



THE SIGNIFICANCE OF PUBLIC SPACE ART IN LANDSCAPE ARCHITECTURE

PEYZAJ MİMARLIĞI'NDA KAMUSAL MEKÂN SANATININ ÖNEMİ

Yrd. Doç. Dr. Tuğba DÜZENLİ*¹

Arş. Gör. Elif Merve ALPAK*²

Arş. Gör. Emine TARAKÇI EREN*³

*Karadeniz Teknik Üniversitesi, Orman Fakültesi, Peyzaj Mimarlığı Bölümü

¹tugbaduzenli@gmail.com

²elifmerveakyol@hotmail.com

³eminem_tarakci@hotmail.com

Öz

Kentsel açık mekân tasarımı, peyzaj-sanat ilişkisi açısından irdelendiğinde, farklı olasılıklarla karşılaşılmaktadır. Bunlar, tarihsel süreç içinde değişen sanat anlayışlarına, açık alan kullanımlarına ve peyzaj mimarlığının gelişimine paralel olarak ortaya çıkmaktadır. Günümüzdeki, bu ilişkiler arasından, 'bir sanat objesi olarak mekân' olgusunun önem kazandığı görülmektedir. Bu kapsamda bu çalışmada; kentsel açık mekânlarla sanatın ve insanın ilişkilerinin kurulmasında, kamusal mekân sanatının gelişmesinde tasarımcıya düşen görevlerin ortaya çıkarılması hedeflenmiştir. Sonuçta, kentsel mekânları yaratan ya da şekillendiren kentsel tasarımcılar, kentsel mekânlardaki sanatsal çalışmaları yalnızca boşluk dolduran unsurlar olarak düşünmekten kaçınmalıdır.

Anahtar Kelimeler: Kamusal mekân, peyzaj mimarlığı, sanat, mekân sanatı, açık mekân

Abstract

Art works and art activities, which have taken place in urban public open spaces since ancient times, carry features known as specific reference points and aesthetic appreciation that leave a mark in people's memory as a part of public space arrangement. Today, however, rapid urbanization and technological influences of lifestyles have changed the structure of public space; Contemporary urban understanding overlooks the values of cities' cultural identity and the past, which expresses regional meaning. In this context; in the establishment of art and human relations with urban open spaces, the aim was to reveal the duties of the designer in the development of public space art. As a result, urban designers who create or shape urban spaces should refrain from thinking of artistic work in urban spaces as merely filling spaces.

Key Words: Public Space, Landscape Architecture, Art, Space art, Open space



1. INTRODUCTION

Today, the relationships between humans and the environment are nested. Environmental conditions influence human behavior and humans constantly affect and change the environment in line with the changing economic and social norms. There is a reciprocal process of interaction between individuals and the environment.

Public open spaces are common areas that are open to all members of the society, where individuals communicate by observing each other and utilizing the common environment, and that shape the urban organization with spatial arrangements. While these public spaces help create a common platform for discussion and understanding of issues that are of interest to the society by providing an environment for social contact between the individuals, they also provide an understanding about our psychological interest in the environment, the formation of the balance between private and public and urban awareness, cultural identity and social values. Also, the works of art in the 20th century modern urban areas are criticized as abstract works that cannot be associated with the space and could not be understood by the individuals in the society parallel with these developments.

Yet, from a different perspective, there is a branch of art called spatial art within the three-dimensional visual arts section of perceptual arts. In other words, the designed and constructed urban public space could itself be an artistic product. Landscape architects, who aim to create spaces that fulfill individuals' needs, are also spatial artists. Creating different, creative, functional, and artistic spaces should be among the goals of landscape architects. The development of artistic activities in public space demonstrate that the public space and the artistic creations in this space are conducted with a similar design approach. In certain cases, it could be argued that the artistic activities vary based on the public space and in others, the artistic approach shapes the public space.

When the urban open space design is examined based on the landscape - art relationship, different possibilities are encountered. These emerge with the changing artistic approaches, utilization of the open spaces and the development of landscape architecture in the historical process. Today, it could be observed that the phenomenon of 'space as an object of art' is prominent among the above-mentioned relations. In the next section, the phenomenon of art will be scrutinized regarding the concept of space as an object of art.

