



A Survey about the Effects of the Commissioned Street Art on Physical and Social Spaces

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Abstract

Urban spaces are constantly transformed and revitalized in the process of globalization. The rising significance of art enhances the ambience and perception of the public areas in cities. The integration of commissioned street art in urban spaces can form a prosperous physical and social environment. The commissioned street artworks are being used as a favorable step as a part of the contemporary art world. The strategic distribution of the authorized artistic productions in the public open areas develops visually aesthetic and meaningful places. This survey aims to study, examine and reveal the effects of the commissioned street artworks on physical and social spaces, in order to disclose their current integration in the urban fabric, the mutual interaction with the viewers, and the relations between the artists and authorities. The survey begins with a literature review on the transformation of conventional graffiti to modern street art and continues with conceptualizing legitimate street art and events around the world. With the help of the mixed-method research, questionnaires and in-depth interviews were conducted in a field of study. By the comparison tables of the conceived statements, a conclusion was drawn about the socio-physical space interpretation of the commissioned street artworks, and how to make them long-lasting and in communication with their surroundings.

Keywords: *public open areas, street art, commissioned street art, socio-physical effects, user's experience*

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Onaylı Sokak Sanatının Fiziksel ve Sosyal Mekâna Etkileri Üzerine Bir İnceleme

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Öz

Kamusal kentsel mekânlar, küreselleşme sürecinde durmadan dönüşmeye devam etmektedir. Sanatın yükselen değeri de şehirdeki kamusal alanlardaki ambiyans ve duyumsamayı arttırmaktadır. Onaylı sokak sanatlarının kentsel mekânlarla bütünleştirilmesi, başarılı fiziksel ve sosyal çevreler oluşturulmasını sağlamaya yardımcı unsurlardanır. Günümüz çağdaş sanat dünyasında, onaylı sokak sanatları kullanımı önemli bir adım olarak öne çıkmaktadır. Yetkilendirilen sanatsal üretimlerin kamusal açık alanlardaki stratejik yerleşimleri ise görsel olarak estetik ve duyumsal olarak anlamlı yerler oluşturulmasını sağlayabilir. Bu inceleme, kentsel alanlardaki onaylı sokak sanatlarının fiziksel ve sosyal mekâna etkilerini, kentsel dokuyla bütünleşmesini, izleyici ile karşılıklı etkileşimi ve sanatçı ile otoriteler arasındaki ilişkiler üzerinden çalışmak, araştırmak ve açıklamayı amaçlamaktadır. İnceleme, geleneksel grafiti işlerinin modern sokak sanatı uygulamalarına dönüşümü ve dünya çapında meşrulaştırılmış sokak sanatı ve etkinliklerinin kavramsallaştırılması konularında literatür taraması ile başlamaktadır. Çoklu araştırma yöntemleri aracılığıyla alan çalışması üzerinden anket sorgulaması ve derinlemesine görüşme tekniklerinden yararlanılmıştır. Onaylı sokak sanatlarının sosyo-fiziksel olarak yorumlanmasına ilişkin belirtilen demeçler, karşılaştırma tabloları üzerinden değerlendirilmiş ve bu sanat koluna ait eserlerin nasıl uzun sürelerce ve çevresi ile iletişim içinde olacağı irdelenmiştir.

Anahtar Kelimeler: *kamusal açık alanlar, sokak sanatı, onaylı sokak sanatı, sosyo-fiziksel etkiler, kullanıcı deneyimi*

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Introduction

Urban open spaces are constantly being transformed and revitalized through globalization upon the benefits, opportunities, and needs of the cities. In this sense, the integration of street art in public areas as a socio-spatial phenomenon has been on the agenda of local and regional authorities recently. According to Merleau-Ponty (2012), the human subject as 'being-in-the-world' – a term borrowed from Heidegger - exists in an attached, reciprocal, and communicative relationship with his perceptual experience of spatiality; and art with its presence serves as measuring the depth of the space. Hence, art directly interacts with spaces and affects the perceptions of people around these places. The integration of the commissioned street art in urban areas can form a prosperous physical and social environment. The artistic productions in public open spaces develop aesthetic and meaningful places with improved physical environment and social interactions (Selwood, 1995).

Public areas are important platforms for democratic actions. They should be accessible and available for everyone to observe, interact, and experience. Many central and local government, investors, and communities draw advantage from the unifying, intriguing and powerful effects of the street art interventions to enhance, promote and emphasize the public urban spaces, attract visitors, make urban spaces more recognizable, and contribute to the social interactions (Miles, 1997). Street art has the sheer ability to transmit a saying which can cause a transaction of receiving for other people in the city. Therefore, practitioners of street art can make public areas notable elements of the mass communication stages by freeing art from its artistic institutional description (Austin, 2001).

Street art products which are mostly processed anonymously in public areas contribute to urban life with their own discourse and style in terms of their visual-artistic and social usage contexts. As a noncommissioned type of public art, street art has been a favorable step of architectural and urban design throughout human history. Street art is created by practitioners for places accessible to and used by the public. Street art practitioners mostly engage in illicit activities on urban surfaces but at the same time, their artworks can also be collected as aesthetic commodities.

There have been many different names, labels, and terminologies given to the street artwork which include mostly graffiti, murals, stencils, stickers, 3D chalk art, mosaics, roller, wheat-paste installations, street performances, other

forms, and types. Street art is a mode of expression and communication that comprises a vast array of techniques, styles, subject matter, form, and meaning (Frederick, 2009). It is a visual cultural production that has broadened its constraints out into the streets and the surfaces in the city become the platforms of practitioners' new canvas (Austin, 2010).

