



A Research on Murals in The Context of Place Perception: The Example of Yeldeğirmeni

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Article Info

Received: 17/01/2023
Accepted: 01/05/2023

Keywords

Mural,
Identity,
Yeldeğirmeni,
Place perception,
Graffiti

Abstract

People want to create a common identity with the city that they live in through interaction. Visual expression tools in public spaces convey messages and influence the public. Since murals and graffiti have been used to express feelings/ideas, recently the search for creating a shared identity in different audiences through an innovative method has emerged. Murals and graffiti create a chance for people to slow down, see the area they are in, and think. The Yeldeğirmeni district was chosen as the research sample since empty building surfaces, which are worn out by physical effects over time and are unnoticed in the flow of life were covered with murals during art-design festivals within the scope of the "Revitalization Project" carried out by the municipality. This historical district has stood with its characteristic structure that has kept different subcultures alive in its streets and now it includes art-design workshops and new-generation cafes thanks to urban studies. In the district, structural features and residential areas have been preserved and social places have been restructured on a narrow scale. Although these arrangements don't radically change the spatial perception of the natives, the non-residents increase their interest in the neighborhood and make the area a demanded place from the outside. With the collected data murals and graffiti works are considered by some as works that leave a legacy by layering with "art" and new-generation touches. But on deeper consideration, it is noticed that the gentrification path is drawn in the long term by "Revitalization".

1. INTRODUCTION

It is expected that people turn their "Place" into "Space" instinctively, and at the same time, it is among the basic needs of individuals to create a sense of belonging where they live. There are strong interactions between people and the places they live in and there are reflections of each of their identities in their environment. This close interaction we constantly establish with the places remains in balance despite different parameters. For example, factors such as emotional-functional-psychological-perceptual complement each other and they enable the space to become a place that can be perceived by the user and meets the comfort conditions. We live primarily in small-scale interior spaces and in cities with borders. We expect to create a bond with the environments we live in, and even if the scale grows, this is what makes a place livable. To meet this need visual transmission tools are frequently used as mediators at different scales as a means of communication. Recently, we come across mural and graffiti works on different surfaces, which sometimes serve a purpose and sometimes are realized with aesthetic concerns. Graffiti, that appears in all kinds of living spaces such as cultural and artistic heritage, public spaces, empty surfaces of houses as a signing method, aims to leave a trace within the framework of the concepts of place-space-belonging. In the mural application, there is a common sharing between the illustrator and the surface similar to graffiti. As a result of this sharing, a visual transfer takes place from the artist's hand to the audience's mind. The transfer performed in this way is also related to the architecture, as it directs how users perceive the structures. Mural practitioners may want to localize the work surface by printing, adopting the texture, and leaving a trace on the surfaces, but while doing this, they can change the identity of the surfaces for good or bad and sometimes damage the nature of the structures. Similarly, even though the actions of some graffiti practitioners can be the result of a psychological impulse and have the quality of works of art; for some, it can be considered a crime within the framework of damaging the works and

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slandering the legacies and being unable to go beyond the limits of vandalism. A similar situation can be observed in mural works. The difference is that murals are often implemented in a controlled and systematic way, as opposed to the fact that graffiti being more "free", "rebel" and "independent" by looking at its origins. According to some, graffiti and mural works can be seen as the reconstruction of spaces, based on the idea that everything without a trace is a void. As a result, the presence of graffiti in the city scale can be an indicator of rebellion, giving a message, drawing attention to the problems of the world in public spaces, seeking solutions, and productivity. Mural art comes to life with different techniques and is applied as a result of innovative ideas, design-oriented thinking and visual perception management.

