented to Performances According to the Case Areas

According to the user and flow analysis and the observations, it was observed that users at Filiz Street changed the direction toward art more than the other case areas. Moreover, the children at Filiz Street more attracted from Street Art Performance.

Table 12. Extended Comparison Table of Case Study Areas According to the Factors of Public Place

FACTORS/AFTER	ATTRIBUTES	C1: Park Kave	C3: Uzun St. Vacant Lot.	C5: Filiz St.
Access & Linkage (A&L.)	A&L.Ph.1.	1	1	1
	A&L..Ph.2.	1	0	1
	A&L..Ph.3.	1	0	1
	A&L..Ph.4	1	0	1
	A&L.Psy.1.	1	1	1
	A&L.Psy.2.	1	0	0
	A&L.E.1.	1	1	1
TOTAL		7	3	6
Uses & Activities (U&A.)	U&A.1	1	1	1
	U&A.2	2	1	1
	U&A.3	1	1	1
	U&A.4	1	1	1
	U&A.5	Unexamined		
	U&A.6			
	U&A.7			
	U&A.8	1	0	1
TOTAL		6	4	5
Sociability (S.)	S.1	1	1	1
	S.2	2	1	1
	S.3	2	1	1
	S.4	2	1	1
	S.5	1	1	1
TOTAL		8	5	5
Sense of Safety(SoS.)	SoS.1	1	1	1
TOTAL		1	1	1
Comfort (C.)	C.1	1	0	0
	C.2	1	0	1
	C.3	1	0	0
	C.4	1	0	1
TOTAL		4	0	2
Image (I.)	I.M.1	2	2	2
	I.M.2	2	0	1
	I.M.3	1	1	1
	I.M.4	2	1	1
	I.Ph.1	2	1	1
	I.Ph.2	1	1	1
	I.Ph.3	1	1	0
	I.Ph.4	1	1	1
	I.Ph.5	1	1	1
	I.Ph.6	1	1	1
	I.Ph.7	1	1	0
	I.Ph.8	1	0	0
	I.Ph.9	1	1	1
	I.Ph.10	1	0	0
	I.Ph.11	1	0	0
TOTAL		19	12	11

■ Better Observed Impacts   ■ New Observed Impacts   ■ Unexamined

Table 13. Comparison Table of Case Study Areas According to the Factors of Public Place Before the Performance

FACTORS	C1: Park Kave	C3: Uzun St. Vacant Lot.	C5:Filiz St.
Access & Linkage	7	1	5
Uses & Activities	5	1	2
Sociability	5	0	0
Sense of Safety	1	0	1
Comfort	4	0	2
Image	15	8	7
Total	37	10	17

Table 14. Comparison Table of Case Study Areas According to the Factors of Public Place During the Performance

FACTORS	C1: Park Kave	C3: Uzun St. Vacant Lot.	C5:Filiz St.
Access & Linkage	7	3	6
Uses & Activities	6	4	5
Sociability	8	5	5
Sense of Safety	1	1	1
Comfort	4	0	2
Image	19	12	11
Total	45	25	30
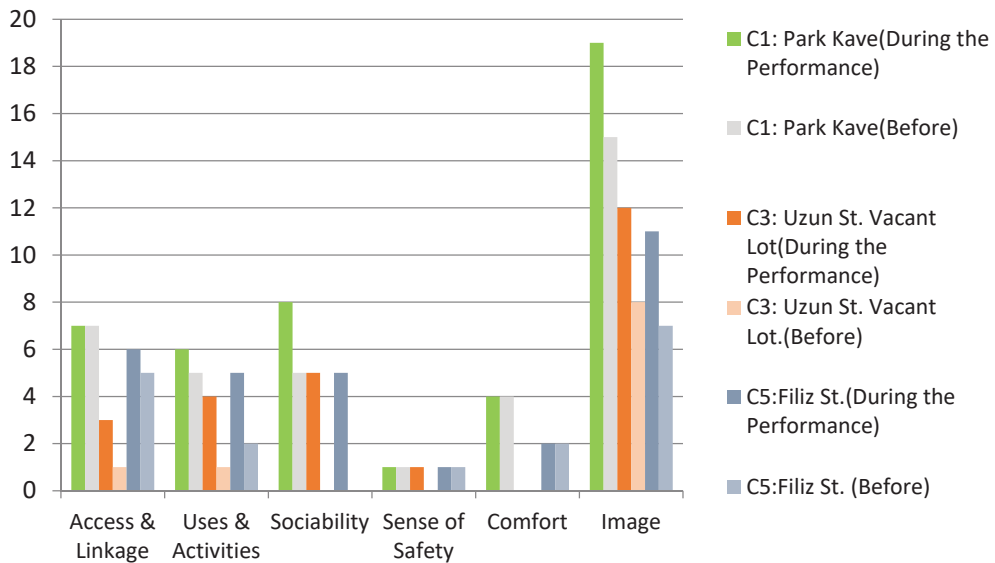
Figure 212. Comparison of Case Study Areas According to the Factors of Public Place