This research contrives an examination of human-environment interactions by analyzing the physical and social effects of the authorized street art interventions in the urban context. The term street art is utilized in this study as an assembling principle and for the purpose of describing a particular form of artistic expression. The aim of the study is neither to discuss the controversial nor the contextual statements of street art or graffiti productions throughout history. The purpose is to focus on the modern-day street artworks that are commissioned by local authorities and produced by graffiti artists, study their effects on physical and social spaces, reveal their relationship with the community, and examine their spatial contributions in public places.

Methodology

There is a need for additional unbiased research into the issue of the commissioned street art productions, especially at a neighborhood scale in order to understand the physical and social effects on the implementation processes of the authorized street artworks. The methodology of this study begins with the research of literature and the estimation of the potential gaps in the examined topic.

There are many academic studies about the emergence of graffiti art, evolution to street art, history of graffiti writing, street art debates especially on vandalism, spatial transgressions, identity, othering, subcultural phenomena, socio-political formations, and surveys on the perception about the noncommissioned and anonymous street artworks (e.g., Castleman, 1984; Lachmann, 1988; Cresswell, 1992, 1996; Ferrell, 1993; Austin, 2001; MacDonald, 2001; Sanders, 2005; Halsey ve Young, 2006; Chmielewska, 2007; Dickens, 2008; McCormick et al., 2010; Brighenti, 2010).

Most of the academic studies on graffiti and street art seek and explore upon the research questions of who produces the works, under which circumstances, and what for. However, the studies about the commissioned modern-day contemporary graffiti and street art, and their spatial effects remain limited. Schacter (2008) proclaims that street art causes whether positive or negative reaction upon the distinct embodiment granted to images and

their ability to transform cognitive operations. Therefore, it becomes necessary to study and unravel the modern-day commissioned street artworks' socio-physical effects thoroughly.

This study is constructed on mixed methods research to provide a wide-ranging comprehension with the help of a case study that is determined to support and prove the purpose of the study. The mixed method in this research involves conducting questionnaires for the quantitative approach of structured closed ended multiple choice questions in understanding the demographic characteristics of the respondents and Likert-scaled statements in measuring the respondents' opinions upon the research purpose which is about the physical and social effects of the commissioned street art productions in an urban environment and conducting in-depth interviews for qualitative approach of structured open-ended questions with the experts and professionals in the field of the research objectives.

From Conventional Graffiti Art to Contemporary Street Art

From the era of the primitive man to our modern-day, individuals are prone to express and narrate their feelings and thoughts by writing, drawing, and/or acting, as humans are social creatures. Therefore writing/painting about daily concerns, memories, experiences, or events on public surfaces is part of the communal life since the beginning of humankind. In the last five decades, street and graffiti art have developed a culturally abundant visual history and aesthetically sophisticated locations that connect with the practitioners, cityscapes, urban spectators, and media across the world.

The mere and artistic graffiti should be distinguished from one another. There are several approaches gained recognition towards street art and graffiti art as vandalism and an urban problem confronting the urban visual landscape, alongside many academic works of research considering graffiti as a youth-based subculture and urban cultural history (Austin, 2010). Towards the beginning of the 70s and rising in the 90s, street artworks with divergent styles and techniques of the interventionists and activists gained popularity, branched out and spread all over the world under the phenomenon of global cultural industry against socio-political conflicts (McCormick et al., 2010). The street art - unlike conventional graffiti - has been improving as an aesthetic reaction and social practice in the modern urban environment.

Graffiti means 'little scratchings' and is etymologically derived from the Italian word *graffiare* 'to scratch' (Forster et al., 2012). Modern-day graffiti writing is widely considered to be born in the late 1960s. It was launched with bombing which is the action of doing any forms of graffiti (McAuliffe & Iveson, 2011). Graffiti writing is one of the four base elements of the hip-hop subculture which emerged in boroughs like the Bronx and Queens in New York City, where most African Americans, Hispanics, Latino Americans, and other immigrants populated densely in challenging living conditions. Early examples of graffiti works consisting of complex techniques in New York City were used as pictorial means of communication for the expression of identity seek, community conflict, and social degradation and modern graffiti is increasingly being shifted from typographic to iconographic forms of inscription (Ganz and Manco, 2004).

The rise of a powerful individualism that could not fit with the early 70s collective political actions, created a group of apolitical individuals who used art and music as a means of experiencing and emphasizing the social criticism through self-expression by detaching themselves and retreating into an ironic apathy (Curtis, 2016). According to that, the marks of the practitioner on the urban environment can be regarded as a message of a personal glimpse and interference in the urban context with self-identity (Watzlawik, 2014). Although graffiti is a form of resistance, it is more likely a creative and productive motion rather than a reactive one (Ross, 2016).

Street art is overall a varied artistic intervention on an urban backdrop and derived directly from the graffiti revolution (Lewisohn, 2008). According to Bou (2005), street art rooted in graffiti culture and is referred to as the post-graffiti movement. Hence, it carries different sets of artistic ideals, styles, and techniques that were not experienced in the 1970s hip-hop subculture in New York City. For redescribing the contemporary forms of urban inscription and graphics, and 'breaking the unwritten graffiti rules' the recent phrases such as post-graffiti or neo-graffiti have also emerged in a series of art texts and events (Dickens, 2008). The continuous reconsideration between the conventional graffiti art and contemporary street art productions complicates to finalize the definitions of the terms which are somewhat blended and used interchangeably. Therefore, it is necessary to pick the straight-forward and well-accepted caption, which is concentrated on the term of street art in this survey.