2. THE PHENOMENON OF ART

Art is a phenomenon that had existed in every era in human history. The evolution of humanity has changed lifestyles, perspectives on life, art forms, and the artistic approaches, and in every period



and in every society, art has emerged in different appearances. Today, the emotional and intellectual influences of art are more prominent.

Since Aristotle (384-322 BC) wrote that art completes what nature cannot, the concept of art has been described in a wide variety of ways and has been discussed in a wide variety of forms. Parallel to that view, the idea that art is about the competition with nature predominated several forms of art throughout the ages. Since the 18th century, nature has been considered as an ideal model for art and art has been regarded as a reflection of nature (Ogrin, 1993; Tahralı Arısalan, 2003).

The word art is often used synonymous with visual arts. The present use of the word is somewhat broader among people, although not far from the literary meaning of the word 'art.' It reflects the meaning of artificial in several languages (German: '*Kunst*' [art], '*künstlich*' [artificial]; Turkish: '*sanat*' [art], '*suni*' [artificial] – from Arabic). Art has begun to evolve out of this broad meaning during the Renaissance, but until recently, the words of arts and crafts have been used to substitute each other.

According to Thomas Munro (1957), art is the ability to create impulses to have fulfilling aesthetic experiences. Art tackles with beauty. Beauty is quite relative. Something that is consistent, and integral is aesthetically beautiful, even if it is ugly, painful and disgusting. Art is explained in different ways based on objective and subjective approaches. In the objective approach, art is created with social influences, while in the subjective approach it is created with a pure individualism.

According to Kant, art has no purpose other than art itself. Its sole purpose is itself. Fine arts could only be created by genius (Salim, 1986). According to Hegel (1970), the artistic beauty is superior to the natural beauty. Art is the product of human mind. It should find a purpose other than the imitation of nature. According to Marx (1975), creative action is a step in the mutual interaction between the man and the nature. This has a social character. Art is a phenomenon that humanizes life. Art could develop within an effort to achieve inquisitive, creative, multi-dimensional, and universal individuals (Baxandall and Morawski, 1975). Croce (1995) emphasizes expression rather than beauty. Art is the unity of intuition and expression. It is an individual and theoretical activity. Nature could only be beautiful through the interpretation of the artist. Tolstoy described art as the transfer of human emotions to others through motions, drawings, colors, sounds, or forms defined with words (Doğan, 1975). Similarly, Mithen (1998) defined art as the forms and objects that humans assigned symbolic meanings to communicate with others. According to John Fowles, art is the ideal way of communication among people (Rosier, 2003).

Based on the abovementioned definitions, the properties of an art product could be listed as follows:



- **Universalism:** The work of art should be universal, that is, the views of experts in global art should commonly consider that an art work belongs to the array of artistic values in time; this is a time-consuming process, the artwork must go through the processes that would result in the achievement of the appreciation of art critics around the world.

- **Individual Continuity:** The works of the artist, depending on their nature, during certain periods or during the entire artistic life of the artist, reflect the perspective of the artist, and as the artist changes over time since it is the human nature, this perspective could also change, usually consistent with the old perspective of the artist. Thus, an artist's art constantly changes. This could be considered as the development of the artist, different artistic stages. This is also valid for the design approach of landscape architects who are artists – designers.

- **Publishing Requirement:** Artwork should be published, presented to buyers-critics, in other words, to the assessment of all humanity.

- **Abstraction - Modification:** The artist should interpret the universe based on her or his own mind, the records that are identical to the original are not art.

- **Creativity / Originality.** A work of art should be absolutely creative, unique and original.

In conclusion, "art" is a field where the reaction of the intelligence at the level of genius towards the existing is embodied in a coherent unity. In the next section, the relationship between the urban open spaces and art will be examined.

3. RELATIONSHIP URBAN OPEN SPACES- ART

As one views the environment through art, one would be aware of the reality, perceive the kind of environment that one lives in and what surrounds one's life. Because of intrinsic sensitivity, the artists would associate the environment and life and express her or his intrinsic aesthetics through art. Cities also provoke artists with their constant mobility and create endless resources for their production. Being sources of cultural development that advance societies to the level of contemporary civilization, cities have developed their own richness throughout history. This process has started due to the interaction between the city and its natural environment and shaped by cultural accumulation (Koçak, 2011). Urban spaces are also influential in the formation of urban identity.

