

Contributions of Art in Public Space to the Riverside Urbanity: Amasya Examplar

Kamusal Alanda Sanatın Nehir Kıyısı Kentsel Tasarıma Etkileri: Amasya Örneği

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Abstract

Amasya is a multilayered city with the Yeşilirmak river flowing through and historical Yalıboyu houses on the riverbank in the city center. This area has been the object of attempts to transform it into a tourist attraction. The Yalıboyu Promenade, which was built by filling the area between the Yalıboyu houses and the Mağdenüs Bridge and the Taş Bridge in the south of Yeşilirmak, started to become a public space on which art began to take place after the 2000s. How the art performed in the riverside area affects the urban design is the departure point of this study. The research question is whether the public artwork along the riverbank promenade contributes to the urban image. The aim is to investigate the artwork on the bank and discuss their relationships to the city. The methodology consists of one phase is about the urban reading method of Lynch, the positions of the artwork as focal points have been discussed. Findings show that in the existence of a historical texture, art fails to have the aspired effect. What fits better the future projection is to implement aesthetic public art to revive new urban areas designed in the public areas of the city for the different focal points.

Keywords

Art in Public Space, Historical Texture, Public Space, Riverfront Cities, Amasya

Öz

Amasya, içinden Yeşilirmak'ın geçtiği, nehir kıyısına tarihî Yalıboyu evlerinin konumlandığı çok katmanlı bir şehirdir. Zaman içerisinde nehir kıyısına çeşitli müdahaleler yapılarak alanın turistik bir çekim noktası olması sağlanmaya çalışılmıştır. Yalıboyu evleri ve Yeşilirmak'ın güneyinde Mağdenüs Köprüsü ile Taş Köprü arasında kalan alanın doldurulması ile yapılan Yalıboyu Promenadı, 2000'li yıllardan sonra üzerinde sanatın da yer aldığı kamusal bir mekân olmaya başlamıştır. Sanatın nehir kıyısı kentsel tasarımları nasıl etkilediği ise bu çalışmanın çıkış noktasını oluşturmaktadır. Çalışmanın amacı Amasya'da nehir kıyısındaki kamusal alanda bulunan sanat eserlerini incelemek ve buldukları tarihî alanda kentle olan ilişkilerini araştırmaktır. Çalışmada Lynch'in kentsel mekân okuma tekniği olan odak noktasındaki işaretlerini temsil eden sanat eserlerinin kent içindeki yerleri tartışılmıştır. Bulgular, insanların nehir kıyısında gezerken karşılarında tarihî bir doku varsa kamusal alanda sanatın beklenen etkiyi gösteremediğini ortaya koymaktadır. Kamusal alanda sanatın ismarlama işler olmaktan öte, yer ile uyumlu ve vurgulu olması ve kenti canlandırarak şekilde tasarlanacak yeni kamusal alanlarda yapılarak farklı odak noktaları oluşturması ise gelecek öngörüsüdür.

Anahtar Kelimeler

Kamusal Alanda Sanat, Tarihi Doku, Kamusal Alan, Nehir Kıyısı Kentler, Amasya

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To cite this article: Birer, Emel. "Contributions of Art in Public Space to the Riverside Urbanity: Amasya Examplar." *Art-Sanat*, 18(2022): 87–112. <https://doi.org/10.26650/artsanat.2022.18.984453>

Genisletilmiş Özet

Genelde kamusal alanda sanat, kentteki etkisini zaman içerisinde göstermeye başlar. Çok az ilgili meslek grubu kamusal alanda sanatın doğrudan veya dolaylı etkilerini araştırmak gibi bir amaç gütmektedir. Kamusal alanlarda sanatın üretilmesi ve kabul görmesi kentlilerin kişisel beğenileriyle ortaya çıkmaktadır. Üstelik pek çok araştırmacının değindiği gibi, ortaya çıkan bu olumlu etkiler yeni olaylarla desteklenmediği sürece sürdürülebilir olamayacak durumdadır. Ayrıca bu durumun sonucu olarak sanatın toplumsal kimlik oluştururken aynılaşma ve markalaşmayla beraber yerel kimliklerin kaybolması veya tasarımlarda istenen etkinin yaratılamaması gibi risklerinin de ortaya çıktığı tartışılmaktadır. Bu noktada sanatın temel unsuru, kentte varlığını sürdürdüğü kamusal mekândır. Sanat, kent mekânında odak noktası ve kentsel imaj oluştururken mekân hissini de güçlendirmektedir. Kamusal alanda sanat, tahmin edilen tüm etkilerinin yanında, yapıyı çevreye belirgin bir biçimde yer belirleme, işaret olma değeri de katmaktadır.

Nehir kıyısı çağlar boyunca ekonomik ve fiziksel faaliyetler için bir alan sağlamış, insanların yaşam kaynağı ve barınma yeri olmuştur. Böylece bu alanlardaki kentsel gelişmeler sürekli artmış ve nehir kıyıları her zaman nüfus yoğunluğunun yüksek olduğu alanlara dönüşmüştür. Amasya, içinden Yeşilirmak'ın geçtiği, merkezde nehir kıyısında tarihî Yalıboyu evlerinin olduğu çok katmanlı bir şehirdir. Amasya, dağlarında anıt mezarların ve nehir kıyısında sarayların bulunduğu ayrıca etrafının yüksek duvarlarla çevrili olduğu tarihî bir yerleşime sahiptir. Kent, Roma İmparatorluğu zamanında da zenginliğini ve önemini korumuş fakat gerek yüzyılın yaşam koşulları gerekse topoğrafik özellikler nedeniyle eski yerleşim sınırları içinde kalmaya devam etmiştir. 1928 yılında ilk hâlihazır haritası hazırlanan kent için 1966, 1971, 1981 ve 1987 tarihlerinde de imar planı çalışmaları gerçekleştirilmiş ancak imar planlarında 5-6 kata izin verilmesi, nehir kıyısında yüksek yapıların oluşmasına sebep olmuştur. Bu durum zaman içerisinde tarihî kent peyzajına büyük ölçüde zarar vermiştir. Amasya nehir kıyısına çeşitli zamanlarda mekânsal müdahaleler yapılmaya devam edilmiş, alanın bir turistik çekim noktası olması sağlanmaya çalışılmıştır.

Amasya'da 1970 yılından sonra başlatılan kentsel koruma çalışmalarıyla beraber kentlilerin bir araya gelmesini sağlayan kamusal alanlar tasarlanmaya başlanmıştır. Bu gelişmelere örnek olabilecek en belirgin kamusal alan, Yalıboyu evleri ve arkasındaki tarihî dokunun manzara oluşturduğu Yeşilirmak'ın güney yakasında bulunan Mağdenüs Köprüsü ile Taş Köprü arasında kalan alanın doldurulması ile yapılan Yalıboyu Promenatıdır. Yüzyıllar boyunca farklı amaçlara hizmet etmiş olan Yeşilirmak Nehri kıyısı, 2000'li yıllardan sonra çok amaçlı kamusal kullanımlar için projeler üretilen ve giderek sanatın da yer almaya başladığı bir mekân olmaya başlamıştır.