Conceptualizing Legitimate Examples of Street Art in Urban Areas

The primary emergence of street art has a strong relation to communities with dull and/or struggling conditions. As it appears, these kinds of communities have numerous political, economic, social, and physical causes to narrate than the ones who live in an equitable and tranquil environment. For instance; street art productions in Belfast, Northern Ireland offer viewers to learn about the region's formerly of complicated political and religious divisions or the ones on the remains of the Berlin Wall which depict the politics, censorship, civil rights, social and cultural discrimination of the era that they have once been produced (Kızılkın, 2017).

There are many places where the distinctive street artworks reach public significance and comprise cultural destinations. Although the reasons for the occurrence of street artwork and cityscape in juxtaposition to each other can differ from one another, they meet in the common ground of being a contributing cause of popular marketing concepts of lifestyle and cultural attraction at the present time. The commodification of hip-hop subculture and its derivatives in the advertising sector and marketing goods through the effectual widening into contemporary art has popularized the profile of individual graffiti artists and genres of street art as well as engendered the creative city which helps to develop the strategic investments under artistic organizations (McAuliffe, 2012). The below-mentioned examples are therefore chosen to fortify the formation of the research objectives.

The illegal competitive activity of writing stylized markings on the railway cars in New York City was mainly considered as a sanitation and maintenance problem and therefore eradicating was the primary action of the authorities to freshen up the image of the city. Although it takes a tremendous amount of cost and time, *the Clean Train Movement* declared victory and graffiti writers/painters were no longer able to produce their works on the vehicles of the rapid transit system and therefore appealed to search for new surfaces on the streets (Snyder, 2011). 5Pointz Aerosol Art Center was a graffiti-covered warehouse that was occupied by some of those street artists' studios. The in 2014 demolished building's exterior façades covered with artworks for which the building was renowned. The building was a popular sightseeing attraction of tourists and seen as an unofficial cultural landmark.

Mural paintings that embed into the architectural surfaces in Orgosolo, Italy used to be a political and social discourse but have now become a part of the cultural heritage (Skinner & Jolliffe, 2017). Their styles are diverse and

appeared to be influenced by the self-expression of graffiti and the revolutionary painting of Mexican muralism. Illegal graffiti/mural implementations of Orgosolo Murals were unofficially launched by the vision of an art teacher and depicted an idealized community. Although the collective public art of unsigned primary murals has been shifting by recently produced individualized pieces, it is a cultural attraction for many local and foreign visitors and reflects a great collective memory (Skinner & Jolliffe, 2017).

Stavanger, in the South of Norway, is associated with the aviation industry and widely known as one of Europe's leading street art events. NuArt Festival expands citywide and provides the city a globally relevant, diversified, and dynamic environment for the community, artists, and as well as art collectors. An entrepreneur decided to change the predictable and monotonous urban scenery in the town and suggested to integrate artistic creativity into public life through various graffiti and mural implementations. NuArt festival is organized in a wealthy and industrialized city, directed by the founder of the festival who is a visionary artist as well. Therefore, the festival promotes the city with public street art pieces that are creative, cooperative, and deinstitutionalized that attract locals as well as foreign tourists to interact with the outdoor city life more often than it used to be.

The Miami-based Wynwood Walls complex established by an entrepreneurial property developer in 2009 is well-known for its commissioned street art from international graffiti artists. Wynwood Walls sets a great example and inspiration for many public and commercially valued street art festivals around the world. The stock of the abandoned warehouse buildings with limited openings on their walls becomes a canvas of street artists and a commodity of investors. The complex is characterized by its developer as a community revitalizer and place-maker; although there are many controversial debates about the integration of street art and the formation of the creative city image, and how it ignores the wants and needs of the existing community in the neighborhood by its synthetic creation (Schacter, 2014).

The above-mentioned and many other contemporary examples of street art in urban areas engender a socio-physical phenomenon whether they are produced commissioned or unauthorized. The Schumpeterian (2010) process of *Creative Destruction* sets new methods of production, keeps the economic circulation active and creates new consumers' goods, and new markets of creative ideas. In this context, nowadays contemporary ways of production of street art are incessantly encountered by the fundamental elements of cultural

events, tourist attractions, revitalization of places, and many other incorporate approaches for designing, planning and nurturing the pattern of the urban environment. Although unauthorized street art productions are heavily strived and dealt with various precautions, for instance with zero-tolerance policies, when they are created in anyway under surveillance, the public tends to embrace them due to various different indicators throughout their formation processes (Hall & Smith, 2005). The use of graffiti and its derivatives are being transformed by the creative interventions of individuals and/or organizations to an ambiguous phase which is needed to be researched in order to understand the forthcoming impacts on the spatial context according to the wants and needs of the urban dwellers.

Graffiti-Inspired Street Art in Turkey

Turkey's conjecture in the past five decades has been affected by the strong influence of globalization, ideological fractions of political crises, economic instabilities, and social inequalities. Migration flows from rural to urban areas and lack of government policies cause incapability and trigger new forms of mediums to emphasize the problems and communicate with others via common spaces.

The contextual formation of street art in metropolitan areas of Turkey are mostly related to typographic forms of graffiti as tagging and has been altering to iconographic occurrence with mixed techniques via the interaction of global art tendencies. Despite the increased number of taggings about the political and ideological protestations in the 1980s, the influence of the hip-hop-pers of the second generation of Turkish guest workers from Germany has a great impact on the formation of the graffiti-inspired street art in Turkey in the 1990s (Kaya, 2015). The ghetto narrative of the migrant youths of hip-hop in Kreuzberg-Berlin has authentic unconventionality that provides transposable dispositions and the amplifying hip-hop subculture was promoted not as an underground form of protesting but as a creative educational tool to keep the migrant youths away from the escalated violence against anti-foreigner attacks (Soysal, 2004). Since the 1990s, the appreciation towards the creative works of street art and graffiti in Turkey has significantly been increasing as a global art movement affecting the dynamics of the streets (Kolektif, 2014).

