INSTALLATION ART IN PUBLIC SPACES AS A CREATIVE PLACEMAKING TOOL AND ITS EFFECTS ON PEOPLE'S INTERACTION AND SOCIALIZATION

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ETHICAL DECLARATION

I hereby declare that I am the sole author of this thesis and that I have conducted my work in accordance with academic rules and ethical behaviour at every stage from the planning of the thesis to its defence. I confirm that I have cited all ideas, information and findings that are not specific to my study, as required by the code of ethical behaviour, and that all statements not cited are my own.

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ABSTRACT

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Master's Program in Architecture

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There is an undeniable relationship between architecture and art. Architecture is not building isolated buildings, but the relationship of these buildings with the context and people. Context has an inseparable bond with installation art as well as architecture. The relationship between artworks and the public spaces it has built is particularly interesting. Today, art has evolved beyond from being something to be viewed, to being an experienced phenomenon. Installation art stands at the intersection of art and architecture based on its relationship with the environment. In this context, the effect of art on placemaking in public spaces is gradually increasing, and cities have begun to use art more actively in urban design methods to anchor, activate, fix and plan public spaces. Art orientated approach of placemaking is defined as creative placemaking which is the foundation of this thesis. In this research, the role of installation art in creative placemaking and its effect on people's interaction and socialization in public spaces is explored by case studies related to the information obtained from the

literature review. According to the analysis and findings of this thesis, installation art can create interaction between people and enhance socialization while creating vibrant urban spaces.

Keywords: Installation Art, Public Space, Placemaking, Creative Placemaking, Interaction, Socialization.

ÖZET

KAMUSAL ALANLARDA YERLEŞTIRME SANATININ YARATICI MEKÂN OLUŞTURMA ARACI OLARAK KULLANILMASI VE İNSANLARIN ETKİLEŞİMİ VE SOSYALLEŞMESİNE ETKİLERİ

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Mimarlık ve sanat arasında yadsınamaz bir ilişki vardır. Mimarlık, izole binalar inşa etmek değil, bu binaların bağlam ve insanlarla ilişkisidir. Bağlamın mimariyle olduğu kadar enstalasyon sanatıyla da ayrılmaz bir bağı vardır. Sanat eserleri ve inşa edildiği kamusal alanlar arasındaki ilişki ise özellikle ilginçtir. Günümüzde sanat, izlenen bir şey olmanın ötesinde, yaşanılan bir olgu olma durumuna geçmiştir. Enstalasyon sanatı, çevre ile olan ilişkisi açısından sanat ve mimarinin kesiştiği noktada durmaktadır. Bu bağlamda, kamusal alanlarda sanatın mekan oluşturma üzerindeki etkisi giderek artmakta ve kentler kamusal alanları odak haline getirmek, aktifleştirmek, düzeltmek ve planlamak için kentsel tasarım yöntemlerinde sanatı daha aktif bir şekilde kullanmaya başlamıştır. Sanat odaklı yer oluşturma yaklaşımı, bu tezin temelini oluşturan yaratıcı mekan oluşturma olarak tanımlanmaktadır. Bu araştırmada, enstalasyon sanatının yaratıcı mekan oluşturmadaki rolü ve kamusal alanlarda insanların etkileşimi ve sosyalleşmesi üzerindeki etkisi, literatür taramasından elde

edilen bilgilerle yorumlanan vaka çalışmaları ile araştırılmaktadır. Bu tezin analiz ve bulgularına göre enstalasyon sanatı, canlı kentsel mekanlar yaratırken insanlar arasında etkileşim yaratabilir ve sosyalleşmeyi arttırabilir.

Anahtar Kelimeler: Yerleştirme Sanatı, Kamusal Alan, Mekân Oluşturma, Yaratıcı Mekân Oluşturma, Etkileşim, Sosyalleşme.