Bu çalışmanın amacı Amasya’da nehir kıyısında yapılan kamusal sanat eserlerini incelemek ve buldukları yerlerde kente olan estetik katkılarını tespit edebilmektir. Tarihî Yalıtı boyu dokusunun kendisi sanat eseri olan bir manzarada belediye tarafından kamusal alana yaptırılan sanat eserlerinin fark edilebilir bir kimlik ve içerik oluşturup oluşturmadığı ve bulunduğu yerlerin kent imajına bir katkıda bulunup bulunmadığı çalışmanın araştırma sorularıdır. Kamusal alanda sanatın yeri kentsel mekân ise sanatın kent mekânında estetik değer, odak noktası ve kentsel imaj etkileri yaratması beklenmektedir. Çünkü sanat nesnelere olduğu gibi kentlerin de birer kimlikleri vardır. Kentin merkezî alanlarında var olan heykel, saat kulesi, anıt vb. öğeler, o bölgede yaşayan kentliler için mekânı tanımlayan ve uzaklık-yakınlık belirlemede kentsel hafızada yer tutan işaret öğeleridir. Lynch’in kent kuramında bulunan işaret öğeleri, kentlilerin birbirleri ile en sık karşılaştığı alanlardır. Bu alanlar kimi zaman bir meydana kimi zaman ise kentte yer alan heykel, çeşme gibi kent donatılarına denk gelmektedir. Bu bağlamda çalışmada yöntem olarak Lynch’in kentsel mekân okuma tekniği olan odak noktasındaki işaretlerini temsil eden sanat eserlerinin kent içindeki yerleri tartışılmıştır. Bulguların amacı, insanların nehir kıyısında gezerken karşılarında tarihî bir doku varsa sanatın beklenen etkisini gösteremediğini ortaya koymaktır. Kamusal alanda sanatın ısmarlama işler olmaktan öte yer ile uyumlu, vurgulu olması ve kentin diğer kamusal alanlarını canlandırarak şekilde tasarlanarak yeni odak noktaları oluşturması ise gelecek öngörüsüdür. Tarihî nehir kıyısı yerleşmelerde yerel kimliği açığa çıkaracak tasarımlar geliştirilebilmesi için kıyının topoğrafyası ve kent kültüründen kaynaklanan kimlik özelliklerini ortaya koyan bilimsel araştırmalar yapılmalı; nehir kıyısı kimlik yapısı ile örtüşen bir tasarım birlikteliği için kıyı tasarım rehberleri hazırlanmalıdır. Bu rehberler tarihî kentlerde nehir kıyısına yapılacak sanat çalışmalarının sadece kent tarihini anlatan, bilgi içerikli nesnelere, heykellerin, panoların yanı sıra, çağdaş, yeni ve var olan dokuyu bütünleştirecek eserlere de ilham kaynağı olmalıdır. Ayrıca kamusal sanatın bir parçası olabilecek kent mobilyaları da kentin değişen ihtiyaçlarına cevap verebilecek, sürdürülebilir ve konforlu yapılara dönüştürülerek kent imajına olan katkıları sorgulanmalıdır. Kamusal alanda sanat, kentlileri nehir kıyısına bağlama gücüne sahiptir. Kamusal alana ait güçlü bir sanat, çevresini geliştirir, enerji verir ve tanımlar, kentte aidiyet duygusunu oluşturur. Kamusal sanatın kamu yararına olan bir şey olarak görülmesi için kamu yetkililerinin bu eserlerin kentsel alanın yenilenmesinde ve desteklenmesinde önemli bir rol üstlenmesi gerekir. Böylece onları “Kamusal Sanat” olarak meşrulaştırabilmek için gerekli koşullar yaratılabilir. Kamusal Sanat Rehberleri nehir kıyısındaki kentlerde olmalı ve sanatın kentsel mekânla ilişkisini hem kentsel altyapının hem de doğal çevrenin ayrılmaz bir parçası olarak tanımlamalıdır. Kamusal alanda sanatın rolü, projeyi çevreleyen tasarım, işlevsel ve sosyal konular için önemli bir husus olarak yeni projeler kapsamında açıkça ifade edilmelidir.

Introduction

As elements of the natural environment, rivers are very effective in the establishment and development of cities. They designate the shape of settlements and become both unifying and separating urban elements in the cities throughout time. Today, population, migration, tourism, and rapid urbanization activities may be a few of the reasons for the growth of cities. This growth may damage the close relationship the river has with the city throughout history, create pressure on the historical texture, and disrupt the holistic urban form.

Public spaces create interactions between the urban elements and people daily and support urban life from many different angles. Despite rapid urbanization activities in historical waterfront cities, rivers still have the potential to create public spaces for recreational goals, which can preserve the architectural identity of the historical city¹. Waterfront public spaces have undergone many spatial changes in the context of the development and renewal of the city. The spatial interventions in historic waterfront areas may be opened to discussion in terms of bringing people closer to history.

One of the historic riverfront cities in Anatolia, Amasya is in the valley opened by the Iris River, bordered by high mountains, and dates back at least 3500 years². Traces of different civilizations have been stratified and passed through various processes until the present formation of the urban fabric. Today, despite the increasing rapid construction activities, Amasya maintains its character as a preserved museum city. Yalıboyu Houses and Pontic walls on the bank of Iris River constitute the crown jewel of this open-air museum. Yalıboyu Houses, being the first to catch the eye, is the tourist attraction that allures visitors to the historic texture of Amasya. Yalıboyu Houses is the dominant urban vista for the modern riverside public space Yalıboyu Promenade and the more recent buildings on the south bank. In this study, a recent urban art initiation on the promenade shall be evaluated (**F. 1**).

1 Spiro Kostof, *The City Shape: Urban Patterns and Meanings Through History* (London: Thames and Hudson Ltd, 1999), 217.

2 Celal Özdemir, "Amasya", *Arkitekt* 441 (1996), 28-35.



F. 1: Amasya Yalıboynu Promenade (Emel Birer, 2021)

The role that urban art in the public space plays a growing part in the progress of urban character, a case that is encouraged by public institutions. Recent years have been fruitful in strategies that revolve around the rhetoric of creative cities³. However, this burgeoning field has failed to cover the riverside city phenomenon in academia even though urban art is effective in the advertising and branding of the city. Although the matter is handled mostly within the frame of muralism⁴ graffiti and street art⁵,

3 Virginia Santamarina-Campos, Blanca de-Miguel-Molina, Maria de-Miguel-Molina and Marival Segerra-Ona, "Digital Integration of the European Street Art: Tourism, Identity and Scientific Opportunities," *Tourism, Culture and Heritage in a Smart Economy: 3rd International Conference IACuDit*, ed. Vicky Katsoni, Amitabh Upadyah and Anastasia Strategies (Cham: Springer, 2017), 35-47.