Even though street art conflicts with tradition in the urban fabric, it also presents a situation where systematic definitions that support creativity with their originality, interact with the existing structure, and carry the past to the future from a different perspective to be reconstructed. A common message is given by aiming to unite different communities with this relational texture established through the structure. In the Yeldeğirmeni sample, which will be discussed in this study, the space silhouette was changed by giving weight to the mural works within the scope of the municipality-based "Revitalization Project". With this project, the empty surfaces of the buildings, which have lost their material properties over the years and their relationship with the environment, have been completely covered with mural works and the direction of the physical interaction of the buildings and people has been changed. This study, which changed the face of the buildings in the Yeldeğirmeni neighborhood, resulted in a change in the perception of space for the audience or space users. These walls, chosen by the public and designed by the artists, can change the spatial behavior of users in a positive or negative way. This change has served the purpose of making the neighborhood a more usable and livable place in a planned and systematic way, so much so that the concept of gentrification appears at this point. While the Yeldeğirmeni district was a dilapidated district over time and left alone in its development, it underwent a change in 2012 keeping its "neighborhood culture" aspect and experiencing a break in the social landscape, physical structures, and commercial development scopes. This great change has been achieved by the murals that have evolved from the most rebellious type of expression of the people. Just as the murals cover the old, dilapidated walls with colors, patterns and shapes, a new composition has been created on the settled layer of the district.

This article aims to shed a light on this topic through the following research questions to gain a detailed perspective on the research subject and to obtain detailed information about the subject with the hypothesis "Street arts, especially mural works, is an important guide in the change of the relationship between society and place".

1. What is the attitude of the people actively living in this neighborhood towards graffiti?
2. Do these visual works affect residential life?
3. How do Mural works serve gentrification studies?

2. METHOD

The research was carried out in Yeldeğirmeni, one of the historical districts of Kadıköy. In this study, the attitudes of the residents and users of the neighborhood, from street art to murals and graffiti, were examined by focusing on mural-covered surfaces selected from the sample of Yeldeğirmeni, Kadıköy. The change in the perception of space was observed with the efforts of the illustrators to give identity to the spaces and reconstruct the empty surfaces. In the research, data was collected by using a semi-structured interview and observation methods together and people's approaches to events were compiled. While the concepts were examined factually, individuals' experiences of emotional states related to the research subject and their understanding of the concepts were investigated and evaluated. In the study, the qualitative research method and descriptive method, whose purpose is to study the relationship between phenomena and events rather than measuring a subject, were used together. The conceptual processes of graffiti and mural works and the relationship between space and street art were examined in detail and the opinions of general users in the neighborhood against these street arts were collected.

3. CONCEPTUAL OVERVIEW

3.1. Perception of Space at the Neighborhood Scale

We can divide the factors in the perception of a space into some subheadings in terms of physical limitations such as thermal, formal, textural, auditory, etc. these criteria contain physical aspects that we can perceive with our sense organs but different dimensions include psychological perception as well. In neighborhood spaces, variables such as the physical conditions (new-old), structural features of the houses, the colors and textures of the neighborhood that are used locally and, on the surfaces, neighborhood boundaries, human typology and demographics directly affect our perception. As we move from the smaller unit to the larger one, we realize that the neighborhood actually needs more elements than a narrow room to make it perceived as a space. We may think that our perception of space is more complex and differentiated and that it is needed for living in comfort. People can adjust the area they live in according to the way they want to perceive it, or they unconsciously affect their own perceptions of their surroundings and cause them to change. Although each of us has needs as individuals, we want to connect with the environment to the extent that we can meet these needs. Even though we encounter environments at different scales, the environment we are most exposed to is the places where we live socially and physically considering the boundaries of the district we live in. Social ties and a sense of security at the place of residence are the two most frequently studied positive predictors of place attachment. Social ties are functionalized in various ways such as the number of friends and relatives in the neighborhood and the degree of participation in informal social activities [1]. The phenomenon of spatial perception is in constant motion. Humans survive by adapting to their environment, and our adaptation to a place will result in us actually belonging there. A person creates a place in their memory by being affected by what they see in a place and everything they are constantly exposed to, and in fact, our perception of a place and our belonging to it are realized through this mechanism, so much so that when we get used to the empty walls in the streets we pass every day, we do not notice that wall, but when the same surface is covered with graffiti or mural work, we become alienated from the place. When changes like this happen, our spatial perception changes and evolves.