When comparing the number of factors before the performance with the factors during the performance, the impacts of busking performance is clearly seen for each case study areas. The impact of busking isn't seen on comfort of the spaces. On the other hand, the impact of busking is seen only at Uzun Street for the factor of sense of safety. Residents at Uzun Street defined the space as vacant and unused. Moreover, the space has no lighting. The cars entrance to the area also created insecure condition for pedestrians. With the busking performance, the space seemed in-use and pedestrian flow obstructed

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vehicle entrance to the case area. One car didn't prefer to enter the area and parked nearby the performance space. The most important changes are observed in the sociability of the areas. The impact of busking performances is seen especially on Uzun Street and Filiz Street and had equal impact for both case areas on the factor of sociability. When the case areas are compared according to the total number of factors, the highest change is observed on Uzun Street and the lowest change is observed on Park Kave. According to the increase of the numbers of the factors by impacts of busking performance, it can be said that, Park Kave has potential to be perceived as better public place with the busking performance. Filiz Street has potential to be perceived as public place rather that a public space, and been perceived as public place. Uzun Street has potential to be perceived as public place with highest change of numbers of factors.
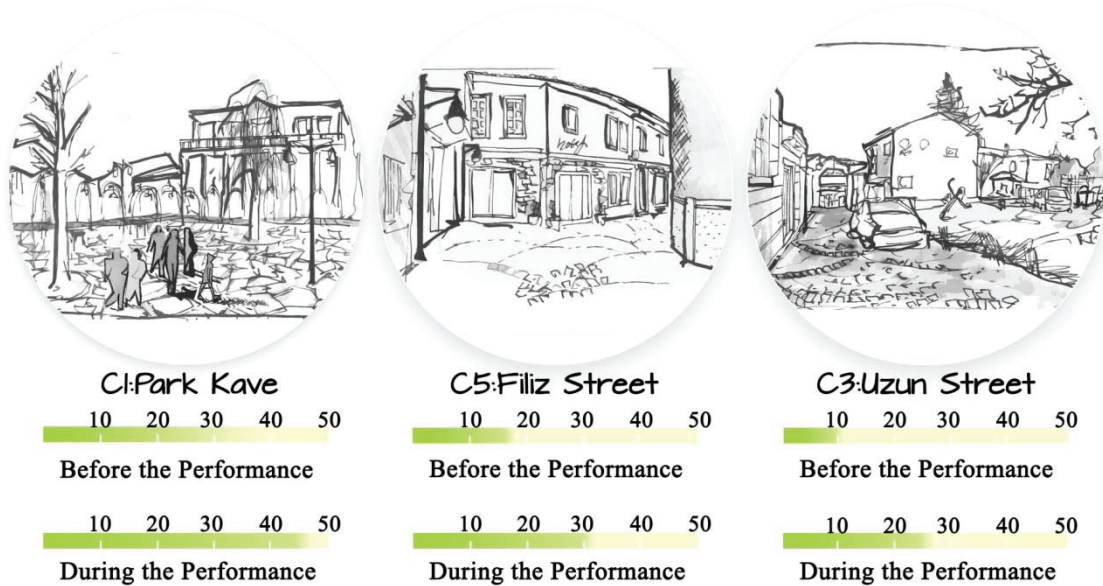
Figure 213. Comparison Graph of Case Study Areas According to Total Factors Numbers

When the impacts of busking are compared with the findings of the literature, first of all, it was seen that the busking attracted other activities such as sellers. Therefore, it can be said that street art can provide the space wide spectrum of activities. On the other hand, it was expected that, the users of the spaces would be aware of the spaces' uncomfortable conditions and they would act to make the case areas better such as cleaning garbages, or providing sitting elements to the performance areas. However, none of the case areas had such impact of street art performance. The impact of busking

performance was observed mostly on mental image of the users. However, no change was observed about physical image factors.