4 Francesco Cozzolino, "The 'Artification' Process in the Case of Murals in Sardinia", *Context of Design, Circulation and Consumption*, ed. Ricardo Campos and Clara Sarmento (Cambridge: Cambridge Scholars Publishing, 2014), 167. Rhonda Koster and James E. Randall, "Indicators of Community Economic Development Through Mural-Based Tourism", *The Canadian Geographer* 49/1 (2006), 42-60. Sara McDowell, "Selling Conflict Heritage Through Tourism in Peacetime Northern Ireland: Transforming Conflict or Exacerbating Difference?", *International Journal of Heritage Studies* 14/5 (2008), 405-421. Maria Miguel Molina, Virginia Santamarina-Campos, Blanca Miguel Molina and Marival Segerra-Ona, "Creative Cities and Sustainable Development: Mural Based Tourism as a Local Public Strategy", *Direccion y Organizacion* 50 (2013), 31-36. Stephen Poon, "Street Murals as a Unique Tangible Cultural Heritage: A Case Study of Artifact Value Preservation", *International Journal of Cultural and Creative Industries* 4/1 (2016), 48-61. Santamarina-Campos, Miguel-Molina, Miguel-Molina and Segerra-Ona, "Digital Integration of the European Street Art: Tourism, Identity and Scientific Opportunities," 35-47.

5 Sabina Andron, "Selling Streetness as Experience: The Role of Street Art Tours in Branding the Creative City", *The Sociological Review* 66/5 (2018), 1036-1057. Iwona Jazdzewska, "Murals as a Tourist Attraction in a Post-Industrial City: A Case Study of Lodz (Poland)", *Tourism* 27/2 (2018), 45-56. Justyna Mokras-Grabowska, "Art-Tourism Space in Lodz: The Example of the Urban Forms Gallery", *Tourism* 24/2 (2014), 23-30.

the urban art concept is much wider and deeper. In this case, especially in historical riverbank arrangements, which type of art in public space should be preferred? On a vista point where the historical texture itself is a work of art, is it possible to recognize the art in public space and would it create urban content? Public spaces, being in close relation to the daily life practices of people, is a key component of urban image⁶. This article is a research project on the emergence of art in public space in Amasya Yalıboyu Promenade and the evaluation of the outcomes.

1. Spatial Interventions in the Riverside of the Historical Cities

The biggest cities of the world were established near the water because of the dynamism, transportation, and the use of economic potential power. Moscow located between Moskva and Neglinnaya rivers, developed according to the radial plan, developed along the river and around the canals and the city's most important transportation and resting areas were placed on the riverside⁷. In Prague, there is the settlement of Hradcany Castle on the narrow east-west border on the left bank of the river⁸. The defence walls of Paris along the Seine River contributed to the protection of the city. The river has helped the city to gain its present form as a factor facilitating urban transportation and unifying the sides of the city. As in Florence, rivers also can be a part of the urban landscape to strengthen the visual image of cities. In the early 14th century, Florence took the advantage of the pictorial character of the Arno River and the Ponte Vecchio Bridge became an element of the landscape as a viewing platform⁹. Thus, throughout history, rivers have been one of the most important natural elements in cities by drawing boundaries of the historical core, contributing to the defence, supporting visual quality and affecting the city's planning decisions.

The urban life starting at the water's edge has expanded as a result of urban growth. Thus, the core of the city and the riverside public spaces have been subjected to many spatial interventions. For instance, The Sarawak riverfront project, near the center of Malaysia was designed in 1993 by Conybeare Morrison and Partners. They transformed derelict and abandoned riverfront areas with urban spaces such as parks, playgrounds, grand water steps, entertainment centers, food stalls, and pavilions, and restored historic buildings. Highlighting the historical fabric was among the primary objectives of this project¹⁰. In Dublin, the Liffey riverside renewal project restored the old warehouses along the river and revealed the rich historical heritage of Dublin with

6 Christina M. Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*, (Cambridge: MIT Press, 1996), 32.

7 Azoe L. Torre, *Waterfront Development* (New York: Van Nostrand Reinhold, 1989), 6.

8 Kostof, *The City Shape: Urban Patterns and Meanings Through History*, 215.

9 Kostof, *The City Shape: Urban Patterns and Meanings Through History*, 216.

10 Ann Breen and Dick Rigby, *The New Waterfront: A Worldwide Urban Success Story*. (New York: McGraw-Hill Professional: 1996), 27-30.

an arrangement including the underground arches¹¹. In 1983, the main objective of the Tiber riverfront renewal project in Rome was to integrate linear park areas along the riverbank with historical settlements¹². The Sumidagawa riverfront arrangement in Tokyo is an important beginning of the change in Tokyo's urban planning, with a 17-mile-long pedestrian path. Today, this wide pedestrian path is animated with various plants, sheltered balconies, and tiles reflecting the historical character of the river. In some places, pedestrian paths are located below the river elevation and separated from the road by greened embankment walls, seating areas are built and the wall is also used as bicycle parking spaces¹³. These projects try to make the historical texture visible and accessible for the urbanites and strengthen and highlight the character of the historical texture. These international examples display efficient actions toward benefiting from coastal areas in urban space. The situation in Turkey is however open to criticism.

Kılıç states that approaches including the usages laid down by the law on transportation, industry, dismissal of waste, benefiting from aquacultural resources and recreational activities in coastal areas ranging from 10-100 m., starting from the Civic Code (1926) until today, consider the water-coast relationship as a simple line and failing to incorporate the aspect of an urban coast that depend on a natural, economic, social and cultural basis, serve inefficient in determining the forming of coastal areas¹⁴. Kılıç predicates that functional uncertainty is seen in the following examples in İstanbul; Kadıköy-Tuzla, the bulkhead line between Sarayburnu and Büyükçekmece, coastal areas acquired upon the demolition and cleansing of the de-centralised industry in Haliç, abandoned coastal areas where Kazlıçeşme Leather Industry and İstinye Shipyard used to reside¹⁵.

Massive urbanization activities and unplanned land-use decisions deform the historic riversides. But, as a result of the limited availability of public spaces in cities, the regular use of these areas has enabled the continuity of the deformed historic riverbanks to the present. To sustain the regular use of these areas, the power of urban art in public spaces may be called upon; therefore, conservation processes should include renewal projects that are combined with urban art. In general, new urban planning regulations in the riverfront spaces should be flexible, open to evolution and transformation, practical and compatible with existing organizations and legal institutions¹⁶. In addition, it is necessary to protect and evaluate the physical elements belonging to the existing city culture¹⁷.