3.2. Visual Art at Neighborhood Scale

In the social and physical communication networks created in the cities, the data that people can reach most easily appear as visual products. Municipalities, public institutions or companies reach us with the help of various posters, advertisements and signs. Even though people sometimes don't think they perceive it, the data will reach our brains in a few seconds through our eyes. Messages are sent to us through this interaction and at this stage the surfaces act as mediators. City walls become a forum for social dialogue journalism where voices from the edge are voiced. [2] In line with the idea that street art is illegal, until recently illustrators used pseudonyms to hide or privatize themselves. The visual products we see in remote corners of cities or districts, underpasses, stations and dirty apartment walls have transformed into a practice used as a means of communication with the masses, which has now gained popularity. "Visual arts on the street" are the most common graffiti and murals in the units we live in, from the narrowest to the widest. "Graffiti interrupts the city as a series of known interconnected surfaces." [3] "Wall murals painted on the 'urban canvas' are a powerful tool to challenge injustice, equalize disadvantage, and reduce acts of social disorder." Various expressions in the literature such as [4] indicate the effect of street arts on urban space. "City murals are sometimes unnoticed, often underestimated or become an afterthought for someone on a bustling city street. But murals can be thought-provoking, encouraging passersby to consider their content and context." [5] Graffiti exists as a paradoxical phenomenon—it appears as both aesthetic practice and criminal activity. Its practitioners often assert its visual value and cultural value passionately. Its opponents recommend it to be removed from urban streets and that graffiti writers to be prosecuted [6]. Although the effects of these visual products on the spatial perception of the city are defined by different opinions, today it is in a position supported by the administrations and its activities are approved, and it has become effectively used for image creation and renewal.

3.3. Street Art Concept and Its Types

The terms street art and public space are directly related to each other. although public art can be used for crowd control and propaganda purposes; street art is the opposite, it can be a tool for autonomous and libertarian civil movements. For this reason, it is a suitable space for critical discourse and provides a solid and neutral ground for the development of critical culture. Street art affects urban spaces in the process of identity. [7] One of the unique faces of modern urban culture is the critical eye of society. It appears as an urban action. [8] Streets are seen as an integral part of the public space, an important representation, communication, performance and exhibition space for cities. [9]. Graffiti and mural works, which are primarily associated with vandalism in cities, make the language of the people prominent in the streets. *"...especially thanks to artists like Banksy, graffiti art is perceived by the audience as an invitation to a new experience."* [9]. Street art types are graffiti, tag, piece, stencil, sticker, poster, mosaic, light graffiti, 3d chalk art, mural, street activists, guerrilla marketing, street musicians and street theater. [7] Street art, especially those that offer visual products, can sometimes reclaim and evaluate the idle areas of the city that are about to disappear. Marginal street art is one of the lively and authentic faces of modern urban culture. It appears as an urban action and its development can be defined as the unplanned experience of space. [8] .The subcultural term 'Graffiti' has been applied to a wide variety of expressions in various geographical and chronological contexts. It is often defined as an act of unauthorized recording on public or private property and is subdivided into political, chronological, spatial, social and cultural subcategories that result from a range of different motivations. [10] It is used to mean any graffiti, picture, symbol or sign no matter what it is [11] For street art in cities it has been said that *"From this point of view; It is possible to say that it is a part of civilization as an important step in terms of using surfaces as communication spaces and leaving a trace, and it is possible to associate its historical origins with cave wall paintings"* [12] [13]. The process is a collaborative civic experience, whether run by commissioned professional artists or youth programs. [14]

3.4. Mural

Murals are coloring and painting work that is more common in our social life, designed for various purposes and sometimes with the aim of conveying a message. These public paintings exist as part of the cityscape and bring art to thousands of people, many of whom are disadvantaged. [5]. The fact that empty surfaces are covered with these works, attracting the attention of the masses, being directive, slowing us down by appearing suddenly in cities makes it easier for us to maintain lively and have a vigorous communication with the places we are in. While these works have an impact on the texture of the buildings, they aim to draw into giant canvases in cities, thus making it easier for us to cooperate physically and socially with our living spaces. [15] .These works can sometimes be touristically interesting by considering only their visual aesthetics without questioning their sub-meanings so that the visual product affects both the physical environment and the social environment at the same time. Mural studies are capable of causing changes in the balance in terms of the relationship between the ongoing user and the city in the region where they will be applied and can lead to the orientation of experiences. Wall art is defined here as public, outdoor murals.