Field of Study

This study aims to obtain data and examine the physical and social effects of the commissioned street artworks in terms of the interacted users' and residents' point of views through questionnaires, as well as acknowledged experts' and professionals' opinions about the implementation of authorized street art in public urban spaces through in-depth interviews. Therefore, it is necessary to select an on-going, accurate and authorized street art event which supports the neighborhood scale, cultural exchange, reconnection with the urban environment and creating the opportunity to explore the immediate surroundings within walking distance.

The case study comprises *Mural Istanbul* festival that has begun aside with the redevelopment and renewal projects at Kadıköy Metropolitan District of Istanbul in 2012. Blocks on site are mostly attached-residential apartment buildings with partly commercial retail stores on the ground and subterranean levels. Recreation areas, parks, and green spaces are really few in numbers. Most open spaces in the area belong to the private businesses' parking lots. Participating street artists paint largely the blank façades next to those areas during the event. Kadıköy Municipality is the primary financial sponsor of the festival with the material support of a paint company. The organization of the festival is coordinated by Turkish graffiti artists and volunteers. Decisions about the locations of artworks, the selection of the local and foreign artists, getting permissions on-site, supplying the needs of the artists and staff, scheduling of boom lifts and other secondary elements are all provided by the organizers in the sequels of mutual agreement with the municipality.

Questionnaires with users and residents

The designated numbers of the participants were defined with two main methods by counting the numbers of pedestrians and vehicles passing through and establishing the population of the residents living in the area. First, the locations of the counts were specified due to their proximity to the graffiti/mural works (Figure 1). The counts were realized in a weekday and weekend at peak and off-peak hours. The number of questionnaires to be conducted was determined as 126 persons according to the acceptance of 3 per 10,000 people range. Besides, the unofficial population living in the area was obtained from the mukhtar's office (local governmental unit). The number of questionnaires to be conducted with the residents was also designated according to the acceptance of 3 per 10,000 people range and determined as 6

persons, who reside on the ground, 1st and 2nd floors due to the proximity to the street level compared to the upper floors. As a result, the questionnaires were conducted with a total of 132 participants. The data collection was completed with face-to-face paper-based interviews in October and November of 2016.



Figure 1. Locations and borders at the field of study

The questionnaire is constructed in 3 main parts. The user profiles are defined in the first part with structured closed-ended single-choice questions according to their demographic characteristics (such as gender, age range, level of education), interaction with the area and the city which are associated with the duration and location of residence. The opinions and views of the respondents about the ongoing street art event are revealed in the second part upon structured closed-ended multiple choice statements. The last part is structured to identify the personal interaction with the field of study. In this manner, the questions are designed for the main purpose of the visit, the opinions, and views about the street art event and artworks in relation to their effects on physical and social spaces.

User profile and the relationships with the area

In the first part, the respondents marked the single-answer questions about their gender, age range, level of education, location and duration of residence, and the purpose of the visit in order to identify the user profile and reveal their relations with the area and the city (Figure 2). 55% of the partici-

pants are female and 45% male. 18% are aged between 15-25 years, 54% between 26-35 years, 21% between 36-59 years and 7% between 60 years and above. 91% of the participants are incidentally higher educated and only 9% graduated from high school. 100% of the respondents live in Istanbul. Mural Istanbul festival at Yeldeğirmeni neighborhood is at Rasimpaşa in Kadıköy metropolitan district. 45% of the participants reside at Rasimpaşa and 55% live in another neighborhood of Istanbul. The participants are also categorized according to the duration of residence in Istanbul to understand their relationships with the city. 47% of the respondents live in Istanbul for more than 20 years, %9 for 15-19 years, 34% for 10-14 years, 6% for 5-9 years and 4% for 1-4 years. The purpose of their visit is revealed in the last question of this section. 55% state that they are on the site to go home or to their workplace, 37% to spend their leisure time and 8% for other reasons.

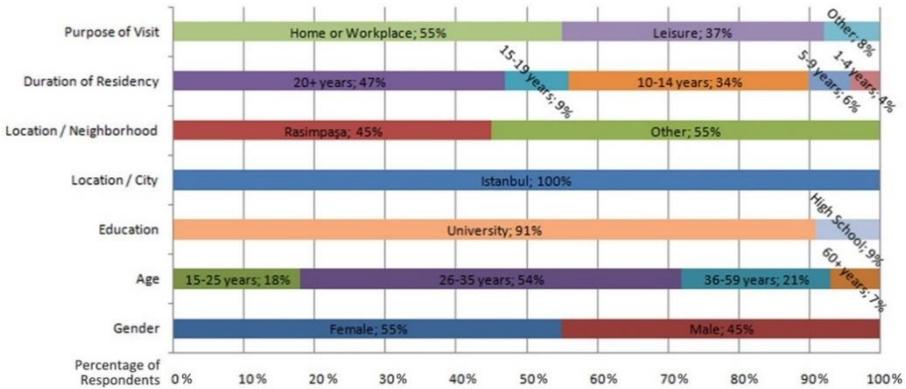


Figure 2. User profiles and relationships with the field of study

Opinions and ideas about the street art event

The participants chose between the semi-structured closed-ended multiple-answer statements about the festival in the following part. The statements are sorted to understand the opinions and views of the respondents about the ongoing street art event (Figure 3). 21% of the 132 participants find the efforts and workings during the festival satisfactory. 6% of the respondents have no opinion about the festival at all. 74% of the respondents share the idea that community participation should be encouraged during the festival. 84% of the respondents state that there should be more supportive efforts for the protection of the artworks produced during the festival in order to be exhibited

for a long time. 94% of the participants report that the festival should be enriched and supported by other cultural activities. 100% of the respondents state that the festival needs more promotion and there should be more news and information about the festival shown on broadcast, digital, and printed media. Besides that, 3 respondents marked the “Other/Please specify” option but the comments are most likely the emphases of the media support statement, thereby they are not included in the evaluation.