11 Rinio Bruttomesso, *Waterfronts: A New Frontier for Cities on Water* (Venice: International Cities on Water, 1993)

12 Bruttomesso, *Waterfronts: A New Frontier for Cities on Water*

13 Breen and Rigby, *The New Waterfront: A Worldwide Urban Success Story*, 27-30.

14 Ali Kılıç, "Kıyıda Geri Çekilme Sürecinde Kent-Kıyı İlişkisi, Kentsel Kıyı Tanımı ve Bu Kavrama Dayalı Kentsel Kıyı Gelişme Stratejileri: İstanbul Örneği", (PhD Thesis, Yıldız Technical University, 1999), 215.

15 Kılıç, "Kıyıda Geri Çekilme Sürecinde Kent-Kıyı İlişkisi, Kentsel Kıyı Tanımı ve Bu Kavrama Dayalı Kentsel Kıyı Gelişme Stratejileri: İstanbul Örneği," 215.

16 Azoe L. Torre, *Waterfront Development*, 6.

17 David Harvey, *The Urban Experience* (Baltimore: The John Hopkins University, 1989).

In designing the Three Rivers Park, which as an example will be further explained later on, the relationship of art to urban space was defined as an integral part of not only the urban structure but also the natural environment by the Public Art Strategy¹⁸. In terms of this study, it is essential to add the historical urban texture to this formulation. Art pieces in public spaces, being modern structures, can be integrated into the daily coastal life to become a contributing factor in the urban image and urban identity through the decisions of urban planning.

There are several coherences between the semantics of public space and art that seem to be enhancing the correlation between the two. Art in public places, a form of physical attribute that is fundamentally accessible to all¹⁹ is considered to become an opportunity to express current issues and to communicate with its exposition places²⁰, art in public places happens and lives in the city, where the two become co-components of each other's perception²¹. Public space, on the other hand, has the properties to strengthen identity and historical continuity, creating social links and strengthening collective identities, creating social equity and inclusion; enhancing the sense of "self" and place attachment; increase the perception and imageability of the space²². As Hall mentions, the public responds to a work of art more on the social engagement aspect than on the symbolic aspect of the work²³. Given these definitions, it is foreseeable that, applied with a correct strategy urban art enhances the spatial experience of individuals and groups.

Communities should pay attention to the elements and interests of their own culture while constructing spatial design principles for riverfront areas. Preservation and inclusion of the riverside settlements in historical cities, evaluation of the monumental architecture and the industrial heritage in today's conditions, and ensuring cultural, functional and spatial integrity on riverbanks can be realized through studies such as

18 Gail M. Goldman Associates, "Celebrate the Rivers: A Public Strategy for Public and Private Development in Three Rivers Park", accessed May 1, 2020, <https://riverlifepgh.org/wp-content/uploads/2016/11/Riverlife-Public-Art-Strategy.pdf>

19 Anna Januchta-Szostak, "The Role of Public Visual Art in Urban Space Recognition", *Cognitive Maps* (Olajnica: Intech, 2010), 75-101, accessed May 1, 2020, https://www.researchgate.net/publication/221906896_The_Role_of_Public_Visual_Art_in_Urban_Space_Recognition

20 Malcolm Miles, *Art, Space and the City: Public Art and Urban Futures* (London: Routledge, 1997); Miwon Kwon, "Sittings of Public Art: Integration versus Intervention", *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge: The MIT Press, 2002); Jane Rendell, *Art and Architecture: A Place Between*, (London: IB Tauris, 2006); Suzanne Lacy, *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press, 1995).

21 Ilaria Hoppe, *Urban Art: Creating Urban with Art*, ed. Ulrich Blanche and Ilaria Hoppe (Lisbon: Pedro Soarez Neves, 2019), 10-12, accessed May 1, 2020, <http://doi.org/10.2478/kwg-2019-0001>

22 Mehrdad Karimimoshaver, Bahare Eris, Farshid Aram and Amir Mosavi, "Art in Urban Spaces," *Sustainability* 13 (10), 5597 (2021), 1-19, accessed June 10, 2021, <https://doi.org/10.3390/su13105597>

23 Tim Hall, "Artful Cities", *Geography Compass* 1/6 (2007), 1376-1392, accessed May 1, 2020, <https://doi.org/10.1111/j.1749-8198.2007.00064.x>

rehabilitation, conservation, and consolidation and revitalization in riverside areas²⁴. Muretta et al., emphasize the importance of preserving historical and cultural values for urban sustainability in the planning of waterfront areas²⁵. The riverside urban design as a public space is not just a landscape or a work of art. The modern approach to the public space includes the feeling, the experience and the interaction aspects of urban daily life which are altogether inseparable from the nature of art in public space. Using various forms of art, of which several examples shall be given shortly, reshaping and rearranging public space is achieved in a holistic manner that not only vitalizes the urban life in an aesthetically pleasing and innovative sense but also contributes to urban history, urban image and social relations.

2. Art in Public Space in Historical Cities

Art in public space²⁶ is a very special form of art that is specifically produced or performed in the public sphere regardless of the media and with the main intention to be accessible to all. Pointing out the purpose of art in public space, however, is not irrelevant to the trends of the era. The 1970s and 1980s were when it was produced with performance art, installation art, land art, process art, community-based art, and site-specific art²⁷.

Along with various roles around forming identity and historical continuity²⁸, establishing belongingness²⁹, social equality³⁰, and attachment³¹ -either reflexive or out-bound towards the surroundings- urban art also participates in the creation of space³²

24 Aykut Karaman, "Urban Design: Theories, Principles, Roles", *Mimarist* 29 (2008), 34-52.

25 Peri Muretta, Mark J. Hershman and Robert F. Goodwin, *Waterfront Revitalization Plans and Projects in Six Washington Cities* (Seattle: Washington Sea Grant, Division of Marine Resources, University of Washington, 1981), 3.

26 Tom Finkelpearl, *Dialogues in Public Art* (Cambridge: The MIT Press, 2001), 15.

27 Szostak, *The Role of Public Visual Art in Urban Space Recognition*, 75-101.

28 John McCarthy, "Regeneration of Cultural Quarters: Public Art for Place Image or Place Identity?" *J. Urban Design* 11 (2006): 243-262; Mehrdad Karimimoshaver, "Approaches and Methods in Urban Aesthetics", *The Monthly Scientific Journal of Bagh-e Nazar* 10 (2013), 47-56.