CHAPTER 6

CONCLUSION

Street art is a concept that has recently founded a place in Urban Design. The concept of street art is both cultural and spatial phenomena. It uses the street as a space, actor, decor or the art itself with the variety of the forms of street. Sometimes the street becomes a building, facade, a vacant land and sometimes the street is encountered as just a street. On the other hand, becoming a form of expression and being fed by social events, street art gains a cultural dimension. Street artists, consciously or accidentally often analyze the situation and space, and they make a connection with their arts and the space. In that point the urban design and street art relation is setting out.

The factors that transform a space into a successful place are important research area in the field of urban design. The concept of art is considered as one of the tools used in urban design to make the space a better place. Studies that have been conducted so far show that street art has a potential to help to transform public spaces into public places, in other words, street art can be one of the tools transform an unsuccessful public space into successful public place. Street art makes this transformation through with many factors. While some of the factors directly impact the space, the others have the impacts on the users of the space. Moreover, these effects also differ according to temporal dimensions. Generally, the impacts of the street art are observed on following factors;

- Access & Linkage
- Uses & Activity
- Sociability
- Sense of Safety
- Comfort
- Image

These impacts can be categorized as short-term impacts and long-term impacts. Based on the examples analyzed in the thesis it is seen that in long-term, street art has influences on public space such as changes in land use, in land price and identity of the public space. Moreover, the concept of street art has some changes in long-term by transforming from informal practices to formal practices. Transformation of a village in Izmir with the art motto is one of the outstanding examples. With the changes of the land

prices, residents and user profiles, the impact of street art is strongly comprised in Germiyan Village. Beside positive impacts there are risks about displacement of residents in the gentrification process because of the increasing rent and land prices. On the other hand, in the example of Daragac which is a lost area in Izmir, street art supports neighborhood to take a place in urban memory. Although Umurbey neighborhood is in gentrification pressure because of the investments made on surrounding areas, it has also an attitude with its art argument against gentrification process to conserve the neighborhood identity.

The street art stands against becoming formal. However ironically, it is generally exposed to be part of formal works by the administrations. While this attitude is challenging the street art's stand and conceptual emergence, it also gives an opportunity to go further. Izmir Metropolitan Municipality declared a regulation about Street Art in Sept. 11, 2019. The main purpose is to support street art and to benefit from its potential. However, being regulated and ruled, is not accepted by some of the street artists. Contrary to the artists, this regulation gives the users of the public spaces, sense of safety. Therefore, it makes the public spaces more comfortable for them.

According to the case study, in short-term it is revealed that street art contributed especially to the image and sociability factors of the place. Sometimes it makes the users remember a meaningful place, sometimes it gives the sense of pleasure and the users just want to just participate to the performance. When the interaction between art and users and indirectly the interaction between the space and users is increasing, the interaction of the users between each other also increases thanks to the street art performance. Generally, the impacts of street art are seen with the factors listed below in short-term;

- Making a space convenient to prevent psychological restrictions such as sense of horror, sense of crime, sense of dirt, sense of expensiveness

-Accessibility of space for all types of economic groups (providing different kinds of services with different prices and quality)

-Providing space wide spectrum of activities

-Making space multi-functional

-Avoiding spaces from unused and uncared situation

-Making the users volunteer

-Attracting all types of social classes (age, ethnic, economic, cultural groups) to the space

-Increasing the level of contacts of the user, (seeing, hearing, talking, playing)

-Holding to people longer time at the space

-Making space vital in day and night hours

-Protecting space from; traffic, crime and violence

-Evoking the Space with visual, auditory, olfactive and tactual senses

-Providing memorable spaces

-Creating sense of anticipation

-Creating sense of enjoyment as; funny, attractive, vital, social, useful, special, friendly, different, welcoming, pride

-Making space auditory, olfactive and tactually perceivable and visible from distance, street level and adjacent buildings

As a result, although the administrative and individual attitudes about street art differ, the general characteristics of street art (artistic, informal and publicness) have started to form today's conception of street art. Therefore, there is a freedom of designers and artists in this understanding of street art. This freedom sometimes allowed the citizens to express themselves, sometimes contribute the practice area and surroundings of street art and sometimes it resulted with negative consequences. Because of the freedom of street art, it is not correct to directly intervene and rule street art. The free space that provides inspiration, creativeness needs to be protected because it feeds the artist and society.