3.5. Gentrification

Gentrification can be defined as changing the existing face of the environmental unit at the urban scale. The aim here is not only to change the user profile. It has a complex structure related to the physical environment, commercial conditions, rearrangement, and design of educational conditions. Gentrification is/aims the conversion of a working-class or vacant area of the central city into middle-class residential or commercial use. [15] . Gentrification can be related not only to the improvement of buildings' social environment, commercial capacity, but also to the development of the locals' aesthetic understanding, competence in the cultural context, and perspective on art. For the aesthetic disposition, commodified locations, like commercialised art, are regarded as "there's nothing for me there". The suburbs and the shopping mall, emblems of a mass market and a failure of personal taste, are rejected [16]. In the literature,

gentrification discussion of the ‘new’ middle class has become synonymous with discussion of the ‘emancipated’ gentrifier. One of the hallmarks of this new middle class has been its ability to exploit the emancipatory potential of the inner city, and to create a new culturally sophisticated, urban class fraction, less conservative than the ‘old’ middle class. Gentrification is deemed to be a spatial manifestation of these new cultural values. This is the theme of David Ley’s (1996) and Tim Butler’s (1997) books on gentrification. [17]. Gentrification comes to life when people choose to settle physically in a place where they are historically, culturally and racially unfamiliar. It’s not just bodies that often go from place to place: people bring with them their standards of comfort that change the urban fabric and dramatically increase the price of living (rents, goods, services), to the extent that the neighborhood in question eventually becomes exclusionary for its own people. [18]

4. EXAMINATION OF THE CASE STUDY AREA: YELDEĞİRMENİ NEIGHBOURHOOD

4.1. History Of Yeldeğirmeni Neighborhood

Yeldeğirmeni district is a historical district located on the Anatolian side of Istanbul. The district is one of the first places in Istanbul where multi-storey settlement started, and in this respect, it is more planned and systematic than other districts. District name was commissioned between 1774-1789 which was named after 4 Windmills and it carried its characteristic name until today. Yeldeğirmeni, which is home to many historical buildings and institutions, is still used today with the reflections of the neighborhood culture, cultural diversity and past textures.

4.2. Revitalization Project

Started in 2010 With the partnership of the ÇEKÜL Foundation and the Municipality of Kadıköy, a member of the Historical Cities Union, within the scope of the "Yeldeğirmeni Neighborhood Revitalization Project" this project aimed to change the physical environment, renew the infrastructure, and integrate the neighborhood with the city, with the commitment to protect the identity of the neighborhood. In the project, technical and financial support was given to the owners, and a bottom-up restoration program was implemented under their own initiative, thus preventing the emergence of gentrification in the neighborhood after the project. This district has hosted about 200 registered artifacts and historical textures until today. With the "Revitalization Project", which started in August 2010 within the scope of "urban transformation" social, economic and physical changes were aimed and renovation works were started keeping its historical texture and unique neighborhood identity that has survived until today. While this renewal it has also helped the district bring out its image on the city scale. In addition to physical projects such as renewing the infrastructure of Yeldeğirmeni, preserving and functionalizing historical monuments, creating public spaces, façade arrangements, social projects such as establishing a neighborhood organization where the people of the neighborhood taking responsibility for the neighborhood, forming a tradesman's union, holding events and workshops are within the scope of revitalization has been implemented. [19] Yeldeğirmeni Revitalization Project which aims to protect the “neighborhood” values of the neighborhood together with the residents and to create a qualified neighborhood texture by creating a socially, economically and physically healthy living part of the city as its main purpose started in 2010 with the cooperation of ÇEKÜL and Kadıköy Municipality. [20] Below are the mappings published by the municipality within the scope of the revitalization project in the Yeldeğirmeni district.

