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Creating spaces for art: Long term impacts of street art in the urban context

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Abstract
Street art can be defined as any informal artistic performances or artworks practiced in the public spaces. Street art has the potential to transform the public spaces by contributing to or reducing the quality of these spaces. Through street art, in many cases, public spaces are transformed into places for entertainment, cultural activities, or areas of protests and expression of the feelings and ideas. The impacts of street art practices might be limited to one part of an open space or spread to a district or even to the entire city depending on its temporal dimension. This article aims to examine the relationship of street art and public space. In this context, the article overviews the concept of street art and demonstrates its positive, negative and temporal impacts on public space. This study uses a case study approach and evaluates the long term impacts of street art practices based on the analysis of three cases in the city of İzmir, Turkey. In İzmir cases it is found out that the street art practices transformed the public space in terms of uses, activities and built environment quality and had impacts on economic and social structure of the community. The findings of this study reveal that street art holds the potential of contributing to the city life through creating spaces for artistic activities and moreover of changing the meaning and identity of the public spaces and the settlements.

1. Introduction

Street Art is not always called Street Art (Blanché, 2015). The concepts of Urban Art and Public Art are also used for similar artistic practices. But they are not identical. Among the three, urban art is the most inclusive one defined as "an umbrella term for any art in the style of street art, style writing or mural art" (Blanché, 2015, 38). Urban art involves any formal or informal artistic performances practiced in public spaces in the urban area.

Public art is perceived as any artistic public pieces located inside of a public space such as shopping malls, publically founded art museums and galleries or outdoor public spaces. (Moran & Byrne, 2018). Public art includes formal artistic expressions presented inside or outside the public spaces or spaces perceived as public spaces (third space). It has a wide range of practices from buildings or landmark towers to street sculptures. Public art projects gained importance by 1930s (Moran & Byrne, 2018). The art projects in the 1930s and 1940s such as 1935-1943 Federal Art Project (FAP) and 1933-1934 Public Works of Art Project (PWAP) in the United States were some outstanding examples aiming to support the artists financially following the Great Depression. (Gelber, 1979.) While its early attempts seemed as a struggle to support the unemployed artists, public art evolved in the form of artworks sited either temporarily or permanently in any media and public places (Moran & Byrne, 2018).

For street art, one of the early definition was used by Robbert Sommer in his book "Street Art" in 1975. He mostly used the term to refer murals and paintings and addressed the dimensions of legality and publicness (Sommer, 1975). A current definition is that street art represents informal artistic performances practiced mostly outdoor public spaces. According to the community responses it has the potential of being conceived as an illegal activity or in opposite an organized formal public activity.

Street art has a long history dates back to ancient ages. The practices of street art evolved based on the political and social changes in the world as well as technological innovations. Modern street art practices gained impetus
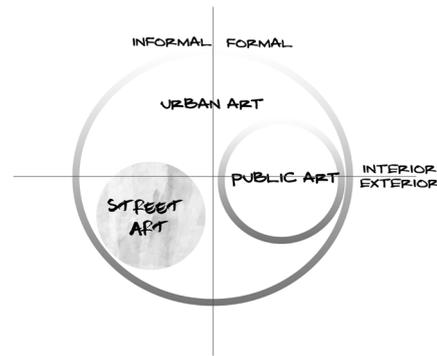
Figure 1. *Conceptual Relations of Street Art, Public Art and Urban Art (Source: Author).*

with pop art culture and have been performed in large number of types and styles using different tools and techniques. Currently, major types street art are graffiti including murals, reverse graffiti, stencil and sticker, posters, mosaic, 3D chalk art, wheat paste, collage, moss, rain works; guerilla gardening; 3D projection mapping; street installations including land art, sculptures, yarn bombing, everyday objects; and street performances including busking, pantomime, theatre, dancers, living statutes, jugglers, magicians, acrobats, clowns, flash mobbing (Kolcak, 2020).