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CHAPTER 1: INTRODUCTION

1.1. Research Context

The purpose of this thesis is to explore the role of installation art on people's interaction and socialization in public spaces as a creative placemaking tool. Starting from the usage of readymade objects as artworks and the movement of artworks from gallery spaces to public spaces, new possibilities for public spaces were created (Bishop, 2005). Compared to conventional art forms, installation art creates immersive experiences that are engaged and interacted with its viewer (O'Doherty, 1986). Art has evolved from being something to view to something that can be experienced. These experiences may affect the interaction and socialization of people in the environment, and it may result in more socially engaged and interactive cities. In the literature review, the interactive relationship between installation art and people was researched in the context of the body-space relationship in various studies (Okan, 2001; Atalar, 2006; Zhang et al., 2014; Gümüştaş, 2015; İnce, 2015; Kuran, 2018; Kilinç, 2020; Balaban Varol and Varol, 2022; Taşkaya, 2022) but the effect of installation art on people's interaction and socialization, which means its effect on body-body relationship, was lacking. This thesis aims to find out the importance and potential of installation art in public spaces to enhance socialization and interaction. The foundation of the evaluation of case studies is based on Bennett's (2014) four key attributes of creative placemaking framework, which are anchoring, activating, fixing, and planning. Case studies with different characteristics from different cities are analyzed according to Bennett's framework and a comprehensive literature review and aim to uncover the benefits of installation art in public spaces on people's socialization and interaction which are defined as sociability as one of the four key attributes of successful placemaking (Madden, 2008).

1.2. Research Questions

The main research question of this thesis is *"What is the role of installation art as a creative placemaking tool to enhance socialization and interaction in public spaces?"* Guided by this main question, this research aims to discover the importance of installation art in public spaces based on creative placemaking approach. Under the main question, some other discussions such as the relationship between art and

architecture, types of installation art, the difference between creative placemaking and other types of placemaking approaches, and the contribution of installation art in public spaces to city life will be explored. These discussions will guide the structure and expand the scope of this research.

1.3. Methodology

The methodology of this thesis is qualitative research based on four case studies. The choice of a case study design is driven by the need to explore different examples of installation art in different places and situations. The reason behind the selection of these particular cases in the research is based on the diversity and the success of the cases in terms of creative placemaking. All of the cases are different from each other according to their duration, medium, and purpose while also being successful examples of creative placemaking in terms of anchoring, fixing, activating, and planning stated by Bennett as the four key attributes of creative placemaking. With different types of cases which represent a wide range of geographical locations, installation types, and impacts on the built environment, the research aims to capture a comprehensive understanding of installation art and creative placemaking across various settings. This study adopts a deductive methodology in the literature review, starting from general information through the specific. The literature review aims to provide a comprehensive understanding of the theoretical foundations, research findings, and the best practices related to installation art and its impact on public space. Literature review in Chapter 2 starts with a review of the general relationship between art and architecture, deducts to the literature review of installation art and concludes by the installation art in public spaces. A classification framework for different types of installation art based on their duration, medium and purpose has also been developed in this thesis to classify and analyze the cases more clearly. In Chapter 3, deductive method begins from the literature review of urban design approaches which have influenced placemaking, continues with the review of general placemaking and different placemaking approaches, and concludes with the understanding of creative placemaking as a strategy for people's interaction and socialization. Chapter 4 builds on the comprehensive the literature review of Chapter 2 and 3, and investigating the role of installation art as a creative placemaking tool to enhance people's interaction and socialization based on the case studies. Data collection for this study relies on secondary sources including academic literature, articles, reports, interviews, news,

and documentation related to the topics. Additionally, visual documentation such as photographs and videos are examined to supplement the literature review and gain insight into the physical attributes, spatial relationships, and user experiences associated with the selected installation art cases. Collected data has been analyzed according to Bennett's (2014) four key attributes of creative placemaking (anchoring, fixing, activating, and planning) to find answers to the research questions. By employing this methodology, selecting diverse cases, utilizing secondary data sources, and conducting rigorous data analysis, the study aims to contribute to the knowledge and understanding of installation art as a tool for creative placemaking and its impact on socialization and interaction in public spaces. The results in the evaluation part of Chapter 4 and conclusion part of Chapter 5 indicate that installation art may be a powerful creative placemaking tool to achieve vibrant public spaces while enhancing socialization and interaction.