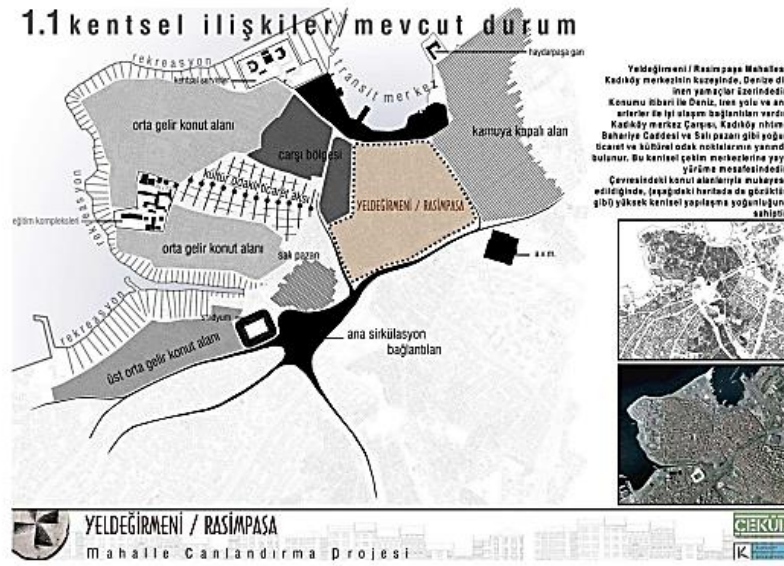


Figure 1. Urban Relations of Yeldeğirmeni With Its Surroundings [21]

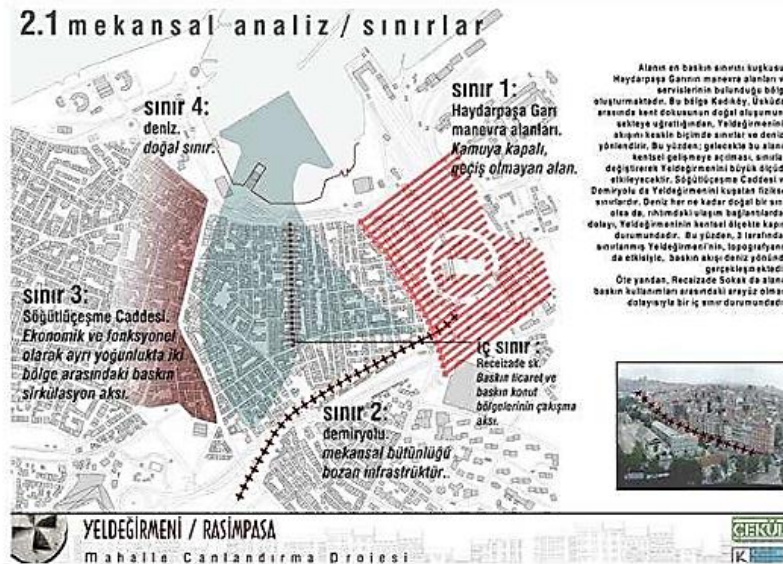


Figure 2. Spatial analysis of Yeldeğirmeni Neighbourhood [21]

4.3. Mural-Istanbul Festival

In Yeldeğirmeni, an ongoing part of the Mural Istanbul Street Art Festival, the movement to cover the walls with giant paintings has been carried out since 2012. A total of 34 artists, including 21 foreign and 13 local artists, have participated in the festival. [9]. Empty building surfaces were determined with the help of these artists and permissions were obtained, murals were created with different themes, color palettes and painting techniques and bear the signatures of the artists. With the Mural Festival held in 2012, urban interventions were made with the aim of cultural and social landscaping. The intervention areas of the artists, which are in the intermediate spaces of the city and in certain places, indicate the area of recycling. These areas, which are located in the same context, reveal alternative regions to the texture of the city within each other [9].

The realization of this artistic movement in the region, which was open to the public and was approved by higher institutions, has begun to change the perspective of the residents of the neighborhood towards the "rebel" spirit of street art. The fact that the residents and users of the region witnessed the long construction phase of the works contributed to their internalization of the giant paintings on display. It can be said that the qualification of the works with the concept of "festival" has caused people to perceive the works positively and to think that they will feel good and reach a result that they will be satisfied with.



Figure 3. Mural Istanbul Map [22]



Figure 4. *One Against One,*
Jaz, Mural-Ist 2013 [Özer]



Figure 5. *Sitting Woman,*
Lonac, Mural-Ist 2018, [Özer]



Figure 6. *People praying for rain,*
Fintan Magee, [Ozer]



Figure 7. *Bambino,*
Pixel Pancho, [Özer]

4.4. About The Semi-Structured Interview

In the specified sample, face-to-face interviews were conducted with a total of 12 people. 7 of the participants were male and 5 of them were female. 6 of the participants hold a bachelor's degree; 2 of them hold a master's degree and 4 of them are high school graduates. Although the majority of the participants did not think that the murals were made especially through the "Mural-ist festivals", no one who had knowledge and idea about the Revitalization Project could be identified. While the majority of the participants thought that the effect of murals on the neighborhood was positive, middle-aged and elderly people preferred the old neighborhood texture, despite adding that the effect of murals was partially positive. They stated that Yeldeğirmeni's identity has changed. It has been determined that the murals are

not particularly examined or emphasized, and do not affect their daily lives, except for those who have a profession or special interest in visual arts. The semi-structured interview questions and the demographic information of the participants are given below.