29 Kwon, "Sittings of Public Art: Integration versus Intervention", 35; Ash Amin, "Collective Culture and Urban Public Space", *City: Analysis of Urban Change, Theory, Action* 12/1 (2008), 5-24, accessed May 1, 2020, <https://doi.org/10.1080/13604810801933495>

30 Rosalyn Deutsche, *Evictions: Art and Spatial Politics* (Cambridge: The MIT Press, 1996), 58; Joanne Sharp, Vanda Pollock and Ronan Paddison, "Just Art for a Just City: Public Art and Social Inclusion in Urban Regeneration", *Urban Studies* 42 (2005), 1001-1023.

31 Hall, "Artful Cities", 1376-1392; Karimimoshaver, Eris, Aram and Mosavi, "Art in Urban Spaces", 1-19.

32 Szostak, *The Role of Public Visual Art in Urban Space Recognition*, 75-191; Mehrdad Karimimoshaver, Hatameh Hatameh, Manouchehr Shokri, Shakila Khalesro, Farshid Aram and Shahab Shamshirband. "Model for Locating Tall Buildings Through a Visual Analysis Approach", *Applied Sciences* 10, 6072 (2020), 1-25, accessed June 5, 2021, <https://doi.org/10.3390/app10176072>; Fiona Mackenzie, Sue Jane Taylor, "Claims to Place: The public art of Sue Jane Taylor", *Gender Place Culture* 13 (2006), 605-627; Doreen Massey and Gillian Rose, "Personal Views: Public Art Research Project" (UK: The Open University: Milton Keynes, 2003), accessed June 5, 2021, https://publicartonline.org.uk/resources/research/personal_views.php.html



F. 3: Three Rivers Park Public Art Works

(<https://riverlifepgh.org/wp-content/uploads/2016/11/Riverlife-Public-Art-Strategy.pdf>, 5-7)

Sara Selwood questions the involvement of local authorities in the decision-making processes of urban art implementations³⁸. Inclusion, after all, is one of the main issues in urban theory in general, and the implementation of urban art is no exception. Urban art is an element of mental mapping, and contemporary urban design researchers are compelled to take into consideration urban art as an element of the modern city³⁹. Meanwhile, celebrated contemporary space researchers have taken great interest in the impacts of urban art on urban design⁴⁰.

According to the description of the Livable City program, within the principles of true urbanism, the formation of public art should be:

“Meaningful, accessible and playful public art plays a role in humanizing the city and expressing its identity by representing traditional industry and crafts, marking historic locations, remembering popular and famous citizens, and portraying local myths and legends.”⁴¹

Artwork is designed and produced to be interacted with, looked at and even touched in the rhythm of daily life. Art history is rich with examples of art pieces of such installed in urban spaces. “There were no museums in the middle age. Even if there were, what would you put in them? Each art piece had its special place and function and replacing them would be -literally- an abomination”⁴². After all the placement of art pieces in the urban, has brought up a series of questions on the new form of art called “urban art”. What meaning do these objects in the urban bear? Who decides and by which criteria is it decided where to put which art piece? What does “urban

38 Sara Selwood, “The Benefits of Public Art”, *Cultural Trends* 6/23 (1994), 37-55, accessed May 5, 2020, <https://doi.org/10.1080/09548969409364980>

39 Cliff Moughtin, Taner Oc and Tiesdell Steven, *Urban Design Ornament and Decoration* (Oxford: Architectural Press, 1995).

40 Matthew Carmona, “Contemporary Public Space, Part Two: Classification”, *Journal of Urban Design* 15/2 (2010), 157-173, accessed May 5, 2020, <https://doi.org/10.1080/13574801003638111>; William Whyte, *The Social Life of Small Urban Spaces* (New York: Project for Public Spaces, 1980).

41 Suzanne H. Crowhurst Lennard and Henry L. Lennard. “Principles of True Urbanism,” accessed June 18, 2021, <https://www.livablecities.org/articles/principles-true-urbanism>

42 Finkelpearl, *Dialogues in Public Art*.

art” mean?⁴³ “Public art” may or may not be ordered for, “art in public space” may or may not be commissioned; an artist initiative may be supported by public and/or private sponsorship. In this sense, “art in the public space” can be discussed in terms of accessibility and open to social contradictions. Consequently, it should be both context-sensitive and capable of reaching the “intended” (passing by) audience⁴⁴.

The term “art in public space” basically refers to an artwork being installed in an urban setting⁴⁵. Sociologically speaking, the purpose of art performed in urban space, is to execute a practice of idea creation that aesthetically mobilizes the objects and events in the urban space⁴⁶. What is expected of the art pieces in the urban, is to differ from art in private space by their relation to the observer and the city⁴⁷. For this reason, urban art is the form of art that becomes a part of daily life⁴⁸, and interacts with all the components that comprise the space, including the users.



F. 4: Venice Biennale “Support” Sculpture

(<https://www.arkitera.com/haber/destek-olan-dengeleyen-tutan-ve-ceken-eller/>)

43 Daniel Buren, *Can Art Get Down from Its Pedestal and Rise to Street Level Sculpture: Project in Munster*, ed. Klauss Brussman, Kaspar Köning and Florian Matzner (Münster: Verlag Gerd Hatje, 1997), 482-483.

44 Fulya Erdemci, “Kamusal Alanda Sanat”, *Unlimited*, 2020, accessed June 5, 2021, <https://www.unlimiteddrag.com/post/kamusal-alanda-sanat>

45 Simon Sheikh, *Kamusal Alanın Yeri Ne mi?* ed. Pelin Tan and Sezgin Boynik (İstanbul: İstanbul Bilgi University Press, 2007), 23-31.

46 Antoni Remesar, *Public Art: Towards a Theoretical Framework Urban Regeneration a Challenge for Public Art* (Barcelona: Publications de la Universitat de Barcelona, 2001), 19.

47 Sheikh, *Kamusal Alanın Yeri Ne mi?* 23-31.

48 William J. Thomas Mitchell, *Art and Public Square* (Chicago: The University of Chicago Press, 1992).

One of the most aesthetically impressive examples of art in riverside cities, two white hands emerging from the Grand Canal, which seem to have stopped the building's disintegration for a moment, were placed by the sculptor Lorenzo Quinn for the Venice Biennale (F. 4).

Art in public space is understood based on not only the observer's reaction after the inclusion of the art piece to the urban but also the observer's relationship to the urban and the way they use that space pre-inclusion⁴⁹. It is mostly produced in the form of "installations, wall/floor paintings and surface formation, urban exhibitions, urban furniture and audience interaction art events." Sometimes the unprecedented potential of art includes "various approaches towards urban space art"⁵⁰. It is a subjective matter, the very production and the appreciation of urban art⁵¹. Furthermore, the positive outcomes are not sustainable unless they are supported by new events, as mentioned by several researchers⁵². It is also discussed that art in public space carries the possibility of negative outcomes and risks such as becoming homogeneous while producing social identity, disappearing of local identities as a side-effect of branding as McCarthy⁵³ mentions, or the reflection of failures in these projects on the public as Matarasso⁵⁴ mentions.