Street art has been associated with many concepts such as creative placemaking, gentrification, tactical urbanization, revitalization, regeneration. Moreover, there are many successful examples that accomplished a good transformation of public places. On the other hand, there are also negative impacts of street art. As it can be seen in the example of Germiyan Village, there are risks about displacement of residents, because of the gentrification process stem from street art practices in the village. Moreover, some examples directly create physical damages to the practice area and users. In order to overcome the negative impacts of street art some actions can be taken into consideration. For instance, the authorities can control the practice areas and regulate them. A planned free space for street art practices can be provided. These areas can even be included by urban designers in the projects to allow the artists to design, produce and express the ideas. Considering many positive and negative examples it can be stated that street art can be a tool of urban design and designer to create and support the conception of place in public space.

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APPENDIX A

QUESTIONNARIE

Table A 1: The questionnaire of the case study of Urla

Anket No: Anketör:	Anket tarihi ve saati:
Profil	
1.Yaş	□ >20 □ 20-35 □ 36-50 □ 51-65 □ 65>
2.Cinsiyet	□ Kadın □ Erkek
3. Eğitim Durumunuz nedir?	□ okur yazar değil □ ilkokul □ ortaöğretim □ lise □ lisans □ yüksek lisans
4. Nerede yaşıyorsunuz?	
5. Urla ise ne kadar zamandır?	□<1 yıl □ 2-5 yıl □ 6-10 yıl □ >11 yıl
6, Mesleğiniz?	
Mekan	
7. Burayı ne amaçla kullanıyorsunuz?	□ Evime / İş yerime gidiyorum. (Geçiş alanı) □ Alışveriş / hizmet alımı □ Boş zaman faaliyeti (gezme, sanatsal aktivite, ziyaret vb.) □Diğer
8.Burayı biliyor muydunuz?	□Evet □ Hayır
9. Burayı ne sıklıkla kullanıyorsunuz?	□Günde bir kaç kez □ Haftada birkaç kez □ Ayda birkaç kez □ Yılda birkaç kez
10. Burası size neyi/nereyi anımsatıyor?	
11. Lütfen aşağıdaki açıklamalardan kendinize uygun olanı işaretleyin. <u>Burayı nasıl tanımlarsınız?</u>	
-hareketli canlı bir yer	□Evet □ Hayır □Fikrim Yok
-popüler bir yer	□Evet □ Hayır □Fikrim Yok
-temiz bir yer	□Evet □ Hayır □Fikrim Yok
-güvenli bir yer	□Evet □ Hayır □Fikrim Yok
-vakit geçirilebilen bir yer	□Evet □ Hayır □Fikrim Yok
-farklı bir yer	□Evet □ Hayır □Fikrim Yok
-keyifli bir yer	□Evet □ Hayır □Fikrim Yok
-estetik olarak güzel bir yer	□Evet □ Hayır □Fikrim Yok
-hatıralarımın olduğu bir yer	□Evet □ Hayır □Fikrim Yok
Diğer	
Sokak Sanatı	
12. Lütfen aşağıdaki açıklamalardan kendinize uygun olanı işaretleyin. <u>Sokak sanatı sizce nedir?</u>	
-bir çeşit sanattır	□Evet □ Hayır □Fikrim Yok
-grafitidir	□Evet □ Hayır □Fikrim Yok
-önemli mesajları iletme aracıdır	□Evet □ Hayır □Fikrim Yok
-politiktir	□Evet □ Hayır □Fikrim Yok
-değişikliktir	□Evet □ Hayır □Fikrim Yok
-eğlencedir	□Evet □ Hayır □Fikrim Yok
-aktivitedir	□Evet □ Hayır □Fikrim Yok
-olumsuz (yasal değil, çevreye zarar verir, ...)	□Evet □ Hayır □Fikrim Yok
Diğer	

(cont. on next page)