CHAPTER 2: INSTALLATION ART AND ITS RELATIONSHIP WITH THE BUILT ENVIRONMENT

2.1. Relationship between Art and Architecture

The relationship between art and architecture and whether architecture can be accepted as art was and is a topic of discussion from the past to today. Art and architecture are closely related fields, as both involve creating visual forms designed to evoke an emotional or intellectual response from the viewer. These two fields commonly intersect and influence each other. Despite the many similarities between art and architecture, there is a key difference that has led to debates about whether architecture can truly be considered a form of art. The main difference between the two is the functional aspect of architecture, which means that buildings can not only be aesthetically pleasing but also must serve a practical purpose. This idea of the practical and functional purpose of architecture became even more significant since the modernism period which can be summarized by the famous axiom of American architect Louis Sullivan (1896, p. 408), *"form follows function"*. Some argue that this emphasis on function means that architecture cannot be considered a pure form of art, as it is always constrained by practical concerns (Scruton, 2013). Others claim that architecture can be seen as a type of functional art, as it involves the design of buildings and structures that serve a specific purpose, while also being aesthetically pleasing (Tanalı, 2000; Goldberger, 2009; Krier, Thadani and Hetzel, 2009). There are several perspectives in terms of the relationship between architecture and art in this context.

One perspective is that architecture is a form of art and that one should approach the design of buildings in the same way that artists approach their work. This view emphasizes the aesthetic qualities of buildings and the importance of creating spaces that are visually appealing and emotionally engaging. Thus, the works of architects such as Antoni Gaudi, Frank Gehry, and Zaha Hadid are often considered a form of art and more specifically contemporary sculpture and installation art. As an example, Salvador Dali and Joan Miro's paintings' organic forms and the works of Spanish architect Antoni Gaudi are frequently compared (Bonet, 2003). German author Johann Wolfgang von Goethe who lived between 1749-1832 describes architecture as frozen music and music as liquid architecture. German philosopher

Friedrich von Schelling who lived between 1775-1854 describes architecture almost with the same words, "Architecture in general is frozen music." (Hasol, 2008). These definitions highlight the intention of the building with similar elements between art (in this case, particularly music) and architecture such as composition, rhythm, balance, or contrast. Tanalı (2000) approves of this idea and considers architecture as the art of creating a space. Krier, Thadani and Hetzel (2009, p. xxii) describe the making of places as not an automatic outcome of building activities, but the product of intention and art. He claims that "It (making of places) cannot just be an invention of the experts. Such visions lead to certain failures. It needs to respond to the desire of the citizenry as individuals and as communities". Goldberger (2009, p. 43) supports Krier's ideas by claiming "Architecture as art emerges from a desire to do more than solve a functional problem. This deeper desire is itself, in a sense, its ethical function, a statement that the building's art exists not only for art's sake but also for the sake of some social purpose." In that sense, we can say that architecture can be considered art because it is not only about its ability to solve problems which is the primary objective of design but also about being social, evoking intentions, and being aesthetically pleasing.

In conclusion, because of its inherent creativity, aesthetic value, conceptual foundation, and societal function, architecture may be regarded as art by many (Tanalı, 2000; Goldberger, 2009; Krier, Thadani and Hetzel, 2009). Architecture builds structures that fulfill both utilitarian and artistic needs through the integration of technical skills, conceptual vision, and cultural expression. We may more fully appreciate the creative and cultural significance of the built environment and develop a better understanding of the interaction between architecture and society by acknowledging the artistic aspect of architecture.

Another perspective is architecture is not a form of art. This perspective is based on its functional aspects and limitations. An important reason why architecture is not usually considered an art is because it is primarily concerned with solving practical problems. As argued by renowned architect Louis Sullivan (1896, p. 408), "form follows function". For example, one of the main purposes of architecture is to provide functional spaces for people, which is why practical considerations often take precedence over beautiful objects. Additionally, architecture is a collaborative process