Due to its interdependence with the street, street art becomes a site-specific conception. In describing the characteristics of street art, variations of site-specific terminology such as site-determined, site-oriented, site-referenced, site-conscious, site-responsive, and site-related are commonly referred by the artists and researchers (Kwon, 2002). However, street is not only a physical space. "The street is more than just a place for movement and circulation" (Lefebvre, 1970, 18). Conklin defines street art as "not just a spatial phenomenon; but as a complex social phenomenon that produces intense emotions for different people at different times and contexts" (Conklin, 2012, 5). Similarly, Moughtin (1992) states that street is not only a physical element in the city, it is also a social phenomenon, where the three-dimensional physical form which influencing the activities and indirectly social relations. The artworks in the context of street art use the street in various ways such as a canvas, a decor, a platform, a theme, an object, a participant or a social entity.

In the studies conducted since 2000s, street art has been associated with the concepts such as creative place-making, gentrification, tactical urbanization, revitalization or regeneration. Street art is defined as a tool of place-making 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 & Walters, 2017), a city branding policy (Sarah, 2011), or sometimes vandalism and crime (Ceccato & Wilhelmsson, 2012).

Though street art has a long history, the researches on the relationship of street art and public space is rather new. 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. The researches questioning what street art is and its influences on urban space increased by the establishment of Urban Creativity Organization in Lisbon in 2014. Most of the researches focus on spatial, time wise and legality dimensions of street art (Blanché, 2015; Conklin, 2012). Some studies examine the connection between street art, space and place concern (Doumpa & Broad, 2014; Cox & Guaralda, 2016). There are very few studies on the impacts of street art in transformation of a space into a place (Kwon, 2002; Riggle, 2010).

This article aims to investigate the impacts of street art on public spaces and to reveal how street art changes the characteristics of the public spaces and their surroundings in terms of not only physical structure but also economic and social life of the district or the city. In this context, the article first examines the positive, negative and temporal impacts of street art and then focuses on the long term impacts on three cases with different characteristics and in different locations in İzmir.

2. The impacts of street art on public space

Street Art has many impacts on users of the space as street artists or audience of street art, and the city itself (Ursic, 2014). 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

2.1. Positive and negative impacts

There is an increasing correlation between practices of street art and changes in socio-economic and urban dynamics (Forte & Paola, 2019). While reconstructing the built environment, street art can contribute to the "physical sustainability" or the "sustainability of the built environment". 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, art placed outdoors to decorate or enrich the urban space like a sculpture; second, it creates public space; and third art is 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 (1997) argues that art plays a role as decoration within in a re-visioned field of urban design. Street art contributes to the revitalization and regeneration of urban space. Street art promotes the sense of place in public space. It also increases the physical, social and psychological accessibility, use and activity, sociability of the users, and enhances safety, comfort, mental and physical image of the space.

Beside its positive impacts, street art might cause a failure of the space due to its negative impacts on users, performance areas and its surroundings. In some cases, street art can cause physical damage such as noise and visual pollution or harms of contacting with chemicals. It may also cause negative psychological impacts by evoking sense of insecurity with over

and amoral practices. Semi-illegal and semi-legal dimensions of street art are evoking the sense of crime, disorder, offensiveness, sense of scuzzy-ness on the users of the street (Conklin, 2012). While vandalism can cause physical deterioration, disorder, and motivates the fear of crime (Ceccato & Wilhelmsson, 2012), the damages created by vandalism give sense about the space that no one is in control. Vandalism also hide and reduce the significance of historical buildings and even cause the physical deterioration of the historical buildings (Dionisio & Ribeiro, 2013). Many cities spend an important budget for graffiti removal (Geason & Wilson, 1990). Another negative impact of street art practices is its influence on house prices (Ceccato & Wilhelmsson, 2012).