The concept of space has been perceived and defined by various groups and philosophers throughout history. According to Aristotle, space was a dynamic field consisting of all directions and features (Pardorokes, 1992). People have taken refuge in spaces since early ages, created spaces and utilized them to serve their needs. These spaces constitute urban and rural fabric as open or closed spaces in different scales (Özdemir, 1994). Gür described space as a three-dimensional extension of



the gaps and relationships between individuals, between individuals and objects and between the objects, in short, the universe that surrounds us" (Gür, 1996). In other words, the space is the void that separates the individual from the environment at a certain level and where individuals could perform their actions (Dede, 1997).

According to Cousin (1855), the volume within the boundaries that an individual could perceive is defined as space. Every volume that could trigger a feeling of boundary is included in the concept of space (Pardorokes, 1992). Space earns its real value when the experiences of the users are fully adequate (Akkul, 1998). As the space or the environment does not make sense without a human being, accurate information about the environment must be obtained from the users. For this reason, designers should research the perception and preferences of the users when designing a space.

Human is a living being that is open to development, observing the environment through reason, interpreting and producing consequential information, collecting knowledge and experiences, and creating a culture (Ünlü, 1998). The influence of the physical environment on human behavior is significant, since human beings are at the center of the interaction between the space and human behavior. Humans try to adapt to the environment or to resist the effects of the environment and change it. Thus, there are situations where physical environment plays a decisive role in human behavior or where human behavior plays a decisive role on the physical environment, and both space and the behavior could be shaped as a result. However, when an individual creates her or his own space, the individual does not only create the physical environment, but attempts to define a meaning with the psychological environment and a piece of symbolic world (Akkul, 1998).

The formation of the space is a situation where an activity occurs at a location that complies with the purpose and drives of the individual and the condition where the location contains the provisions to suit the activity (Ünlü, 1998). Spaces create a social and psychological environment where people live (Erkan, 1996). The space is not just a mathematical void. Its actual value cannot be determined by measuring its length, area and volume. The space, which is the objective of the architectural action, is the void where individuals realize their physical and emotional experiences and that goes beyond the mathematical dimensions. Space is not valued based on the impressiveness of its dimensions or external shell. The real value of the space is the accurate perusal of the user's experiences. Space is not just the walls that enclose it and the crust that covers it. A void limited by optical methods would be considered space if it enables human actions and needs. While space is valued with internal functions, it also achieves meaning through other arrangements that surround it (Akkul, 1998).



According to Halprin (1981), people's perception about the city depends on the landscape in open spaces. These spaces are those where individuals gather to walk, relax, play, meet each other, and observe. Such spaces allow the escape from stressful urban life and have refreshing effects. Kaplan and Talbot (1983) defined open urban spaces as healing environments where people can escape from wandering and pressures. According to Ward and Russell (1981), outdoor spaces are pleasing and relaxing. These spatial features that influence individuals are also associated with the fact whether they host artistic items.

There are strong reference points in the cities. These reference points leave a trace in the minds of urbanites, identify with the urban identity, and become urban symbols. The fact that the elements of urban symbols contain artistic qualities and aesthetic values is the main reason why they become a part of the urban memory. These elements, which have a certain level of uniqueness, could be regarded as art products that allows for urban legibility. The fact that the individual is in an environment that contains art pieces in the spaces reserved for social life is important both in terms of mental health and the adaptation of the individual to cultural maturity and change. Museums and art galleries are not sufficient to fulfill the artistic needs of an individual who experiences the speed of the contemporary life where the busy work tempo, transportation and time are troublesome. One of the most significant methods that could be applied is to make art visible not only in museums and art galleries but to move art to the streets, the squares and be a part of people's lives and shared by the masses (Altıntaş and Eliri, 2012). In the next section, the art in the public space will be discussed.

4. PUBLIC SPACE ART

Among all arts, it could be argued that only the architecture assigns the space its real value. A picture could render a space. Poetry could visualize the space, as could be observed in the poems by Shelley. Music could also stimulate a similar feeling. Architecture, however, deals with the space itself. Geoffrey Scott said, in 1914, whether we like it or not, the space would affect us and rule our ego. A great part of the architectural pleasure we emote is actually associated with the space (Özer, 1967). Architecture includes three-dimensional spaces that directly contains us, not only the surfaces that we are allowed to observe (Altan, 1993).