that involves many different stakeholders. Unlike other art forms, which are often created by a single artist or small group of collaborators, architecture involves an intricate network of clients, engineers, builders, and other professionals. Due to this fact, architects often must consider a variety of different factors when designing and constructing buildings. However, these constraints can often limit the creative freedom of architects which makes it less related to the imagination and intention of the architect. Architecture has been influenced by many factors, including climate, geography, politics, and social norms. Architects must manage these contextual factors while still meeting the functional needs of the building. Architectural historian Sigfried Giedion (1941) describes architecture as the reflection of the spirit of the age in which it is conceived. According to this concept, architecture is not just an aesthetic effort but also a window into the social, cultural, and political context in which it is produced. Architecture is a unique field that is essentially different from other art forms due to this contextual component as well as its practical aim, collaborative method, and technical constraints. Scruton (2013) considers architecture not as art because of the unique characteristics of architecture, such as its utilitarian nature and functional qualities, set it apart from traditional art forms. Its primary purpose is to fulfill specific functions, unlike other forms of art that exist primarily for aesthetic appreciation. These are valid arguments to consider architecture not as an art form because it is always influenced and limited by the time and place in which it is created. In conclusion, there are strong arguments that suggest that architecture is not an art form, even though many people claim the opposite. It is essentially distinct from other art forms due to its practical nature, collaborative method, and contextual limitations. While architecture undoubtedly contains a creative expression, it serves people by creating useful spaces. As a result, architecture might be regarded as a subject separate from art but including the art inside of it.

Main discussion about if architecture is a form of art can be taken further with the discussion of the difference between *building* and *architecture*. Architecture and building are frequently used interchangeably even though they are not the same thing (Pevsner, 1948). Building is the process of creating a structure, whereas architecture is the design and planning process. In other words, building is the actual process of constructing a structure, whereas architecture is the process of generating a plan or blueprint for a structure. The amount of creative thought required in each is one of the

main distinctions between architecture and building. Architects utilize their imagination to develop structures that are not only functional but also aesthetically, culturally, and emotionally pleasing. In that sense, architecture is an art form. On the other hand, while they could be well-designed, buildings are largely useful and are not always considered pieces of art. Complexity is a key difference between architecture and building. Kostof (1986, p. 241) defines architecture as an art and profession and emphasizes its complexity based on a background of general cultural knowledge and a nice balance of artistic and practical ability. This makes it different from a building. Architects must consider a wide range of elements, including structural integrity, building laws and regulations, environmental effect, and cultural value while planning, researching, and designing a structure. Even though planning may be involved in building, it is typically less complex than the architectural design process because it focuses more on the actual physical construction of the project. Pevsner (1948, p. xix) emphasizes the difference between a building and architecture with these words: "A bicycle shed is a building; Lincoln Cathedral is a piece of architecture. Nearly everything that encloses space on a scale sufficient for a human being to move in, is a building; the term architecture applies only to buildings designed with a view to aesthetic appeal." On the other hand, author and architectural critic Goldberger (2009, p. 3) opposes this idea. He suggests calling them both buildings and architecture at the same time. Even though Lincoln Cathedral is apparently a more complicated structure, each of them has the traces of culture where they are built and both structures recall some feelings and emotions. There is more to analyze and say about the cathedral but they both help to shape our environment. Goldberger emphasizes the impact of structures in our lives rather than their complexity. He claims that a highway strip or a suburban town has a much greater impact on where we live than a distant cathedral.

In conclusion, even though there are different perspectives on the differentiation of *building* and *architecture* it is clear that there are certain differences based on intention, complexity, social and cultural aspects, and aesthetical concerns of a structure. Architecture is a complex and interdisciplinary field that is associated with art on many levels, and even it can be considered an art form itself by many (Pevsner, 1948; Kostof, 1986). In summary, the relationship between art and architecture is complex and multifaceted. Although there is some debate as to whether architecture can be accepted as an art form, it is clear that both disciplines have common elements and influence

each other. Some argue that architecture is not purely an art form because of its functional aspects and limitations (Scruton, 2013), while others argue that it can be considered a form of functional art (Kostof, 1986; Tanalı, 2000; Goldberger, 2009; Krier, Thadani and Hetzel, 2009). When the creative and conceptual component of architecture is acknowledged, the relevance of architecture and the relationship between architecture and society can be better understood. As a result of its fundamental creativity, aesthetic value, conceptual basis, and social purpose, architecture can be viewed as an art form. In the end, as both disciplines develop and adjust to changing conditions and problems, the relationship between art and architecture continues to be a topic of discussion and research.