Either by increasing or decreasing the house prices it may lead to a change in the residents of the district. Successful street art practices can also indirectly affect public spaces negatively as it may cause gentrification. To overcome the negative impacts, many countries take precautions against the damages. The possibility of crime, fear of crime, vandalism, bad practices of street art and the cost of removal and preventing efforts force the cities to make legal arrangements to regulate street art practices.

2.2. Temporal impacts

Either negative or positive there is also a temporal dimension in street art's impacts. The temporal impacts of street art on public space can be categorized as short-term impacts and long-term impacts. Short-term is described as a period of time of less than one year while long-term is more than one year (Cambridge dictionary). The impacts on user perception on spatial quality can be seen in short term and the impacts related to the change in land use, buildings and urban layout, and social and economic structure can be seen in long-term.

The short-term impacts of street art differ according to street art types. For instance, busking performances temporarily affect the sensory experience of public space and connect with people on a humanistic level (Cox & Guaralda, 2016). A city square with musicians and entertainers make the space work

as place (Whyte, 1980). The space becomes sociable, and attractive. Another street art type is the graffiti which not only attracts people's attentions on the walls, building facades, but also attracts the artists into the space and creates an opportunity for an interaction between artists and the audiences. People start to watch the performance and interact with each other which makes the public place more sociable. In some cases, the public space gains a reputation as "graffiti alley" and becomes a brand. The example of guerilla gardening provides the people's contact with nature, increases the biodiversity of the urban space and creates memorable place. While guerilla gardening brings visual and olfactive pleasure to the user of the space, another example, installation artwork surprises the users and create memorable places.

The long-term 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. Street art contributes to city economy and regeneration of the city. Street art attracts the residents and tourist by highlighting an unknown space or renewing the image of the place (Cluzeau, 2017). A recent trend is that street art is promoted and exhibited in organized ways (Insch & Walters, 2017). To foster urban tourism various cities have been using street art by organizing street art walks, festivals and other activities. In urban tourism the role of the street art is conceived as "a vehicle to attract visitors to a city or neighborhood; a platform to bring vitality to smaller spaces within the city; a staged experience for visitors; a facet of residents place identity; and a vehicle for place-making for local businesses and residents" (Insch & Walters, 2017, 616).

In Penang (Malaysia) case, street art supported local industries such as local art, retails, restaurant, cafes, hotels, etc.; and 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 (Fun, 2014). The example of Lennon Wall is similar to Penang city experience. Lennon Wall,

located in Malá Strana (Czech Republic), 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 the public authority tried to clean the wall, the graffiti practices repeated. After the decline of the regime the wall became a visiting space of tourists (McCollum, & McCollum. n.d). Being a landmark, Lennon Wall contributes to development of pubs, cafes, hotels and other commercial and tourism facilities.

Liz Christy Community Garden in the Bowery Houston area in New York is a well-known example for transformation of lost space into a public place. In 1973 Liz Christy and her Green Guerrilla group transformed a derelict private lot into a garden without any permission. After a while it became a formal community garden provided the neighborhood with an open space rather than a built-up area. It allowed people to interact with the nature and with each other 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 2002 the garden was transformed into a recreation area and an urban park (Loggins, 2007). Currently, the graffiti artists started to show themselves on the walls of the garden.

The impacts of street art on public space can be summarized as:

Short term impacts (associated mostly with the user perception on spatial quality):

- make the space multi-functional, attractive and interactive
- make the space perceivable and visible
- increase quality, vitality and accessibility for all groups
- provide easy orientation for the users
- surprise the users
- hold people longer time at the space
- create a landmark for the district or the city
- create human scale physical environment
- create sense of enjoyment and anticipation

- increase sensory experience of the space
- create memorable places
- prevent sense of horror and crime
- provide contact with nature
- make the users volunteer to participate in the activities
- create shared activities for the community
- provide place for free expression
- attract additional artists into the space
- create an opportunity for an interaction between the artists and the audiences
- eliminate unused and uncared situation of the space

Long-term Impacts (associated mostly with the change in physical, social and economic structure):