Italian B. Zevi (1959), on the other hand, defined architecture as space art, and did not consider only the spatial form, but rather the spatial effect of the whole. And he argued that this effect was determined by the arrangement of the surfaces, lighting and even symbolic motifs.

In this context, landscape architects also generate ideas on how urban, public spaces need to look, function and live, and these ideas first turn into plans, then into roads and streets. At the same time, cities are stimulating areas that inspire creativity and imagination. The city offers considerable



inspirational resources for the artist. The designed urban spaces could be a part of art (Dinçer et al., 2016).

Public art aims and desires the integration with the audience and to create a space (Hall and Robertson, 2001, Sharp et al., 2003). The contribution of the public space art to the visual and functional features of the space, and its impact that cannot be separated by clear boundaries can be listed as follows:

Public art works can appeal to the human senses and contribute to the aesthetic value to the space with their impact on the physical dimension of the space. Art becomes an easily recognizable point in public space. Thus, artworks in public spaces create a space for people to sit in, talk and meet. Art created in public space has a positive effect on the urban image due to its power to create urban focal points, to increase legibility, and urban aesthetics, and to create a sense of space. Public art undertakes a task that constitutes or reveals urban or spatial identity, with the influence of its originality effect inherent in a work of art. The art created in public spaces provides a character for the space and renders the space different and interesting (Çağlın, 2010). Therefore, the public space art, while creating an urban aesthetic value, builds urban image and urban identity with the artistic environment it creates by attracting public attention to its focal point (Gülüm and Dilmaç, 2016).

Public space art is empowered with qualities that could solve certain urban problems. While creating an urban aesthetic value, buildings urban image and urban identity with the artistic environment it creates by attracting public attention to its focal point. The artistic practice conducted in the environment that could be easily accessed by the public introduce new meanings to the city and the urban space and improve the perceptual and functional aspect of urban spaces. Furthermore, freely accessible public art could easily convey its artistic message to the public, escaping the stereotypical order of the galleries and museums (Hall and Smith, 2005).

Public art is a tool used for the preservation and development of artistic and urban values. At the same time public art is a tool, communication between individuals in the urban space and the positive interaction between humans and the environment. It allows individuals to use and enjoy public spaces. It is the recuperation of the public space for the society through art. It enables the interaction between the artist and the audience in the street and encourages the awareness of the audience about the events that occur around them. Public art is the expansion of public dialogue, awareness and value assigned to the art performed in public arena (Hamilton et al., 2001). Particularly, the support of pedestrian spaces with art objects not only enhances the aesthetics of the space but also provides cultural satisfaction, development, awareness and psychological relief via visual interaction among individuals. Public art has begun to be incorporated into planning as a part of urban renewal projects to create a sense and identity of space. It was observed that it increases the lasting impact of the city on



individuals' memories. The work of art, which is an element that awakens feelings, revives emotions and draws attention, enables people to relate to and define the space. The public art is specific to the space where it was created, different from the art exhibited in galleries, and gains a meaning as a result of its interaction with the audience (Altıntaş and Eliri, 2012). It affects the use of space and user's belonging by playing a role in identifying and defining that space.

Being an urbanite is being a part of a constantly changing aesthetic culture. Aesthetic culture is also effective on the change of life habits as well as urban spatial development. Thus, an aesthetic culture that would develop urban culture will only be meaningful through the access by a greater number of people. The work of art is consumed more efficiently in public spaces when compared to our personal spaces. Accordingly, the place of art and the artist in public space are related to these different approaches.

Spatial effects of the public space art are briefed in Figure 1.