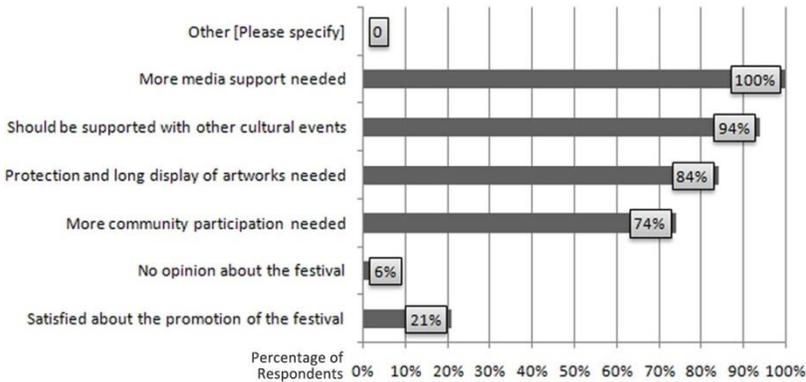


Figure 3. Opinions and views about the on-going street art event

Evaluating the effects of the works of street art on physical and social spaces

The effects of artworks are predicted more than proven. Few researchers seek to study the direct and indirect effects of public art since the production and acknowledgment of works of street art are processed in a subjective manner (McCarthy et al., 2004). There are still some debates and challenges on the negative impacts and risks of failed integration of street art. Hence, the spatial effects of the commissioned street artworks should be dealt with accordingly. The statements about the effects are derived from the semantic measurement adjectives developed by Osgood (Osgood et al., 1975), and adapted into 3-point Likert-scale questions, to minimize the time-related factors. Besides, 3-point formats are proven to be very efficient to make the respondents utilize almost every point on the rating scale (Matell & Jacoby, 1972). 15 statements are unlabelly categorized to evaluate the physical and social effects of the commissioned street artworks. The categories about the socio-physical effects are sorted in 5 statements under physical and in 10 statements under social spaces (Table 1).

Table 1. Physical and social effects of the street artworks

	on physical space	on social space
Socio-physical effects of street artworks	add aesthetic value	increase popularity and preferability
	add mobility and liveliness	provide joy/enjoyment
	create city image	intensify belongingness and sense of community
	intensify space perception	increase communication
	engender focal point	increase creativity
		increase participation
		Increase cultural tourism
	Increase sense of security	
	Increase awareness	
	Decrease crime rates	

Effects on the physical space

It is stated by 100% of the participants that the street artworks add aesthetic value to the area. 100% of the participants also conceived that the street artworks add mobility and liveliness. 90% of the respondents remark that the artworks create a city image and only 10% stay undecided. 81% of the respondents find that the artworks intensify the space perception and 19% remain undecided. 74% of the participants state that the artworks create focal points and 2% share the opposite opinion and 24% remain undecided (Figure 4).

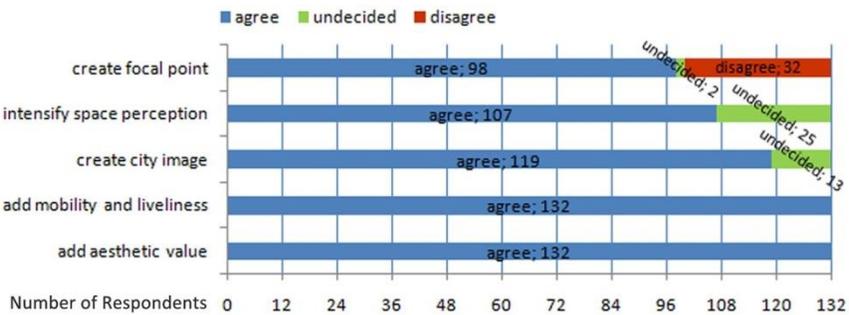


Figure 4. Effects on the physical space

Effects on the social space

90% of the respondents state that artworks increase popularity and preferability, 6% share the opposite opinion and 4% remain undecided. 89% of the respondents report that the artworks give joy/enjoyment, 7% disagree and 4% remain undecided. 66% of the participants state that the artworks intensify belongingness and sense of community, 9% disagree and 25% remain undecided. 71% of the participants conceive that the street artworks increase

communication, 7% disagree and 22% remain undecided. 81% of the respondents state that the artworks increase creativity, 4% share the opposite opinion and 15% remain undecided. 67% of the respondents state that the artworks increase participation, 5% disagree and 28% remain undecided 78% of the participants report that street artworks increase cultural tourism, 3% disagree and 19% remain undecided. 69% of the participants state that the artworks increase awareness, 10% disagree and 21% remain undecided. 61% of the respondents report that the artworks increase the sense of security, 24% disagree and 15% remain undecided. 57% of the participants state that street artworks decrease crime rates in the area, 30% disagree and 12% remain undecided (Figure 5).