- change in land use
- change in building facades and layout of the public space
- change in property values
- contribute to city economy, economic activity of the area
- support local industries
- led to increase new creative commercial developments
- foster urban tourism, attract visitors to a city or a district
- foster participation, communication and collaboration
- foster regeneration
- renew the image and identity of the place
- increase biodiversity

Negative Impacts (associated mostly with the user perception on spatial quality and the change in physical, social and economic structure):

- Causing physical damage to people
- Causing physical damage to practice area and surroundings
- Causing visual and audial pollution
- Causing bad psychological impacts on audiences or residents such as creating sense of crime, insecureness, disorder, offensiveness, scuzzy-ness and creating fear of crime
- Make house price down
- Brings social disorder
- Damaging personal rights
- Brings extra expenses for city economy such as cleaning costs of murals, repairing costs of surfaces of practice area

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- Hidden and reduce significance of the historical buildings
- Causing residential displacement with gentrification process.

3. Three case studies in İzmir

The case research aims to evaluate the impacts of street art on public spaces and to reveal how street art changes the characteristics of the public spaces and their surroundings. The research focuses on the long term impacts of street art practices on three public spaces in İzmir. The research is conducted in 2019 and 2020. The cases are selected from different locations of the city at different scales including a corner in the public space, a neighborhood in the city center and a rural village in a coastal district. The cases are analyzed based on the review of the basic information about the case locations, site observations and interviews with key actors.

Case 1: Fahrettin Altay Metro Station, Üçkuyular

The first case shows how street art conceptually changes and finds a formal place in public space. It presents an example of an informal performance space transformed into a formal artistic activity area.

Fahrettin Altay Metro Station is located under Fahrettin Altay Square in Üçkuyular district of İzmir. The square is one of the major nodes and transportation hubs of the city. The station is adjacent to a terminal of buses which offers connections to the western coastal towns of the city including Urla, Çeşme, Seferihisar and Karaburun and to a ferry port which enables transportation between two sides of İzmir Bay. The station was opened in 2014, and soon became a place where the buskers often perform. Izmir Metropolitan Municipality noticed the potential of the buskers at the station in 2019 and decided to create an art corner. The municipality provided a fixed platform for buskers and registered the buskers. The platform was named as "Art exists in the Metro" (Metroda Sanat Var).

Before the municipality's intervention, users of the metro station mentioned that they felt uncomfortable with

Figure 2. *Location of the cases in İzmir (Source: Adapted from Google Earth image).*

Figure 3. *Busking performance at the Fahrettin Altay Metro Station. Before and after the regulation (Source: Photographed by the Author in 2020).*

the previous busking performances as they perceived the buskers use of the space untidy and uncontrolled. Sometimes the beggars tried to perform busking. Therefore, they felt that there would be theft or crime. After creating the platform some of the metro passengers mentioned that they enjoyed the performances, started listening and

felt more comfortable and safe with the busking performances (The users of the Metro Station, personal communication, 2020).

The security staff stated that the number of the beggars decreased after the intervention. Buskers' response to the intervention was also positive as they thought that the intervention changed the common perception of the passengers about the buskers (T. Güzelsu, personal communication, 2020) Consequently, the number of audiences increased and indirectly it caused an increase in the tips for the buskers.

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. The positive and dynamic effect of street art was noticed by city administrations. Similar with the examples of Penang City Council (Malaysia) or the Municipality of Heerlen (Netherlands) that have been using street art as city policy, the Municipality of Izmir in 2019 published the *Regulation for the Implementation of Street Arts in Izmir" (Izmir' de Sokak Sanatlarının Uygulanmasına Ilişkin Yönetmelik*) to support and formalize street art practices.

Case 2: Umurbey Neighborhood, Konak

Umurbey Neighborhood, formerly known as Darağaç, is an example for the long-term impact of street art at district level. After almost a 30 years gap the district started to re-enter the urban memory with its new identity.