2.2. Appearance of Installation Art

Early in the 20th century, when the Dada movement first appeared, installation art's roots can be found. The Dadaists disapproved of conventional artistic styles and produced works that opposed the status quo. Dada art, according to Richter et al. (1965), was *anti-art* and was created to expose the flaws and absurdities of contemporary society. Dadaists rejected conventional art forms and embraced conceptual art, as seen in Marcel Duchamp's "Fountain" made in 1917, a porcelain urinal that was signed with a pseudonym and submitted to an art exhibition (Figure 1).

Starting with the usage of readymade objects as artworks, the concept of art was changed, and that development created an opportunity for installation art to emerge. Three-dimensional artworks created by De Sijl and Russian Constructivist artists following the gestures of Dada artists and Marcel Duchamp, installation art started to become popular in the 1990s and grew rapidly in the early 21st century (Reiss, 2014).

Figure 1. Marcel Duchamp, *Fountain*, 1917 (Source: Stieglitz, 1917)

In the 1960s, the term *installation art* was initially used to characterize the creations of artists like Claes Oldenburg who is famous with his exaggerative scaled everyday objects (Figure 2,) and unconventional works of Allan Kaprow such as "Fluids", a structure made out of ice blocks that challenges the concept of timelessness and permanence (Figure 3). Oldenburg's sculptures frequently challenged the viewer's perception of their surroundings because they were large and displayed in public areas. Bishop (2005) claims that the 1960s installation art movement was distinguished by a rejection of traditional forms of art, an engagement with audience interaction, and an emphasis on the creative process.

Figure 2. Claes Oldenburg and Coosje van Bruggen, *Spoonbridge and Cherry*, 1988 (Source: Berry, 2008)

Figure 3. Construction Process of *Fluids* by Allan Kaprow, 1967 (Source: Wasser, 1967)

With the emergence of artists like Joseph Beuys, who produced immersive installations that explored political and social concepts, installation art continued to develop throughout the 1970s and 1980s. 7000 trees were planted as part of Beuys' "7000 Oak Trees" public art project in 1982 at Kassel, Germany, as a representation of his environmental and social action. It is considered as a social sculpture and for this artwork 7000 basalt stones were piled outside of Fridericianum Museum for each tree, to be removed only when a tree was planted (Tate, n.d.). Kwon (1997) claims that the emphasis on site-specificity, interest in examining the connection between art and politics, and concern with the social and cultural settings of art were characteristics of installation art in the 1970s and 1980s.

Installation art evolved and integrated new media, including video and computer technologies, in the 1990s. Artists like Bill Viola and Nam June Paik produced installations that immersed viewers by using video and sound. An installation that uses video and sound to create immersive environment is Electronic Superhighway: Continental U.S., Alaska, Hawaii by Nam June Paik (Figure 4) with its large scale about 4.5 meters width and 12 meters height. O'Doherty (1986) claims that the 1990s installation art movement was characterized by an interest in using new technologies to create immersive experiences, an emphasis on the interaction between art and technology, and a concern with the viewer's role in the creation of meaning.

Figure 4. Nam June Paik, *Electronic Superhighway: Continental U.S., Alaska, Hawaii*, 1995 (Source: Nam June Paik Estate, 2006)

Installation art is still evolving and adapting to new concepts, forms, and technologies today. Themes like climate change, social justice, and globalization are among the ones that many installation artists are now interested in, and they aim to make works that meaningfully deal with these concerns. Installation art is considered to be a challenge to the exclusivity of the art world, as they complicate the idea of art as only a physical space, but rather one that is created through social, economic, and political processes (Kwon, 1997). Contemporary installation art is characterized by a concentration on immersive experiences that involve the viewer on various levels not only in the physical space but also in terms of its concern and message.

Architecture and installation art both deal with the controlling of space and the creation of immersive environments, therefore they are closely related. Architecture can incorporate installation art to design interesting public areas that encourage social interaction. Public spaces are the most remarkable intersection of art and architecture (Rendell, 2006) and architecture is one of the main influences of installation art (Bishop, 2005, p. 8). In order to create unified and coherent urban spaces, artists were focused not only on the conditions of the built environment but also contributing to it by the design (Kwon, 1997, p. 67). Public places may be transformed into active, interesting surroundings by using installation art.