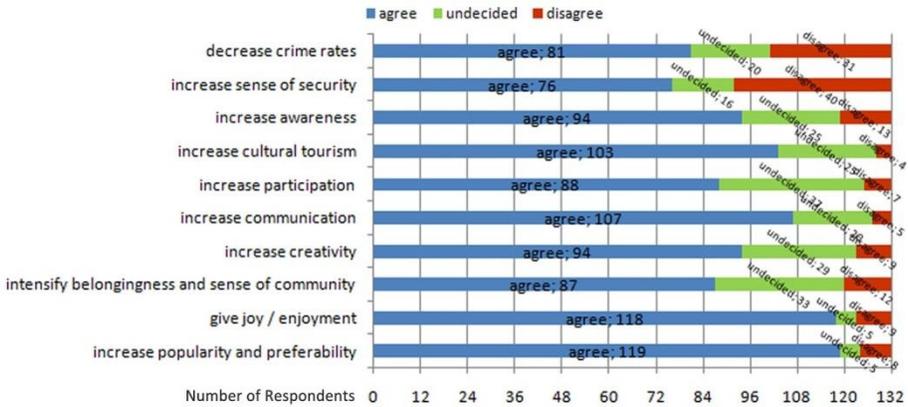


Figure 5. Effects on the social space

According to the evaluation of the points selected on the scale, the participants share a common agreement that the commissioned street artworks in public areas are positively enriching and enhancing their physical and social environment.

Comparison of relationships between variables

It is considered necessary to decipher the relationship between different user profiles by the comparisons of the grouping of the variables upon the 1980 stated differences and similarities towards the commissioned street artworks in an urban open area.

The first comparison is made upon the gender of the respondents. 73 women and 59 men participated in the survey. According to their responses,

there is a slight difference in opinions. 85% of the women state that street artworks are positively affecting the area, 5% disagree and 10% remain undecided. On the other hand, 70% of the men agree, 10% disagree and 20% remain undecided with the positive effects of street artworks on the physical and social environment (Figure 6).

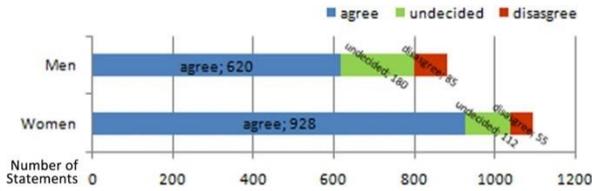


Figure 6. Comparison relationship upon the statements on gender

The second comparison is done upon the duration of residence of the respondents. The participants are divided into two groups as 19 years or less (53%) and 20 years or more (47%) according to their residence duration in Istanbul. There is a noticeable difference in opinions in relation to the duration of residence. 85% of the group 20 years or more conceive that the street artworks have positive effects on physical and social spaces, 5% disagree and 10% remain undecided. 69% of the group 19 years or less agree, 10% disagree and 21% remain undecided with the positive effects of the commissioned street artworks on the physical and social spaces (Figure 7).

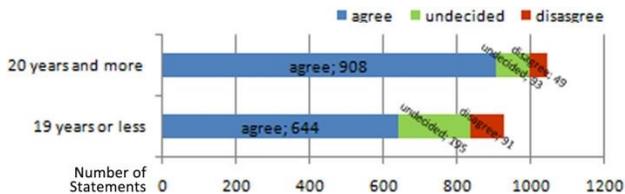


Figure 7. Comparison relationship upon the statements on duration of residence

The third comparison is formed upon the distinctive amount of negative opinions on increasing the sense of security and decreasing crime rate statements. Therefore, it is necessary to separate the participants by their residence inside or outside the field of study (FoS). After the separation, it is clearly seen that there are significant interindividual differences in interaction. 45% of the participants live in the area and 55% reside outside the neighborhood. 93% of the respondents living in the field of the study point out that the commissioned street artworks increase the sense of security and decrease the crime

rates, 2% disagree and 5% remain undecided. On the other hand, 67% of the respondents living outside of the field of study agree, 11% disagree and 22% remain undecided with the crime-related statements (Figure 8).

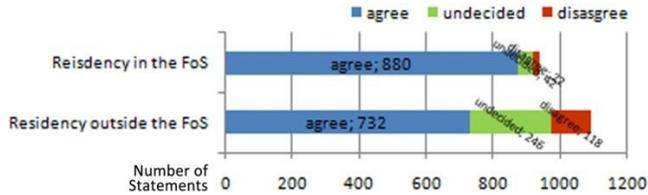


Figure 8. Comparison relationship upon the crime-related statements on the location of residence

In-depth interviews with acknowledged experts

In-depth interviews with structured, open-ended questions about the effects of the commissioned street art integration with the urban environment were also conducted with 11 acknowledged experts in October and November of 2016 who have representative abilities (1 architect from Chamber of Architects of Turkey, 1 urban planner from Chamber of Urban Planners of Turkey, 1 architect from a non-governmental organization who is involved with the urban renewal projects in the field of study, 2 executives from the municipality's urban design department, 1 executive from neighborhood governmental unit, 2 volunteer organizers of the festival and 3 graffiti artists who have participated in the festival). The interviews were realized to discuss and examine the current situation, problems, and suggestions about a commissioned street art event in an open urban area.

7 questions are structured and directed during the flow of mutual conversations. It was expected from the respondents to express their ideas and opinions about the questions mostly personally but also institutionally according to their proficiencies. Notes were kept by hand and audio recordings were made with the permission of the respondents during the interviews. Findings of the in-depth interviews were compiled after decoding of the voice recordings and systematically summarized and evaluated through the comparative analysis in the below-shown table (Table 2).