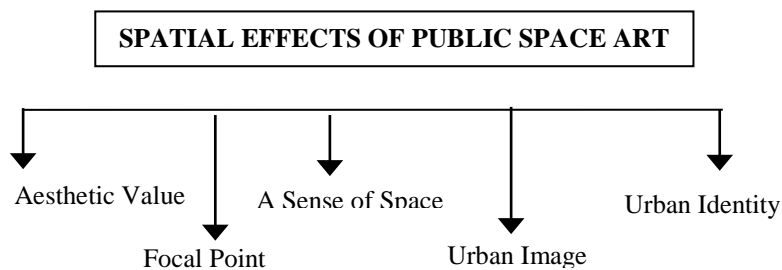


Figure 1. Spatial effects of the public space art

When we consider that art is nourished by life, it is not incorrect to assume that it could change with life. In this sense, contemporary designers and artists nourish art and aesthetics with current data and create alternative concepts by utilizing the new expression styles outside the stable and formal structure or introducing new expressions in spatial relations. People from all walks of life encounter art in projects that aim to interact with the society in public spaces. This is among the tasks of landscape architects who are the designers of space.

Public art is a step towards supporting the use of art by people to enhance their different life experiences. It aims to create a peaceful society based on mutual understanding, tolerance and respect, which includes enhancing the importance assigned by the society to the art created in public space. The aim is not to create public art that would be loved or not loved, but to add something new to the city and make people think about it. The public art that questions, types individuals question, and makes a new contribution to the urban life has always been much different and much more difficult than gallery art. Creating a public culture involves building a public space for social interaction and



visual urban presentations. The most significant urban design element is the unification factor that combines indicator systems in the city and joins the global consumption culture in a greater society (Sheilk, 2005).

To create common urban public spaces is to produce publicity, to create the city. Thus, art may also be a tool that removes social boundaries and enable the participation of excluded individuals (Yüksel, 2006). According to Lacy (1995), what exists between the words public and artistic is an undefined relationship between the artist and the audience, which may itself be an artistic work. Because the art activities that take place in the public spaces affect the user's spatial experiences, this relationship is an unknown that the art-place-user interaction experience is changing and developing.

The public art practices that are in relation with the social structure offer a variety of important opportunities to create visual and cultural constructs. If a dialogue is finally established to communicate with the social structure, the created work of art becomes a part of the society, defining it or that the society utilizes to define itself (Pollock and Sharp, 2007). For this reason, the art activities should be addressed to the user or renewed and developed in accordance with the user's reaction.

When public art is included in urban design work, it often appears as site-specific and permanent work as it becomes part of the de: Critical pace. In such applications, art completes the meaning of the space as much as the space completes the meaning of the art piece (Chang, 2008). The characteristics of public art were classified by Çağlın (2010) (Figure 2).

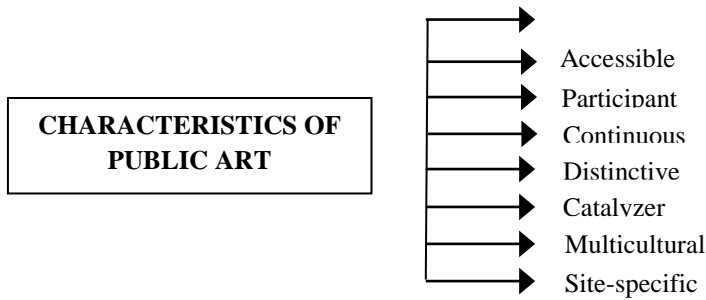


Figure 2. Characteristics of public art (Çağlın, 2010: 12)

Spatial samples belonging to these classifications were searched and explained in Table 1.

INSTALLMENT			
	Coop Himmelblau sculpture at Vienna State Opera (URL 1)	A project developed for Mextropoli 2017 Pavillion proposes a liberating public installment (URL 2)	The installment called "Incidental Space" at Swiss Pavillion (URL 3)



PAVEMENT PAINTING



An outdoors basketball court designed within the historical fabric in Paris (URL 4)



Located in the Mexico City at the "Plaza de la Constitución", reinterprets the tradition with a splash of color (URL 5)



Urban renewal Project featuring a three-colored multicultural space in Copenhagen (URL 6)

OUTDOOR EXHIBITIONS



The form of the exhibition emphasis the aggressive character of the graffiti onto the surrounding (URL 7)



Human figures were grouped through a busy street in Prague (URL 8)



Invisible worlds exhibition 2012 Edinburgh(URL 9)

URBAN FURNITURE



Outdoor benches (URL 10)



Outdoor benches(URL 10)



Litter bins; Ecologic stret furniture (URL 11)

PERFORMANCE ARTS



Noge Daidogei (Street Performance) 2017(URL 12)



Street Performance by Cassiopeia(URL 13)