The neighborhood was vital and lively until 1985. Beside the houses there were 3 banks, 1 post office, 7 taverns, 8 barbers, 2 butchers, 4 greengrocers and 11 groceries in the neighborhood. The neighborhood was surrounded by industrial uses and important transportation connections of the city. Levanter, Greek and Turkish communities lived together in the neighborhood. In 1980s, the district started to lose its attractiveness as a residential area for younger generations. The young population of the neighborhood started to move to Bostanlı, Karşıyaka and Bayraklı districts. However, the property owners didn't attempt to rent or sell their abandoned houses. In the 1990s, the houses started to be used as work places such as car painting ateliers. However, most of the houses stayed abandoned and some of them became ruin. (H. Ateşçier, personal communication, 2020)

Today, the neighborhood hosts artist / artisan workshops and residents. 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. Number of artists attending the exhibitions increased. The artists visited the neighborhood to practice their artistic activities such as painting, photography, sculpture, installation, video and performance, or to observe the neighborhood and even to live in. In 2017, the number of artists was 25, in 2018 was 30 and in 2019 was 35. The artworks attracted other artists into the neighborhood. 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 increasing demand to stay in the neighborhood also increased property values (C. Aksoy, personal communication, 2020). On the other hand, as it is located just in the center of the city, the surroundings of the neighborhood started to be regenerated through high budget, high density investments in recent years.

One of the stimulating actors for those developmets in the neighborhood was the organization of "Darağaç", located in the area. The organization states its main goal as "to transform the neighborhood into a space where young artists can show their work and to create a common discourse; ….to encourage the artists to try new methods in the public sphere; …to transform into a kind of experimental city institute; ….and to act as a reconciliation zone for the emerging artist and the public space". (Yavuzcezzar, 2019) The exhibitions have developed and matured with an atmosphere of intense dialogue and discussion between the artists, artisans and the residents of the neighborhood (C. Aksoy, personal communication, 2020). Yavuzcezzar describes the atmosphere of the neighborhood as

"Artists having muse from their

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neighbors along with a cup of coffee when producing their own works of art, asking for what they need from the opposite window instead of over the phone, experiencing the feeling of being one while living together. Paintings on the walls, neighbors sitting on porches and children playing on streets; a neighborhood with the daily hustle and bustle of artists and craftsmen working, that warm feeling we recall from the past that always heals us. A place where daily chit-chat evolves into art events; where the residents are the artists, and artists are the spectators. Collective mind and effort that carry the spirit of the neighborhood, lend an ear to the voice of the artworks, listen to the people sharing their thoughts,experiences, and memories between the lines. Whatever surfaced to the daylight from the depths of your memory, whatever is on your mind, whatever taste that still lingers after reading this book – that's what Darağaç is." (Yavuzcezzar, 2019)

Currently, the neighborhood provides an open space where art created collectively through communication and collaboration of the artists with the residents. The streets, building facades and other public spaces are used to exhibit the artistic practices. All the neighborhood became an exhibition area ispired from the neighborhood life. To sum up, this case reveals how an abandoned neighborhood was discovered by artists and how the new face of the neighborhood attracted new users and residents to the district.

Case 3: Germiyan Village

The case of Germiyan Village is an outstanding example for long-term impact of street art on the settlement scale. In almost ten years the village transformed its identity from a typical rural character to a touristic village accommodating cultural activities.

Germiyan Village is located within the boundaries of Çeşme district. By 2019, the population of the village is 1290. The majority of the village population consists of the elderly. Young generation had left their village for education or business purposes. The change of the village character began with the individual voluntary attempts of a vil-

Figure 4. *Installations of Darağaç Collective in Umurbey neighborhood (Source: Photographed by the Author in 2020).*

lage resident, Nuran Erden. She started to draw traditional floral motifs on the walls of the village in 2009. She got reactions from the villagers in the beginning but then they enjoyed and asked her for painting their walls too.