Table 1. Semi-Structured Interview Questions

Demographic Questions
Where is your place of birth and how old are you?
What is your education and profession?
How long have you been in Yeldeğirmeni ?
Interview Questions
How would you describe Yeldeğirmeni as a place?
How would you describe the people who live here or use it frequently when you did not see the mural works, how would you describe it now? What has changed or has not changed?
Did you have knowledge about street arts or mural works before and how did you meet these works?
How did you feel when the Revitalization Project was implemented? Why?
How does it make you feel to see these works? Do you specifically examine and reflect on the studies, or do you want to spend more time in the areas where the studies are located? Does it affect your daily life? Why?
What is your expectation to be able to connect with a neighborhood? Does Yeldeğirmeni meet these needs? What would you like to change?
What did murals and graffiti change in your neighborhood experience? What do these works mean for you in terms of your relationship with spaces?
Did Mural's work affect you perceptually, physically, architecturally, emotionally, and if so, how?
Company Officials Interview Questions
Company Name:
Name and Duty of Company Official:
What is the most obvious thing you noticed in your workplace when you contacted your neighborhood before and after the mural works within the scope of the Revitalization Project?
When the before/after of these studies were compared, did the perception of the neighborhood change? Were Potential customer bases and your business life affected by this situation? Why?
Do you think your customers mostly visit this district to see the visual works of Yeldeğirmeni and they prefer you? Why?

Table 2. Demographic Data of The Participants

	Age	Place Of Birth	Education Status	Profession	How Long Has Been In The Sample	Sample Usage Frequency	How To Use The Sample
1.Interviewer	24	Sivas,Türkiye	High School	Cafe Manager	More Than A Year	Every Day	due to work
2.Interviewer	36	Adıyaman,Türkiye	Master	Book Shop/Cafe Manager	5 Years	Every Day	due to work
3.Interviewer	41	İstanbul,Türkiye	University	Designer	20 Years	Every Day	visitor
4.Interviewer	27	İstanbul,Türkiye	University	İllustrator	10 Years	Twice A Week	visitor
5.Interviewer	37	Strazburg,France	University	Botanist	8 Years	Every Day	due to work

6.Interviewer	32	İstanbul,Türkiye	Master	Baker	15 Years	Every Day	due to work
7.Interviewer	34	Ankara,Türkiye	University	Graphic Designer	7 Years	Every Day	local
8.Interviewer	45	İstanbul,Türkiye	High School	Manager	Since Birth	Every Day	local
9.Interviewer	33	İstanbul,Türkiye	High School	Designer	2 Years	Every Day	due to work/local
10.Interviewer	28	Tekirdağ,Türkiye	University	Manager	10 Years	Every Day	due to work
11.Interviewer	26	İstanbul,Türkiye	High School	Café Manager	Almost 1 Year	Every Day	due to work
12.Interviewer	28	Ankara,Türkiye	University	Actor	3 Years	Every Day	due to work

As a result of the observations, it has been concluded that the density and interaction of people are higher in the regions where the walls covered with murals are higher in number, and people agree on the positive/negative visual effect of murals and graffiti. In these works, which are created by adding on the traces of the past with the formal features of the buildings, attention is paid to the harmony of the building's ground color and the color palette of the work in some other buildings. It has been noticed that the number of people residing in the neighborhood who have witnessed the festival and the project, and the people living in the neighborhood since the image has changed are close to each other. While some of the participants defined the renewed district as "alienated, urbanized, and expensive" some others used words like "lively, colorful, interesting, and popular". It was concluded that almost none of the participants could witness or had any ideas about the process of the Mural-Istanbul festivals and Revitalization Project. Respondents who own a business said that there was a significant increase in the number of customers, especially on weekends, due to the tours or events organized to see the murals. During the interviews, it was mentioned that the projects push the neighborhood to change, not the people, and the demographic structure has changed in an integrated way.