Table 2. Comparison table of in-depth interviews between acknowledged professionals

Questions	Non-Governmental Organizations	Governmental Institutions	Artists & Street-Art Event Organizers
1) Should there be a control mechanism during the creation of the commissioned artworks?	There should not be any but works should be flexible for revisions due to possible arrangements and interventions of the authority or community.	There should & not should be. Artists must be in advance informed and conceived about the regulations/principles for the possible public/private reactions.	Absolutely not. If the free will of an artist interferes with any kind of mechanism, the process of production will be harmed to get a creative and valuable artwork.
2) Should public cooperation be a part of the production process of the commissioned street artworks?	It should be supported. Public cooperation should be promoted in connection with urban requirements and communal tendencies. The façades on the correct axes and spots should also be matched with suitable street artists in accordance with their styles and techniques.	It should be limitedly supported. In the pre and post-production processes, the public must be informed about the intervention. It should be clearly explained that the artist will produce the artwork freely and the permissions on the field should be received according to the mutual understandings.	It should be limitedly supported. The community should be informed about the intervention. The production must proceed with the artist's own initiative. The artist should decide the editing of the design according to his/her relationship with the community.
3) Can the conceptual contents of the commissioned street artworks be manipulated and sometimes even softened by the authorities/artists as a part of the authorized organizations?	Since intervention in the public area is a matter of concern, major risks should be avoided. The selection of artists should be sensitively picked due to the potential public reaction and their artworks should not affect the integrity of the urban space negatively.	The selection of the artists (consequently the styles) is directly managed by the organizers of the festival. It is overseen to work with non-political artists with certain styles and techniques to prevent unexpected outcomes within the community.	The idea and the expression could be softened. But the artist should choose to tell his/her story in his/her own way. There are many examples of the modified sketches of the artworks done by the artists during the production phases.
4) Have the commissioned street artworks become a popular cultural phenomenon with the increasing number of authorized organizations supported by public and/or private partnerships?	The public opinion surveys and feedbacks proclaim that commissioned street art products are one of the reasons of popularity and preferability in the area.	Commissioned street artworks have become a popular element within urban life nowadays. It is the main reason that the municipality has accepted the offer of the graffiti artists' requests about the realization of the festival	Commissioned street artworks have become a popular urban element for sure. This allows the artist to express himself/herself in various platforms and reach more people upon his/her artworks.

5) Do commissioned street artworks have positive effects on physical and social urban space? Why(not)?	Especially mural works are staged on large surfaces. Any commissioned work of art that finds a form of expression in the public area adds positive value to the place physically and socio-culturally if when they are applied on strategic and impactful locations for the city and the community.	There is no negative reaction in the physical and social context received for the artworks produced in the field of study so far. The commissioned street artworks add extremely positive values to their environment due to their popularity, preference, and support on social interactions.	The priority of the artworks produced within the festival should not be seen as beautifying elements that add value to the place. The artists should aim to raise awareness of the physical and social environment through their artworks produced on authorized surfaces of the city.
6) Are the commissioned street artworks sufficient to realize a healthy urban rehabilitation?	The artworks must be created at strategic locations where they can stage themselves optimally and affect the place and the users. Feasibility studies should be conducted to assign these strategic spots. However, the use of street artworks is not sufficient for a fully-fledged urban rehabilitation and should be supported by many other indispensable indicators and parameters.	Feasibility studies must be conducted to realize a healthy urban rehabilitation. Infra-structural and super-structural studies are carried out simultaneously in addition with the requirements of the commissioned street art event. Social participation of the community should be supported for a long-lasting intervention inside the designated area.	The physical existence of the artworks is not enough for a healthy urban rehabilitation. However, we have anticipated that the artworks act indirectly as catalysts for environmental and social development. The street artworks appear to be popular urban elements and arouse curiosity.
7) What should be the criteria of the locations for the commissioned street artworks for an event in urban areas?	There must be criteria indeed. Preferences should be made through analyzing the relationship between the artworks, establishing a connection with the city, studying the relationship between the physical built space and the social acceptance. The wall mappings of the artists with particular styles and techniques should be processed systematically.	According to the know-how we have learned from the event that we have been sponsoring since 2012, the exhibition of the artworks on specific walls is realized upon the selections of the organizers and artists. The departments of the municipality stay out of the matching of artists and walls procedure. There is a so-called pool where the blank façades of potential buildings	There should be criteria to produce a lasting artwork. The locations of artworks should be chosen in accordance with the distinguished photographic angles. The walking distances between the artworks should be reasonable. The locations should be available and suitable for working with tools like scaffolding, forklifts, cranes with basket etc.

The continuity of the artworks in the area should be provided with preliminary works. Since there is a production in the public space, it must be explained to the artists and organizers that a planned or unplanned critique or revision could be a matter of discussion.

are registered, and selections are realized by the artists and organizers. Besides, we receive much positive feedback especially from the residents of the area, where street artworks are produced.

We continuously conduct surveys in the areas and found out that the street artworks and their indirect effects on the spaces contribute to urban life as the major promotional elements of the newly founded high-toned business enterprises, which shows the matching process of the artists, locations, and artworks is working effectively.

Most importantly, the matching of the wall and the artist should be made strategically, since not every façade is suitable for every artist due to their distinctive styles and techniques

Findings and Evaluations

The findings and evaluations are also supported with the site observations done by the author that held periodically throughout the conductions of the survey. According to the findings of the questionnaires with the respondents of higher education level who support the continuity of and are acquainted with the event indicate that the commissioned street artworks in an open urban area are distinctively remarked as enhancing and enriching elements of the physical space rather than the social space. Most of the respondents are strongly agreed with positive effects of the commissioned street artworks on the physical space, such as enhancing aesthetic value, mobility, and liveliness in the neighborhood. On the other hand, creating city image, focal point, intensifying space perception remain slightly less agreed. The reason behind this finding is that the street artworks in this case study are mostly two-dimensional tall and large graffiti-inspired and mural paintings that have less interaction with the street-level due to their implementation techniques and the spatial perception could sometimes not be intensified due to the street parking on one side, which is combined with one-traffic lane. Therefore, the

observation distance of the artworks could sometimes be hindered by the mobile vehicles.