Street performance in Ueno Park, Tokyo (URL 14)

Table 1. Examples of urban space art (URL1-14)

Art appears most frequently as installations, pavement paintings, outdoor exhibitions, urban furniture design and performances in urban spaces. When the examples of public space art are examined in Table 1, plastic objects, sculptures, etc. have been used for installations; pavement paints are mostly used as floor covering or facade coloring; outdoor exhibitions opened periodically in the square and parking areas; urban furniture is used in different fixtures such as seating, trash cans, lighting fixtures; performance arts have been realized with different activities such as concert, dance, theater, play. The common characteristics of all these art styles are that they should be in a one-to-one relationship with the urban space and that they should be open to interaction due to the advantage of being in a public space (Çağlın, 2010). To provide these kinds of activities is among the tasks of landscape architects who create these spaces. As artistic possibilities created in public spaces, user satisfaction and spatial usage will increase.



5. DISCUSSION AND CONCLUSION

Landscape and art are at the foundation of the present study with their dimensions that exist in space that has developed since ancient times as a part of everyday life and the abovementioned relationship with public space art. Thus, the aim of the present study was to determine the tasks of the designer in establishment of the relationship between art and humans in urban open spaces and in the development of public space art.

The concepts of art, landscape, and urban and public open spaces could be defined in different forms, but they also always include interrelated meanings. Therefore, landscape architecture is not limited to garden art. Today, the design of the spaces where art is exhibited and reach the society is among the tasks of landscape architecture.

The relation between the landscape and arts emerged with various possibilities in history. Thus, it became the subjects of different branches of art such as landscaping, painting, relief, etc. In addition to these relations, art is one of the elements that forms the space when art objects are used as landscape elements. Art movements such as land art, environmental art where non-urban areas are used as artistic material or public space art where the urban areas are used as material are among the prominent artistic approaches today. The public space art is the focus of the present study. Because art objects do not only include plastic elements such as sculptures, etc., but include the whole space with its spatial and landscape elements such as walls, pavements, and furniture. These objects contribute to the aesthetic, physical, social and economic space when they are included in the design. This is only possible through the public space art.

Public art is a practice that is shaped by the aesthetic understanding where art, content and the process are more important than the resulting product and interacts with all components of the space including the users. There is a mutual relationship between art and space, where space provides different means of communication for art, and art contributes to public space by raising design quality, creating an aesthetic value, and enforcing the spatial perception.

The most prominent characteristics of public art, which can change by definition and has more than one meaning, are its critical, accessible by all, participatory, continuous, awareness raising, site-specific nature that appeals to different cultures, collaborates with different disciplines and acts as a catalyst in triggering transformation. Public art is mostly expressed as pavement painting, open space exhibitions, urban furniture design and performances. These styles have spatial, socio-cultural and economic effects on the city.



In conclusion, urban designers and landscape architects who create or shape urban spaces should avoid considering artistic work in urban public spaces as merely decorative or space filling elements, but they should consider the artistic dimension as a component of planning or design at the outset, and guide their designs in this perspective.



6. REFERENCES

AKKUL, A., (1998). **Mekândaki Fiziksel Koşulların İnsanın Psikolojik Yapısına Olan Etkileri**, Yüksek Lisans Tezi, Mimar Sinan Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.

ALTAN, İ., (1993). **Mimarlıkta Mekân Kavramı**. 75-88. İstanbul Üniversitesi Psikoloji Çalışmaları Dergisi.11119(1); 75-88.

ALTINTAŞ, O. and ELİRİ, I., (2012). **Birey Toplum İlişkisinde Kent Kültürü, Kamusal Alan ve Onda Şekillenen Sanat Olgusu**. İDİL Dergisi,1 (5); 61-74.

BAXANDALL, L. and MORAWSKI, S., (1975). **Karl Marx / Frederick Engels on Literature and Art**. Journal of Aesthetics and Art Criticism 34 (1):84-85.

CHANG, T.C., (2008). **Art and soul: powerful and powerfulness art in Singapore**. Environment and Planning A, 40;1921-1943.

COUSIN, V., (1855). **Elements of Psychology**: Included in a Critical Examination of Locke's Essay on the Human Understanding, and in Additional Pieces. Ivison & Phinney.