Sokak Sanatı Yer İlişkisi			
13. Lütfen aşağıdaki açıklamalardan kendinize uygun olanı işaretleyin. Bu etkinliğin bu yere etkisi?			
- estetik değer katar	□Evet	□ Hayır	□Fikrim Yok
-hareketlilik ve canlılık katar	□Evet	□ Hayır	□Fikrim Yok
-popülerliğini arttırır	□Evet	□ Hayır	□Fikrim Yok
-mutluluk hissi verir	□Evet	□ Hayır	□Fikrim Yok
-insanlar arasındaki iletişimi güçlendirir	□Evet	□ Hayır	□Fikrim Yok
-yaratıcılığı arttırır	□Evet	□ Hayır	□Fikrim Yok
-katılımcılığı arttırır	□Evet	□ Hayır	□Fikrim Yok
-farkındalığı arttırır	□Evet	□ Hayır	□Fikrim Yok
-güvenlik hissini arttırır	□Evet	□ Hayır	□Fikrim Yok
-kültürel turizmi arttırır	□Evet	□ Hayır	□Fikrim Yok
-bulunduğu çevredeki suç oranını azaltır	□Evet	□ Hayır	□Fikrim Yok
-aidiyet ve topluluk hissini güçlendirir	□Evet	□ Hayır	□Fikrim Yok
-insanları bulunduğu yere çeker	□Evet	□ Hayır	□Fikrim Yok
14. Sokak Sanatı olsun ister misiniz?	□Evet □ Hayır		
15. Sokak Sanatı çalışmalarına katılmak ister misiniz?	□Evet □ Hayır		

APPENDIX B

REGULATIONS OF IZMIR METROPOLITAN MUNICIPALITY ABOUT STREET ART PRACTICES

İzmir'de Sokak Sanatlarının Uygulanmasına İlişkin Yönetmelik

AMAÇ
- Sokak sanatları sanatın yeni akımlarının oluşması için tüm dünyada önemli kaynaklardan biri kabul edilmektedir. Pek çok sanat türü ve akımı sokak sanatçılarının öncülüğünde oluşmuştur. Bir şehirde sokak sanatlarının desteklenmesi aynı zamanda kültür ve sanatın üretilmesi ve gelişmesi açısından da büyük önem taşımaktadır. Bu yönetmelik, İzmir Büyükşehir Belediyesi'nin sokak sanatları ve sanatçılarını desteklemesi amacıyla hazırlanmıştır.

KONU
- Bu yönetmeliğin konusu sokak sanatlarının kimler tarafından, hangi koşullarda ve nerelerde gerçekleştirileceğine ilişkin usul ve esasların belirlenmesidir.

YASAL DAYANAK
- 5393 sayılı Kanunun 14/a, 15/b, 5216 sayılı Kanunun 7/v maddesi hükümleri ile sair ilgili mevzuat bu Yönetmeliğin yasal dayanaklarını oluşturur.

TANIMLAR
- Sokak Sanatı: Tüm yaş gruplarına seslenen, müzik, dans, oyun, mim, kukla, akrobasi, sihirbazlık, canlı heykel gibi görsel ve işitsel etkinlik ve gösterilerin ayrı ayrı veya disiplinler arası karma çalışmalar şeklinde gerçekleştirildiği performanslardır.
  Sokak Sanatçısı: Bu yönetmeliğe uygun olarak sokakta sanat performansları gerçekleştiren kişidir.
  Taahhütname: Sokak sanatçılarının imzalayarak uymayı kabul ettikleri işbu yönetmelikle belirlenmiş kuralları gösterir belgedir.

BAŞVURU
- Sokakta gerçekleştirilecek sanat performanslarına dahil olmak isteyenler işbu yönetmeliği okuyup, uymayı kabul ettiklerine dair taahhütname imzalamalıdır.

- Kamu görevlileri tarafından yapılacak denetimler sırasında taahhütnamesi olmayan sanatçıya taahhütname imzalatılır. Bir örneği kendisine sonraki denetimlerde ibraz etmek üzere bırakılır. Sanatçı taahhütnameyi performanslar sırasında hazır bulunduracaktır.

- İletişim : İzmir Büyükşehir Belediyesi Kültür Sanat Dairesi Başkanlığı Kültür Sanat Şube Müdürlüğü, Kültürpark/İZMİR

UYGULAMA
- Performanslar arasında birbirini etkileyip engellemeyecek, görüntü ve sesini bastırmayacak şekilde bırakılacak mesafe bu konuda düzenlenecek taahhütnamede gösterilir.

1

- Performansların yer ve sürelerinden kaynaklı sorun veya şikayet doğması durumunda irtibat halinde çözüme kavuşturuluncaya kadar belirlenmiş diğer yerlerde performanslar gerçekleştirilebilir.

- Performanslar kamuya yönelik eğlendirme, dinlendirme ve ilgili sanat disiplini özelliklerini gözeten amaçları taşımalıdır.