One of the most important components of art is space⁵⁵. Art incorporates aesthetic value, focal point and urban image to the public space and as a result, enhances the spatial feeling. Alongside all the discussed effects art in public space also adds aesthetic value to the physical surroundings⁵⁶. The artwork acquires a distinctive space in the mind maps of users, by gaining the property of becoming a landmark in urban design thanks to the uniqueness like art⁵⁷. With this, urban art objects augment the legibility of cities⁵⁸. The objective of art in public space applications may be to enhance the urban image, within or outside the settlement, or even both at the same time⁵⁹. Art in public space, creating an urban identity to enhance the city image within, and branding

49 Sheikh, *Kamusal Alanın Yeri Ne mi?* 23-31.

50 Bahar Bayram, "Kamusal Mekan Kalitesinin Yükseltilmesinde Yöntemler ve Kamusal Sanatın Rolü" (MSc Thesis, Istanbul Technical University, 2007)

51 McCarthy, "Regeneration of Cultural Quarters: Public Art for Place Image or Place Identity?", 243-262.

52 Sara Bennett and John Butler, *Advances in Art and Urban Futures, Locality, Regeneration, and Diversities*. (Bristol: Intellect Books, 2001), 1.

53 McCarthy, "Regeneration of Cultural Quarters: Public Art for Place Image or Place Identity?", 243-262.

54 Francois Matarasso, *Use or Ornament? The Social Impact of Participation in the Arts* (Stroud: Comedia, 1997)

55 Hall and Robertson, "Public Art and Urban Regeneration: Advocacy, Claims, and Critical Debates", 5-26.

56 Hall and Robertson, "Public Art and Urban Regeneration: Advocacy, Claims, and Critical Debates", 5-26.

57 Elif Başak Varol, "İnsan Çevre Etkileşimi Açısından Kamusal Mekanda Sanatın Rolü" (MSc Thesis, Istanbul Technical University, 2004)

58 Rebecca Porch, "Public Art- an off the Wall Propositions?", *Urban Studies* 76 (2000), 16-19.

59 McCarthy, "Regeneration of Cultural Quarters: Public Art for Place Image or Place Identity?", 243-262.

to enhance the city image outside results in the development of a sense of belonging⁶⁰. Art pieces are being used in the public space as historical symbols. They carry traces of the history and identity of the city and have been attributed symbolical meanings⁶¹. Artwork, an invigorating, vitalizing and salient element, enables the public to interact with and define the space⁶². By including the history and the identity of the area in the projects, it is aimed to motivate the sense of belonging of people to people and people to space. As a result, urban art both stirs and strengthens the relationships between people and people and space. Generally, there are two typical elements to the “spatial feeling” that urban art aims to improve. Firstly, improving the awareness around of the unique identity and the tradition of the area bears great importance. Secondly, urban art reveals the physical identity of the space by creating a local art event⁶³.

Amasya is a city of cultural tourism. Cultural tourism is where the visitor seeks to learn, and discover through experience and taste different cultural features, literally and metaphorically, therefore culture-specific touristic areas must offer experiences and creative practices⁶⁴ as well as the opportunity to observe the local uniqueness. Cultural tourism may also include art tourism with theatres, galleries, festivals etc.⁶⁵ and creative tourism⁶⁶ where exploring a locality is detached from mass-produced methods⁶⁷ and where visitors are after ‘alternative public spaces’ or ‘hetero-generous spaces’⁶⁸.

3. Methodology

In the first phase, in reference to Lynch’s urban reading method, the locations of art pieces that represent focal points have been discussed. Lynch implies that urban art pieces such as statues that becomes visible to individuals via their sustained

60 McCarthy, “Regeneration of Cultural Quarters: Public Art for Place Image or Place Identity?”, 243-262.

61 Tim Hall and Chereen Smith, *The Public Art in the City: Meanings, Values, Attitudes and Roles, Interventions*, Ed. Melcolm Miles and Tim Hall (Bristol GBR: Intellect Books, 2005), 175.

62 Hall and Robertson, “Public Art and Urban Regeneration: Advocacy, Claims, and Critical Debates”, 5-26.

63 Hall and Robertson, “Public Art and Urban Regeneration: Advocacy, Claims, and Critical Debates”, 5-26.

64 Janos Csapó, “The Role and Importance of Cultural Tourism in Modern Tourism Industry”, *Strategies for Tourism Industry: Micro and Macro Perspectives*, Ed. Murat Kasimoglu and Handan Aydin (Rijeka: InTech, 2012), 201-232; Hillary Du Cros and Bob Mckercher, *Cultural Tourism* (London, New York: Routledge, 2002); Rhonda Koster and E. James Randall, “Indicators of Community Economic Development Through Mural-Based Tourism”, *The Canadian Geographer* 49/1 (2006), 42-60; Poon, “Street Murals as a Unique Tangible Cultural Heritage: A Case Study of Artifact Value Preservation”, 48-61; Greg Richards, “Cultural Tourism: A Review of Recent Research and Trends”, *Journal of Hospitality and Tourism Management* 36 (2018), 12-21; Melanie K. Smith, *Issues in Cultural Tourism Studies* (London, New York: Routledge, 2003)

65 Greg Richards, “Cultural Tourism: A Review of Recent Research and Trends”, 12-21.

66 Smith, *Issues in Cultural Tourism Studies*, 145; Du Cros and Mckercher, *Cultural Tourism*, 4; Greg Richards and Lenia Marques, “Exploring Creative Tourism: Editors Introduction”, *Journal of Tourism Consumption and Practice* 4/2 (2012), 1-11.

67 Greg Richards, “Creativity and Tourism: The State of the Art”, *Annals of Tourist Research* 38/4 (2011), 1225-1253.

68 Tim Edensor, “Staging Tourism: Tourists as Performers”, *Annals of Tourism Research* 27 (2000), 322-344.

According to Hall and Robertson, the most significant component of urban art is space, and the artwork has contributions to the urban space such as aesthetic value, focal points, urban image and urban identity⁷⁴. Lynch defines identity as an attribute that refers to oneness and uniqueness that distinguishes an object from others⁷⁵. **(F. 5)**.