"All the villagers accepted or wanted me to paint their walls. I got positive reactions from them. Only one person rejected and I responded as "the house might be yours but the wall is mine". I am increasing its value". (N., Erden, personal communication, 2020).

She conceived the walls of the village as a canvas for her artistic performances. She explained that the main purpose of her artworks was to attract visitors into the village and create an opportunity to make them spend time in the village, so that to contribute to the income of the residents. She aimed to revitalize the village by creating new employment opportunities and expected that the young population might not leave the village. Over time, she attracted attention of

Figure 5. *Murals of N. Erden in Germiyan village (Source: Photographed by the Author in 2020).*

thousands of local and foreign tourists to the village every year.

Following the increasing popularity of the village, two important developments further changed the village life. One of them was the organization of the village festival. Germiyan Village Festival has been organized since 2015. During the festival competitions, exhibitions and workshops are held to present the traditional and natural products such as food, clothing and appliances. Also old pictures of the villagers and village life are presented. The second important development was that the village was assigned as the "First Slow Food Village of Turkey" in 2016. The villagers started to produce healthier food and other products which contributed to the village life and to the brand of the village.

The impact of new developments observed on land use, economic activities and property values. Village residents started to sell their home-made products and foods and wanted to open their homes for tourism. When the potential of the village is realized new restaurants and cafes are opened in the village. Besides the property values increased almost 6 times in ten years in between 2010 and 2020 (Emlakgazete, 2010; I. Kaya, personal communication, 2020). To sum up, street art was applied successfully to create a brand for the village and contribute to the village economy. Through its festivals, the village became further popular at national and international scales.

4. Discussion

In İzmir cases, street art practices transformed the public space in many ways, either positively or negatively. In Germiyan Village and Umurbey Neighborhood cases, the long-term impacts were in terms of adding new land uses, and new economic and cultural activities, supporting local industries, fostering local tourism, increasing property values, increasing built environment quality, changing building facades, fostering participation, communication and collaboration, regenerating the district and renewing the image and identity of the districts.

Compared the two, Fahrettin Altay Metro Station is a smaller place where

many from different places and consequently the village started to become popular. In the following years the Municipality of Çeşme supported the village with sitting and lighting furniture, the streets were cleared and the visitors and residents of the village voluntarily painted the facades of the unused buildings all of which increased the quality of public spaces in the village. With the migration of new socio-economic groups, the population of village was increased, and the life of village vitalized (N., Erden, personal communication, 2020). Nuran Erden is still practicing her artworks in the village and attracts

less impacts are observed in the long-term. The informal practices resulted with a municipal attempt to form an art spot on one part of the station. With this attempt a new function is added and the space is changed slightly. As the station is a transition area short term impacts such as providing easy orientation for the users, surprising the users, creating sense of safety, place for free expression for the artists were dominant than the long-term impacts.

One questionable issue about street art is its regeneration impact. It has the potential of transforming the public spaces and the districts in which those spaces are located, not only in terms of physical appearance and special experience but also in terms of creating new economies and changing the social life. While upgrading the economy and the built environment quality, it also holds the risks of displacement of the residents due to increasing property values and losing the local characteristics. This might be the case in Germiyan Village and Umurbey Neighborhood. On the other hand, Umurbey Neighborhood is already under the pressure of gentrification because of the investments taking place in the surrounding areas and street art has an attitude against gentrification to conserve the neighborhood identity. However, because of new residents including artist groups and new artistic image of the district, it may again result with another kind of regeneration. In that sense street art may become a tool to foster regeneration and as well as a reaction against it.

Street art's contribution to the economy through tourism is also questionable. Attracting visitors to the district and creating new commercial and cultural areas contribute to the district to an extent. Tourism is a fragile sector affected from crisis easily. Tourism can contribute to the settlement if it supports local characteristics and identity rather than replacing them.

Another issue to be discussed is the status of the street art. Street art may be transformed from informal performances to formal practices thanks to its acceptance by the community and public authorities' attempts to support and benefit from its potential. This was

Table 1. Positive and negative long-term impacts of the case study areas (Source: Author).