Many of the respondents are noticeably agreed with the positive effects of the commissioned street artworks on the social space, such as increasing popularity and preferability, giving enjoyment. Nonetheless, slightly small number of the respondents remains undecided about engendering community and sense of belongingness, increasing communication, participation, creativity, cultural tourism, and sense of awareness. To understand the results of this finding, duration of residence comparison chart is structured. According to the outcomes of the comparison, the respondents who reside in the city for more than 20 years are most likely to agree to the intensification of the social space via the commissioned street artworks due to their social networks and acquaintance with the neighborhood. In addition to the social space effects, some of the respondents who reside outside the field of study indicate that the street artworks neither increase the sense of security nor reduce the crime rates on the site. Therefore, the comparison chart is built upon the location of residence. A major amount of the respondents living in the field of study point out that planned and commissioned street artworks have a potential to increase the sense of security and decrease the crime rates. These statements were added to the questionnaire in consideration of the idea suggested by the broken windows theory which introduces a strategy for preventing vandalism over communicating physical surroundings (Harcourt, 1998).

The respondents of in-depth interviews with representative abilities are categorized into three main groups under governmental institutions, non-governmental organizations, and organizers/artists of the street art event. Respondents of each group answered the questions according to their knowledge, experiences, and proficiencies. Regarding all the groups, the commissioned street artworks engender effective contributions and can be used as an instrument for enriching and enhancing the physical environment and intensifying social interactions. These potential contributions should be designated, thoroughly examined, scheduled, organized and well-coordinated to be long-lasting, accepted and praised. The use of the commissioned street artworks is seen as trending cultural attractions and mostly organized in various cities around the world. Therefore, the selection of exhibition area, the artist, the contextual meaning of the artwork, the technique, and style of the artist play important roles to attain locally and even globally well-accepted, popular gatherings. The designated exhibition area of the artwork di-

rectly affects the perception of the physical and social space, and the technique of the commissioned street artwork plays an important role due to its figurative and stylistic formation. Before and during the production phase of a commissioned artwork, the users of the designated area must be informed, should participate in the creation process if necessary. The control mechanisms over artists and artworks should be minimized to achieve a creative, non-manipulated, and impactful artwork. The mutual communication between the users of the area and the artists should be encouraged and supported by the authorized committees to minimize the unexpected outcomes.

Conclusion

The effects of the commissioned street art productions of various graffiti and mural artists are researched in this survey, in order to reveal their potential influences and how to integrate the authorized street artworks in public urban areas without interfering with the creativity of the artists / street art event or neglecting the communal acceptance and the users' critical feedback. This survey was conducted in Istanbul in October and November of 2016. Istanbul embraces the global world with its geopolitical location by connecting the continents and enhances geospatial diversity by rising migration flows. Therefore, the study engenders an intriguing perspective on the global street art movement with its findings and evaluations.

Street artworks (most likely modern-day graffiti, mural and derivatives) are forming the popularity of contemporary street art events nowadays. The works which were created anonymously against the pressure of any kind of external powers and associated mostly with marginal attitudes at the very beginning, have been gradually evolving into products and commodities of global and popular culture under the consolidation of the authorized organizations, institutions and establishments.

According to the literature reviews, survey results, and face-to-face in-depth interviews with professionals, the noticeably great amount of the respondents agree that the commissioned street art implementations can be used as a tool for an effective urban intervention to enhance and enrich the physical and social spaces. Hence, the commissioned street artworks are positively affecting their surroundings due to their coordinated and announced creation phases. They add aesthetic value and help to create lively and communicative places with their creative discourses.

It is proven upon the outcomes of the survey results that the commissioned street artworks are being perceived very favorably on both physical and social spaces of urban open areas. However, the commissioned street artworks should not be displayed only as a decorative item that form an authenticity or adds color to the environment. They benefit the community through place-making, bringing the individuals together and have the ability to ignite the imagination and creativity by supporting the cultural attractions. The artistic and intellectual dimensions of a commissioned street artwork and its potential contributions on the physical and social spaces should be carefully researched, organized, well-coordinated, and composed through detailed feasibility studies by the authorities and volunteers from the non-governmental organizations if necessary. On the other hand, for a long-lasting and healthy collaboration, the participation of artists and users of the places should be equally (or semi-equally) encouraged during the creation and implementation phases, since both sides are taking active roles at the designated public open space.

The outcomes of this survey can be efficiently used as a favorable step of an upcoming commissioned street art interventions in urban areas. The mutual interaction between street artworks and their potential viewers in the shifting urban fabric anticipate an intriguing topic for future research and studies due to their great influence on physical, social, and even economic conjuncture. The surfaces in the cityscape have been used as creative and communicative mediums to express feelings, share ideologies, and cultivate public awareness and appreciation in nearly every period of world history. Therefore, sharing on urban areas becomes an important and significant socio-physical element of a space due to its constructive and beneficial contributions that have been proven in this survey thoroughly.

The contemporary street artworks and their exhibition events can contribute to the solution of many physical and social urban problems a city can face in the days to come with their rehabilitative, creative, interactive, and organized contexts. The findings and results of this survey remark that there is a need for formal and informal regulations that must be discussed in democratic debates with acknowledged authorities and volunteers for future research. Furthermore, it would be valuable to study the new integration models of how to engender collectively accepted and appreciated commissioned and noncommissioned artistic interventions in the cities.

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