- Performanslar müzik, dans, oyun, mim, kukla, akrobasi, sihirbazlık, canlı heykel gibi görsel ve işitsel etkinlik ve gösterileri kapsar, disiplinlerarası çalışmalara açıktır, tüm yaş gruplarına seslenir.

- Performanslar kamu sağlığını, güvenliğini ve huzurunu bozmamalıdır.

- Performanslar görsel, işitsel, ortopedik dezavantajları dikkate alarak planlanmış olmalıdır.

- Performanslar sırasında belirli bir kişi ya da kesimi aşağılayan, nefret ve şiddeti destekleyen, sömürüye dayalı cinsellik/pornografi içeren, madde bağımlılığını özendiren, çocukları korkutan söz ve hareketler ile ırkçı, militarist vb söylemler propaganda aracı yapılamaz.

- Performanslar sırasında çevreye ve sağlığa zarar verici maddeler ile vurucu, kesici, delici olup gösterinin kurgusunu ilgilendirmeyen aletler teşhir edilmez ve kullanılmaz.

- Performansları gerçekleştirenler mekanı temiz kullanacak ve bırakacaktır.

- Performansları gerçekleştirenler performansları nedeniyle kendilerine, çevreye ve üçüncü kişilere verebilecekleri her türlü zarar ziyandan dolayı hukuki, cezai ve mali olarak sorumludurlar. Performansların gerçekleştirildiği alan üzerinde hiçbir hak talebinde bulunamazlar, üçüncü kişilerin yararına kullandıramazlar. Bu alan geçici olarak ve sadece performansları amacıyla kullandırılır.

- Performanslar, dekor ve kostüm olarak kullanılacak eşyaların boyutları ve kaplayacağı toplam alan dahil olmak üzere; yaya, bisiklet, kamu hizmeti veren çöp, itfaiye, ambulans vb araç trafiğini, giriş ve geçişleri durduran biçim ve büyüklüklerde olamaz.

- Performansları gerçekleştirenler isterlerse kendi tanıtımlarını yapacak olan kartvizit, sosyal medya hesabı, iletişim numarası vb. sergileyebilir.

- Performanslar sırasındaki ses seviyesi konusunda çevresel gürültü kirliliği mevzuatı hükümleri geçerlidir, zorunlu hallerde ses yükseltici kullanılacak ise performans noktasından 5 m uzakta yapılan ölçümlerde ortam gürültüsünün üzerine +5 dB'den fazla olmamalıdır.

2

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- Performansları gerçekleştirenler satış yapamaz, halkı ücret vermeye zorlayamazlar.

- Performansları gerçekleştirenler kamu görevlilerinin veya idare yetkililerinin uyarılarına uymak zorundadırlar.

- Performansların tümü kamusal alanlar için geçerli kanunlara tabidir. Bu yönetmelikte hüküm bulunmayan hallerde genel kanun hükümleri geçerlidir. Performansların gerçekleşeceği yerlere özgü özel işletme kuralları varsa bunlara uyulması da peşinen kabul edilmiş sayılır.

YER

- Performanslar, görsel ve işitsel rahatsızlık ve konsantrasyon bozulmasına yatkınlık ile yüksek hassasiyet sebebiyle hastane, yaşlı bakımevi, eğitim kurumu gibi kamu binaları yakınında gerçekleştirilmez. Bunlar haricinde olmak kaydıyla; yaya yolları ve bölgeleri, meydanlar, parklar, rekreasyon alanları, iskele önleri ve istasyonlarda gerçekleştirilebilir.

CEZA HÜKÜMLERİ

- Bu Yönetmelikte belirtilen hükümlere uyulup uyulmadığının denetiminde, Belediye Zabıtası sorumlu ve yetkilidir. Bu yönergede belirtilen hükümlere aykırı hareket edenlere 1608 sayılı Kanun ve 5326 sayılı Kanun maddeleri uyarınca işlem yapılır.

YÜRÜRLÜK

- Bu Yönetmelik, Belediye Meclisinin Onayından sonra yürürlüğe girer.

YÜRÜTME

- Bu Yönetmelik, Kültür ve Sanat Şube Müdürlüğü koordinasyonunda; Zabıta Dairesi Başkanlığı Çalışma Usul ve Esasları Hakkında Yönetmeliği ve Zabıta Dairesi Başkanlığı Belediye Emir ve Yasakları Yönetmeliği gereğince Zabıta Dairesi Başkanlığı tarafından yürütülür.

3

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