Long-term Impacts		Case 1: Fahrettin Altay Metro Station, Üçkuyular	Case 2: Umurbey Neighborhood, Konak	Case 3: Germiyan Village
POSITIVE IMPACTS		-Foster participation, communication and collaboration -Renew the image and identity of the place	-Change in property values -Change in land use -Led to increase new creative commercial developments. -Change in building facades and layout of the public space -Contribute to city economy, economic activity of the area -Support local industries -Foster regeneration -Foster urban tourism, attract visitors to a city or a district -Foster participation, communication, and collaboration -Renew the image and identity of the place	-Change in property values -Change in land use -Led to increase new creative commercial developments. -Change in building facades and layout of the public space -Contribute to city economy, economic activity of the area -Support local industries -Foster urban tourism, attract visitors to activity or a district -Foster participation, communication and collaboration -Renew the image and identity of the place
NEGATIVE IMPACTS		-Causing sense of disorder -Causing sense of scuzzy-ness -Causing sense of insecureness -Creating fear of crime	-Causing physical damage to practice area and surroundings -Causing visual and audial pollution -Hidden and reduce significance of the historical buildings -Causing sense of disorder -Causing sense of scuzzy-ness -Causing sense of insecureness	-Causes residential displacement with gentrification process.

observed in all three cases in İzmir. However, street art stands against becoming formal. While regulated form of street art gives the users of the public spaces a sense of safety and makes the public spaces more comfortable for them, on the other hand being regulated and ruled, is not accepted by some of the street artists. The free space that provides inspiration, creativeness feeds the artist and society.

5. Conclusion

Studies that have been conducted so far show that street art has a potential to help to transform the public place. Street art directly or indirectly affect the physical space and the activities and users of the space. The effects differ according to temporal dimensions and scale of the public space. While in the short-term the impacts are mostly associated with the user perception on spatial quality, in the long-term, the impacts are related with the changes in physical, social and economic structure.

This article focuses on the long-term impacts of street art on public space. Long-term impacts can be summarized as changes in physical appearance, built environment quality, land use; changes in social life including the community activities and residents of the neighborhood or the district and

users of the public place; and changes in economic structure including the economic activities and land values. These changes, in turn, may affect or change the image and identity of the public space and the districts that those spaces are located in. Moreover, street art itself may be transformed from informal practices to formal practices.

The long-term positive impacts of street art are generally observed with the case studies. However, considering the negative impacts of street art, the study reveals that street art has also potential to negatively change the physical, economic and social structure of a district or practice area in long-term. The negative impacts may result that the residents and local industries disturbed by street art leave the practice area or a district. In order to observe and detailed the long-term negative impacts of street art on public space, it is important to examine the changes of residents and land use in long-term periods especially for Case 2: Umurbey Neighborhood, Konak and Case 3: Germiyan Village.

As a being subjective phenomenon, the impacts of street art are correlated and shown with such local indicators as interviews, site-surveys, user perceptions, …etc. The street art performances on some areas in Izmir and the impacts on public spaces are documented and achieved in the literature with this study. Moreover, it also creates a comparative database for the examination of the long-term impacts of street art on public space. On the other hand, considering negative impacts of street art on public space and conceptual transformation from informal practices to formal practices, the legal framework for street art practices in Izmir can be improved. Investigating the both positive and negative impacts of street art on change in land use and user profile, formation of special spaces designed for street art, formation of a settlement and its industries with street art, and the impacts of street art in architectural consideration such as urban acoustics, facade layout and solid void proportions may contribute to further researches.

Street art is both a cultural and a spatial phenomenon. Being a form of expression and having fed by social events, street art gains a cultural dimension. It helps to create culture and spaces for culture. Street art, similar to art in general, is perceived differently by the individuals and the societies. Perceived either positively or negatively, street art can be an effective tool to create spaces for artistic performances and to provide creative working and living environment for the artists.

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