CROCE, B., (1995). **Aesthetic: as science of expression & general linguistic**. Transaction publishers. USA.

ÇAĞLİN, P. (2010). **Kamusal Sanat ve Kent İlişkisi**. İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Yüksek Lisans Tezi.

DEDE, Ö., E., (1997). **Mekânın Algılanma Olgusu Ve İnsan-Hareket-Zaman Faktörlerinin Etkisi**. Yüksek Lisans Tezi, İ.T.Ü. Fen Bilimleri Enstitüsü.

DİNÇER D., BEKİRYAZICI F., YILMAZ S. and BEKÇİ B., (2016). **Interaction of other art fields with landscape architecture, in: Turkey, Looking Behind And Before**. Taylor W.H, Eds., Peter Lang Publishing, Inc. , London, 16-24.

DOĞAN, M. H., (1975). **100 Soruda Estetik**. Gerçek Yayınevi, İstanbul.

ERKAN, N.,Ç., (1996). **Çevre Psikolojisi Bağlamında Çevresel İmaj ve Beşiktaş Meydanı Örneği**. Yüksek Lisans Tezi, Y.T.Ü. Fen Bilimleri Enstitüsü, İstanbul.

GÜLÜM, B. and DİLMAÇ, (2016). **Kamusal Alanda Atık Malzemelerle Yapılan Sanatsal Çalışmaların Sürdürülebilir Kent Hayatına Katkıları**. STD-Sanat Tasarım Dergisi. 77-95.

GÜR, Ş. Ö., (1996). **Mekân Örgütlenmesi**, Birinci Baskı, Trabzon.

HALL, T. and ROBERTSON, I., (2001). **Public art and urban regeneration: advocacy, claims, and critical debates**. Landscape Research, 26(1); 5-26.



HALL, T. and SMİTH, C., (2005). **The Public Art in the City: Meanings, Values, Attitudes and Roles, Interventions.** Melcolm Miles (ed.), Tim Hall (ed.), Bristol, GBR: Intellect Books, 175.

HALPRİN, L., (1981). **Sketchbooks of Lawrence Halprin.** Tokyo: Process Architecture Co.

HAMİTON, J., FORSYTH, L. and İONGH, D.L., (2001). **Public Art: A Local Authority Perspective.** Journal of Urban Design,. 6(3); 283-296.

HEGEL, G.W.F., (1970). **On Art, Religion, Philosophy.** New York: Harper & Row.

KAPLAN, S. and TALBOT, J.F., (1983). Psychological benefits of a wilderness experience. In Behavior and the Natural Environment.I. Altman and J.F.Wohlwill, eds. New York: Plenum, 163-203.

KOÇAK, H., (2011). **Kent-Kültür İlişkisi Bağlamında Türkiye’de Değişen ve Dönüşen Kentler.** Afyon Kocatepe Üniversitesi Fen Edebiyat Fakültesi Sosyal Bilimler Araştırmaları Dergisi. 2.

LACY, S., (1995). **Debated territory: Toward a critical language for public art, Mapping the train: New genre public art.** Bay Press, Seattle.

MİTHEN, S., (1998). **The Prehistory of the Mind: A Search for the Origins of Art, Religion and Science.** Thames and Hudson Ltd. London.

MUNRO, T. (1957). **Art Education: Its Philosophy and Psychology. Selected Essays.** Journal of Aesthetics and Art Criticism 15 (4):489-490.

OGRİN, D. (1993). **The World of Heritage Gardens,** Thames & Hudson Ltd., London.

ÖZDEMİR, İ. (1994). **Mimari Mekânın Değerlendirilmesinde Mekân Örgütlenmesi Kavramı: Konutta Yaşama Mekânları.** Doktora Tezi, K.T.Ü. Fen Bilimleri Enstitüsü, Trabzon.

ÖZER, B. (1967). **Mimaride Mekân: Frank Lloyd Wright ve Guggenheim Müzesi.** Akademi Dergisi sayı 7, İstanbul 1967.

PARDOROKES, V. (1992). **Kentsel Mekân Tasarım İlkeleri Ve Mimari Oluşuma Etkileri.** Yüksek Lisans Tezi, İ.T.Ü. Fen Bilimleri Enstitüsü

POLLOCK, V.L., and SHARP, J.P. (2007). **Constellations of identity: plcace-ma(r)king beyond heritage.** Environmental and Planning D: Society and Space, Vol.25, pp. 1061-1078.