Business Owner and local user opinion on the murals;

"...Actually, I do not think that murals affect people. In a different way, as people came here, murals began to appear. So the demographics here have also changed. The real change started here, there is a cemetery, they painted all the wooden houses right next to the cemetery, and then Sertap Erener shot a clip there. After filming, they said, where is this place? Very nice. People started coming. But this was not such an accessible neighborhood in the past, it was a place where there were more bakeries. Then the young people came, and a few of them held workshops here. They worked in a closed system... Young people started to come more. The first cafe was opened here during the Gezi period. It took hold. They said let's open one. He did too. As young people came, cafes began to increase, and workshops began to increase. The key shop was closed, the grocery store was closed, and the nut shop was closed. At that time, there were also wall paintings. So it's all intertwined, so it has an intricate structure. Such murals have not been painted and the demographics of this place have not changed. There are old-fashioned things here, and there are also old people. ..."

Some of the participants stated that they do not and cannot have a facade facing any view or landscape direction in the city of Istanbul on a large scale in the districts and places they live. They added that if they are going to look at a surface, they prefer this surface to be colored with murals and equipped with aesthetic understandings. The idea that such surfaces adds color to people's lives and perceptions were adopted by the participants. It was reported that the factor that should primarily be taken into consideration while

transforming a place should be to meet their physical and social needs rather than the physical appearance of the neighborhood such as the mural works they see on the walls. So, they voiced their preference of improvement of their living conditions over the physical appearance of the neighborhood. Although it is not their birthplace and settlement, it was concluded that people prefer to live in this place later in their lives. It was determined that Yeldeğirmeni was a region where graffiti was frequently applied before the murals and was always open to street arts, so it has created the impression that it was always like this even before the murals. As a result, it was found that people could not make a comparison between pre and post murals since they could not notice how it was before. Some of the participants mentioned that life has become difficult due to the increase in the population in the district since there is a sharp rise in the number of people especially during holidays, and therefore they were concerned that disturbing situations may arise. Participants who own businesses think that tourists or visitors prefer "colorful" and fun shops more. In addition, it is thought that there is a large number of people who come to see historical and nostalgic businesses. In the context of the perception of place, it is thought that murals and graffiti have become commonplace for the locals as time goes by, but the district, defines itself with the contrasts that is created by the murals and its historical infrastructure. It was noticed that the project has created a "concept" and its awareness has increased. Neighborhood residents and frequent visitors stated that although their impressions of the murals were positive, they only wanted to see "good" designs and drawings, that there should not be artifacts that would harm the historical texture of the buildings, and that they disagreed with "smears".

Visitor opinion about the murals;

"...I love murals so much. As soon as I see it, I stop and examine it with love. I like to pass by the same place over and over and look at it again and see a different detail each time in some works. And I like it very much when people, even someone who is not interested in passing, can stop and suddenly encounter a gigantic work of art while walking and come across it and think about it. Sometimes I take pictures..."

5. CONCLUSION AND DISCUSSION

One limitation to the study was the fact that Data collection was difficult due to the insufficient knowledge of the middle-aged and elderly residents about street art and their disinterest in the subject. Among the neighborhood users, people who have been residing there for 10-15 years could not be reached so instead business owners or people who have been coming to the district for many years have been reached.

The idea that mural and graffiti works "colorize" the neighborhood strongly emerges from the interviews of the participants and the observations of the researcher. the fact that the Yeldeğirmeni district has been redesigned and has served as a transformation project was observed to not attract the attention of people, and users do not think about it or question it. It has become an urban space where the users describe Yeldeğirmeni as a more "livable" district, where the transformation do not disturb people's perceptions of space, even if they make a difference, and the wall paintings cause a large-scale physical and social structure change. As a result, mural works were used as a tool to renew the image of the district and this project, which spread throughout the process, was completed without attracting the reaction of the users. While visual works in cities give pleasure to the audience and contribute to the spatial experience of the people, a common message is given by aiming to unite different communities with this textural relationship established through physical structures. While Yeldeğirmeni reflected the chaotic structure and sub-neighborhood culture in the past, now it has become an interesting place with its stratified structure containing different masses.