4. Study Area

Amasya lies in the deep valley opened by the Iris River in the Black Sea Region. Strabon, the geographer, emphasizes in *Geographica*, his book on antique Anatolian geography, that there were monumental tombs and palaces in the coastal area of Amasya and the city was surrounded by great city walls⁷⁶. The city of Amasya preserved its prosperity and significance during the Roman Empire; however, has remained within the same boundaries due to the conditions of the era as well as the topographic factors⁷⁷. It is understood that while under the Byzantine Empire, Amasya remained within the limits of the old settlement and the old neighborhood in the south of the river was the central part of the city⁷⁸. During the Danishmend period, the coast of the Yeşilırmak river was rearranged. This rearrangement, namely the Goldengardens on the south bank, is the first riverbank landscape rearrangement in history. Having been assigned the prince's territory, Amasya came out as an area of political importance during the Ottoman Empire. After the Tanzimat period, there have been improvements in the general form and the interior texture of the city. From the early 17th century, numerous earthquakes and fires have altered the physiognomy of the city⁷⁹. Urban planner A. Gabriel has investigated the physical texture, urban identity and topography of early republican Amasya **(F. 6)**. According to Gabriel, during that period, the riverbank area was culturally and historically significant due to the existence of historical structures.

74 Hall and Robertson, "Public Art and Urban Regeneration: Advocacy, Claims, and Critical Debates", 5-26.

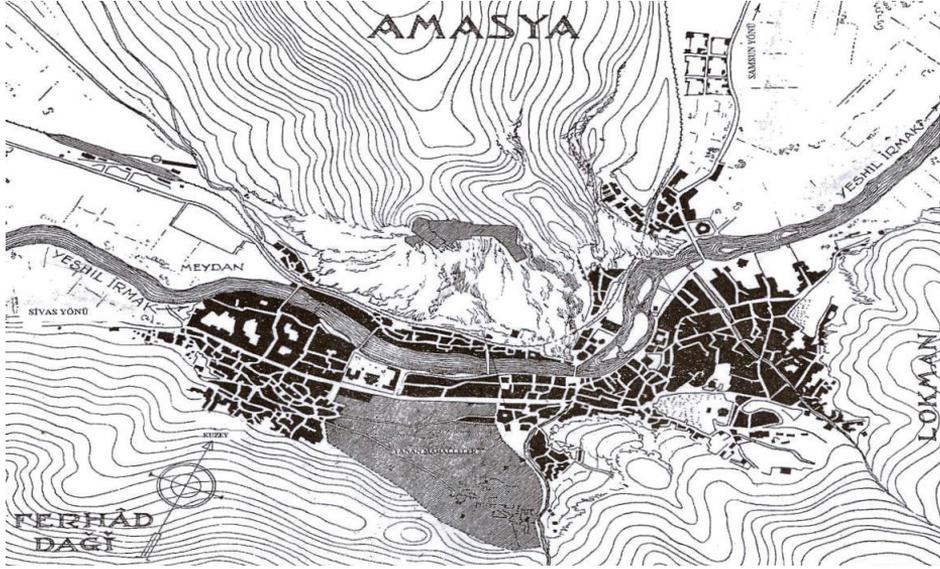
75 Lynch, *The Image of the City*, 8.

76 Strabon, *Antik Anaolu Coğrafyası, Antik Anaolu Coğrafyası* (1. yy), trans. Adnan Pekman (İstanbul: Arkeoloji ve Sanat Yayınları, 2000), 12-14.

77 Doğan Kuban, *Anadolu Kentlerinin Tarihsel Gelişimi ve Yapısı Üzerine Gözlemler, Türk ve İslam Sanatı Üzerine Denemeler* (İstanbul: Arkeoloji ve Sanat Yayınları, 1995).

78 Kani Kuzucular, "Historical Development of the Physical Structure of Amasya", (PhD Thesis, Istanbul Technical University, 1994), 66.

79 Kuzucular, "Historical Development of the Physical Structure of Amasya", 34.



F. 6: Amasya City Plan / A. Gabriel, 1928
(Tuzcu, *İlkçağlardan Cumhuriyete Seyahatnamelerde Amasya*, 97-98)

Having the first base map prepared for the city in 1928, master plan exercises have taken place in 1966, 1971 and 1987. Due to the regulations that allowed 5-6 storey buildings, a line of high buildings has formed parallel to the river. This has damaged the historical urban landscape on a great scale⁸⁰. As a result of the conservation initiatives after 1970, open urban spaces for public gatherings have started to form. The most significant arrangement that has occurred in this frame is the Yalıboyu River Bank Promenade which was realized by filling up the area between Mağdenüs and Stone Bridges on the south coast of Yeşilirmak, with Yalıboyu houses and the rich historical legacy behind them in the background⁸¹.

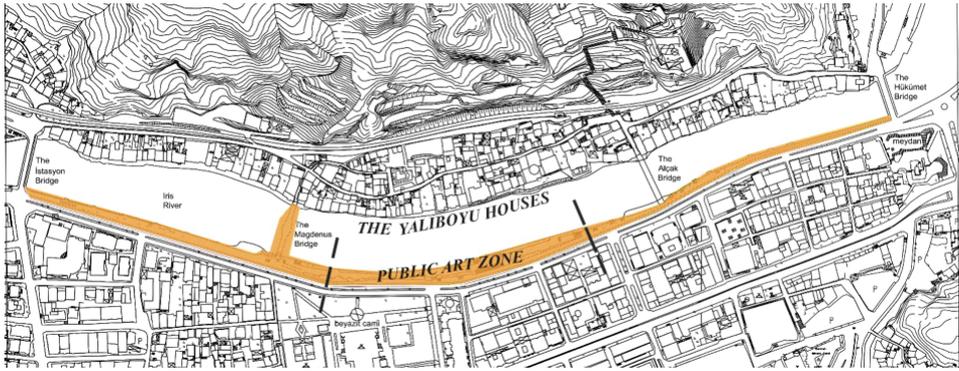
The rapid urbanization process took place after 1965, caused the loss of green areas in the west and east parts of the city and disrupted the historical texture outside the city wall. Thus, the area of Yalıboyu Houses was designated as a protected area by the Ministry of Culture in 1978. Later, in the region, documentation studies of the old buildings started. In 1994, within the scope of the Yalıboyu Houses Improvement Project (YABEP), private sector and public institutions came together, and studies were carried out on the restoration and modernization of the buildings in the Yalıboyu

80 Ali Tuzcu, *İlkçağlardan Cumhuriyete Seyahatnamelerde Amasya* (Amasya: Amasya Belediyesi Kültür Yayınları, 2007), 97-98.

81 Pınar Çalışır Adem, Bilge Şimşek İlhan, Deniz Aytaç and Emel Birer, "Tarihi Dokuda Kentsel Müdahale Biçimi Olarak Kamusal Sanat: Amasya Örneği", *Art-e Sanat Dergisi* 12/24 (2019), 650-676 accessed May 1, 2020, doi: 10.21602/sduarte.540853

Houses area⁸². Because of its central location, the area of Yalıboylu Houses has been always a part of the re-development and urban renovation processes. To witness the layered urban history and understand the identity of the city can be best achieved by spending time in this area.