ROSİER, B. (2003). **What i s Art ?** htt p:// www. geocities. com/ SoHo/coffeehouse/ 6831/what sart. html

SALİM, K. (1986). **Kant and Fine Art: An Essay on Kant and the Philosophy of Fine Art and Culture.** Oxford University Press (1986).

SHARP, J., POLLOCK, V. and PADDİSON, R., (2005). **Just art for just city: public art for a social inclusion in urban regeneration.** Urban Studies, 42 (5/6), 1001-1023.



SHEİLK, S., (2005). **Anstelle der Öffentlichkeit? Oder: Die Welt in Franfmenten**, (Kamusal Alanın Yerine Ne mi? Ya da, Parçalardan Oluşan Dünya), Kritik der Kreativiat, yay. Haz. Gerald Raunig ve Ulf Wuggenig, Viyana,2005.

TAHRALI ARISALAN, G., (2003). **Kentsel Açık Alanlarda Peyzaj-Sanat İlişkileri**. İstanbul Örneği.

ÜNLÜ, F., (1998). **İç Mekân Oluşum ve Biçimlenişinde Mekân-İnsan Davranışı Etkileşimine Bir Yaklaşım**. Yüksek Lisans Tezi, Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara.

WARD ,L.M. and RUSSEL, J.,A., (1981). **Cognitive Set and The Perception of Place**. Environment and Behavior, 13(5), 610-632.

YÜKSEL, M., (2006). **Kamusal Alanda Sanat**. 4. Uluslararası H. Gezer Taş ve Beton Heykel Sempozyumu” kapsamında panel.28 Kasım

ZEVİ, B., (1959). **Apprendre a Voir L'architecture**, Les Editions de Minuit.

Web sitesinden alınan kaynaklar

URL 1. COOP HİMMELB(L)AU, (tarih yok). <http://www.arkitera.com/haber/27211/coop-himmelblaudan-operaya-adanan-bir-heykel-tasarimi> adresinden alınmıştır.

URL2.MEXTROPOLİ,(2017).<http://www.arkitera.com/haber/28598/one-bucket-at-a-time> adresinden alınmıştır

URL 3. VENEDİK BIENALI, (tarih yok). <http://www.arkitera.com/haber/27016/bu-ulkelerin-sorunu-ne-adresinden> alınmıştır.

URL 4. TEZCAN E., (2015). Mekânı Renklerle Okumak.<http://www.hafelegateway.com/2015/08/18/mekani-renklerle-okumak/> adresinden alınmıştır.

URL 5. LAUD8, (2015). Landscape Architecture-Urban Design. <https://laud8.wordpress.com/2015/02/13/the-painted-scape-a-color-splash/> adresinden alınmıştır

URL 6. DANSK ARKITEKTUR CENTER (tarih yok). <https://tr.pinterest.com/pin/540854236469146358/> adresinden alınmıştır

URL 7. KOCHANSKÍ J., (tarih yok). <http://jankochanski.com/STREET-ART-EXHIBITION> adresinden alınmıştır.

URL 8. JENILYA’S BLOG (2006). **Street Artwork**. <http://jenikya.com/blog/2006/04/street-artwork---prague-figure.html> adresinden alınmıştır.



URL 9. INVISIBLE WORLDS EXHIBITION (2012).
<http://www.geograph.org.uk/photo/2815840> adresinden alınmıştır

URL 10. FURNİTURE, (tarih yok). <https://tr.pinterest.com/alicedeng430/furniture/> adresinden alınmıştır.

URL11. ECOLOGICAL STREET FURNİTURE,
<https://tr.pinterest.com/pin/372250725422339025/> adresinden alınmıştır.

URL12.YOKOHOMA.http://www.yokohamajapan.com/upcoming-events/noge_daidogei-street-performance-2017/ adresinden alınmıştır.

URL13. CASSIOPEIA. <http://cassiopeia-motion.com/street-performance/> adresinden alınmıştır.

URL14. MUZA-CHAN. <http://muza-chan.net/japan/index.php/blog/street-performance-ueno> adresinden alınmıştır.