It was noticed that the participants sincerely supported the work done by foreign designers on the streets of Yeldeğirmeni district. Going beyond the concept of "a neighborhood where people would not want to enter" in the old times has brought a liveliness to the district and has made it an interesting place. Wall paintings and graffiti works that follow the contemporary art understanding with their colors and texture make Yeldeğirmeni a more preferred urban space. While this district, preserves the neighborhood culture on the one hand, there is a historical accumulation waiting to be transferred to the future with the new generation touches added on the structure longing for the past. These transformations are especially appreciated by the frequent users of the district and the people residing there and contribute to the neighborhood experience of the people. We can see that the priorities of individuals are not to feel attached to the identity of the place and to adopt to the region, but rather to carry out vital activities. This pilot study reveals that the perception of space is not dependent on people or individuals being cognitively satisfied. This cognitive comprehension process ensures that the time spent by individuals for any indoor or outdoor physical environment or social environment becomes a quality time, but it is not a compulsory need. The fact that People perceive a place doesn't necessarily mean that they feel that they belong there. Trying to change any place according to personal tastes beyond the control of people in this way would only mean to try to interact emotionally. In particular, one of the primary reasons for people to feel like they belong to a place depends on the fact that people in their social environment have similar qualities. It is not possible for people to establish an emotional, physical or cognitive connection with the neighborhood without meeting their primary needs. First of all, the essential needs of individuals should be met, then studies should be carried out at a level that can address their aesthetic understanding and cultural background. Only then, people can perceive and comprehend their environment more positively. The existing human typology in the region has not been completely changed, and neighborhood relations have been preserved, thus ensuring the communication of the people with their union and the continuity of the sense of "belonging".

The fact that people have no control over the street artists/designers and their creations has changed within the scope of the Mural-Istanbul festivals and the project and the quality of the works such as attractiveness and strikingness have been restricted to the district level. As a result of the interviews and observations made here, one of the important details that contribute to the neighborhood experiences that connect people to this district is that the Yeldeğirmeni consists of slopes within its topographic structure, and Murals await people at the beginning or end of these slopes. We can say that it offers an unexpectedness to the people and that this unexpectedness arouses curiosity in the residents. Yeldeğirmeni example shows that neighborhoods that are multi-layered and stratified strengthen relations among their residents. We can say that the borders of the district can include all kinds of people, different social or physical environments can coexist, and this can be supported by murals by building bridges between the future and the past. In the past, it has been the case that the surfaces that remained in outdated and neglected corners, structures or streets that have never been entered, gain value through murals, and become an investment for the future. people from different typographic and demographic backgrounds have contributed to finding a common ground through the works seen on the walls here. people exist in physical environments and outdoor spaces consisting of black, white, neutral dirty colors and surfaces in the unquestioning flow of daily life so another reason that makes this place livable for people is that in those giant pictures, people see the things that do not exist in their reality and have the deception that they are living in that reality. Coloring and painting works carried out at certain points in the Yeldeğirmeni district touched the lives of people, causing them to visually perceive the physical environment that they could not normally reach through murals and to think as if they were living in that environment.

Considering that the Yeldeğirmeni district was brought to life as a "social environment change" and regenerated by differentiation within the scope of the project and it serves as a gentrification project we can

say that Yeldeğirmeni has not been fully "ennobled". The environment is not fully owned by high-income, upper-class people. While walking here, we come across a retired old couple, young university students, young people who come to have fun after high school, artists who have workshops, middle-income people who run their cafes, those who are worried about their livelihood, property-owning locals who have lived here for years. Suddenly you can find yourself in the warm, old neighborhood culture where everyone greets each other. In conclusion, this place has a mixed and complex structure both socially and physically. Yeldeğirmeni district has become an attractive, flexible, and popular place for people from all segments considering natural, man-built environments or financial conditions.

In the literature, it has been observed that the murals, which are under the title of public art and open to the public, are mostly evaluated in the context of fine arts. In this study, different perspectives are brought to the effects of murals and graffiti, which are included in our lives in the primary environment we live in on a smaller scale, from the points of creating a perception of space, physical perceptibility, and neighborhood image. Topics such as humanities, planning, architecture, and conceptual design were examined. The concept of gentrification, in which wall paintings were used as a tool at the urban scale, was determined, and the intricate structure of the natural and built environment was investigated in detail, and human actions were examined against these effects. From these points, it is thought that the research will contribute to the gap in the literature.

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