Cultural assets generating the historical environment can gain meaning that evolves and changes over time. This situation derives from the dynamic personality of cultural assets⁸³. The ICOMOS charter in 2008 explains the principles for the explanation and presentation of cultural heritage sites and this charter, the meaning of the term “conservation” covers not only structural improvements but also the explanation and presentation of cultural heritage assets to the people in various ways. In this sense, all kinds of structures and units made to observe the historical environment and providing circulation and information about the area should be considered as a part of the conservation process⁸⁴. Art pieces in public space, becoming attractions themselves, creating focal points and providing a basis for increased spatial attachment and memorability, contribute to the creation of urban identity and urban image which in return nurture the preservation attempts. As countless examples exhibit, art is a means of connection and occurring in a public sphere and on a public scale, art creates connection amongst a group of people and between people and space. This may result in a better appreciation of the existing historical urban texture. Yalıboylu Promenade, being a major contributor to the promotion and presentation of Amasya’s historical heritage due to its central location and its relationship with the historical environment, art initiation in this area becomes a rich field of investigating the aforementioned mechanisms (F. 7, F. 8).

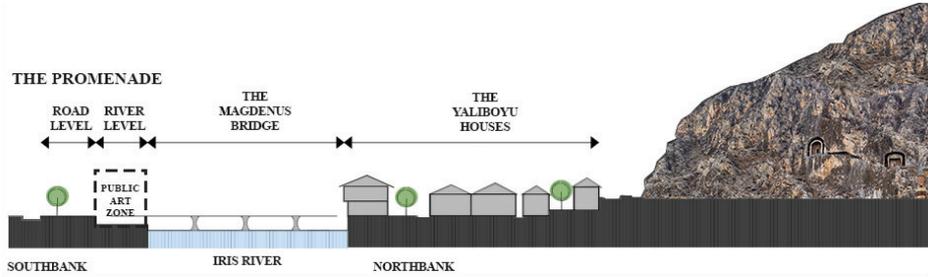


F. 7: The Yalıboylu Promenade consists of Yalıboylu Houses (Emel Birer, 2021).

82 William Bechhoffer, “The Future of Tradition”, *Traditional Environments in a New Millennium: Defining Principles and Professional Practice*, ed. Hülya Turgut and Peter Lellett (Istanbul: IAPS-CSBE “Culture and Space in Built Environment” Network, 2002).

83 Cevat Erder, *Tarihi Çevre Algısı*, ed. Yasemin Didem Aktaş and Filiz Diri Akyıldız (Istanbul: YEM Publishing, 2018).

84 ICOMOS, “The Icomos Charter for The Interpretation and Presentation of Cultural Heritage Sites 2008”, accessed June 26, 2021, http://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0066198001536912401.pdf



F. 8: The Iris River and the Yalıboylu Promenade (Emel Birer, 2021).

After serving different purposes for centuries, the Yeşilırmak riverbank has been the area of recreation projects since the 2000s.

5. Findings

Focal points/landmarks

Landmarks that are posited at the intersections of nodal points and focal points in the city, play a great part in the formation of urban memory. At these points, the attention level increases, and the surrounding is perceived⁸⁵. Items such as statues, clock towers, and monuments that are located in significant urban centers, serve as memory elements for the public in terms of spatial and distance determination. In urban theory of Lynch, landmarks are places where urban dwellers encounter each other the most. These areas sometimes coincide with a square or urban equipment such as statues or fountains. In this phase, a spatial reading of urban art pieces on the Amasya Yalıboylu promenade –except for the urban furniture- has been carried out in terms of landmarks (F. 8, F. 9).



F. 9: Landmarks and Their Photos (Emel Birer, 2021)

85 Lynch, *The Image of the City*, 78.



F. 10: Lynch Urban Reading Map of Amasya (Emel Birir, 2021)

Statues on the Yaliboyu Promenade constitute a row by lining up on a streak through the town, without creating individual focal points. However, the historical urban texture surrounds these statues as descriptive signs (F. 10).



F. 11: Landmarks 1, 2, 3, 4 (Emel Birir, 2021)



F. 12: Landmarks 5, 6, 7 (Emel Birir, 2021)



F. 13: Landmarks 8, 9, 10, 11 (Emel Birer, 2021)

This reading shows that the statues on the frequently used promenade, which is a focal point in the city, were randomly placed along the path without any concerns about rhythm or balance. These works stand in front of the Yaliboyu houses standing describable and significant in the background. (1-10) are specialized in the spaces for masse seating and are not in a position to indicate a gathering spot. Artwork on the walls (12-13) is not in the field of view for the passer-by. The “selfie-taking Prince” statue, being the first artwork of the promenade, may be considered a defining landmark due to its location (11) and interactive quality (F. 11, F. 12, F. 13).

The urban image comprises examples of monumental and civil architecture that are identified as the human-made environment that elucidates different social, political and economic eras. Within this study, the first impression of urban space is considered as an urban image and the experiential space is considered as an urban identity.

Conclusion

As per the literature review, overviewed in this study, the semantics of art in public space are driven by the interactive bond that users establish with the artworks installed. There are lessons learned from the comparison between the aforementioned examples and the surveyed exemplar of the Amasya Yaliboyu Promenade. Art in public space connects people and the riverfront while invigorating and defining its surroundings and enhancing the cultural image and attachment. Public authorities must promote and encourage art initiations for them to gain significance in the public eye. Riverside cities must be reconsidered with art becoming a component that intertwines with urban and natural textures. Art in public space must be an indispensable item in the design, function, and social scopes of urban design. Integration of urban images with art pieces is very important in terms of their location in the city.

Criteria for artwork selection may include but are not limited to the following aspects: quality, context, project goals, durability, public safety, and feasibility. The consideration of the highest priority is the inherent quality of the artwork. As learned from the Amasya exemplar, commissioned artwork should be, both of good inherent quality and enduring

value. In terms of context, we learn that the architectural, historical, geographical, and socio-cultural context of the site should be the main concern. The artwork, to boost the unique essence of Amasya, should embrace the values and the identity of the waterfront and augment the visitor experience. The positive correlation between the parameters of not being ordered for, quirkiness and mystery, and the visual quality of the public space has been demonstrated in many studies⁸⁶. In this sense, the inclusion of artworks that will create interesting and new focal centers in public design studies will contribute positively to the improvement of the visual quality of the landscape.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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⁸⁶ Tanja Simonic, "Preference and Perceived Naturalness in Visual Perception of Naturalistic Landscapes," *Journal of Biotechnology* 81-2 (2003), 369-387.

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