The work of artist Dan Graham is one example of the connection between architecture and installation art. In his works, the line between architecture and art is blurred. Graham's works are constructions that incorporate installation art and architectural features to provide audiences with an immersive experience. Graham claims that his works are the modifications of things he sees in architecture books (Moore, 2016). Graham's work serves as an example of how installation art may be applied in architectural contexts to design attractive public areas that encourage sociability and interaction.

Figure 5. Dan Graham, *Untitled*, 1996 (Source: 303 Gallery, n.d.)

The work of artist Olafur Eliasson is another example of the relationship between installation art and architecture. Eliasson's works are not only considered art but also as a new perception of our surroundings, and exploration of nature, light, energy, and other elements which are also the concerns of architecture (Waibel, 2019). Eliasson's "Weather Project" in 2003 combines light and mist to give viewers an immersive

Figure 6. Olafur Eliasson, *The Weather Project*, 2003 (Source: Magg, 2003)

experience in the Turbine Hall at the Tate Modern in London, United Kingdom (Figure 6).

In conclusion, installation art is a form of art that involves the placement of sculptures and objects in a room to provide the observer with an immersive experience (O'Doherty, 1986; Bishop, 2005). It has changed over time to include new media and forms and has been used in architectural contexts to produce interesting public places that encourage community and socialization (Kwon, 1997). Architecture and installation art can be used to create interesting public spaces that encourage community and socialization since they both make use of space in similar ways and create immersive contexts. According to these aspects of installation art, public space which is the most significant intersection of art and architecture (Rendell, 2006), has the potential of enhancement by installation art that encourages sociability and interaction.

2.3. Classification of Installation Art

In order to understand installation art and its nature better, classification of installation art may be helpful to comprehend these usually abstract and conceptual artworks. However, a comprehensive classification covering installation art could not be found in the literature review. Installation artworks differ from each other based on their *time*, *how* they are made, and *why* they are made. In this part, I will develop a categorization using these three aspects and classify installation artworks based on their *duration*, *medium*, and *purpose*. This categorization was influenced by a definition of Goldberger (2009, p. 43). He classifies the purpose of buildings into two, for art's sake and for the sake of social purposes. Installation art has different characteristics than architecture, thus this research classifies and expands his idea based on characteristics of installation art.

2.3.1. Duration: Temporary and Permanent Installation Art
2.3.1.1. Temporary Installation Art

Temporary installation art is a class of installation art that is produced for a brief period of time, often lasting from a few hours to many months. Temporary installation art is frequently produced in public areas like parks, plazas, and other urban settings and is intended to interact originally and powerfully with its audience and surroundings. Site-

specific installation artworks are usually intended to be temporary (Scholte, 2021). Temporary installation art has an extensive history that begins in the early 20th century with the use of discarded and everyday objects by artists like Marcel Duchamp as discussed in Subchapter 2.2. Since then, installation art has come to be known for its unconventional use of materials and settings. Temporary installations are frequently made utilizing materials including light, sound, video, and performance. They can give a chance to the viewers to interact with the art itself and become an active participant in the creation of art (Urbanowicz and Nyka, 2016).

One of the earliest examples of temporary installation art is "Wrapped Coast" by Christo and Jeanne-Claude, constructed between 1968 and 1969 and remained on view for 10 weeks (Figure 7). The project intends to create a contrast between the soft texture of the fabric with the rocky landscape it was built in. McDonald (2020) claims that the artwork was loved, hated, and mocked at the same time, criticized by the audience as it is not art, which is the ultimate goal of every avant-garde artist. It was the largest artwork ever made until that time.

Figure 7. Christo directing work at the *Wrapped Coast* project, 1969 (Source: Kender, 1969)

Another significant example of temporary installation art in the mid-era is "The Weather Project" by Olafur Eliasson, which debuted in 2003 (Figure 6). A large-scale installation, the artwork featured a glowing orb resembling the sun suspended from the roof of the Turbine Hall at the Tate Modern in London. A mirrored ceiling and mist machines also created an immersive environment for viewers. Cooke (2003) describes the mechanics of the installation and Eliasson's intention to make viewers reflect on their perception of the physical world. The author mentions that the installation alludes to global warming, sustainable energy, and references to Romanticism and science fiction. The Turbine Hall's atmosphere and the red glow around the installation added to the immersive experience.

The same artists of the Wrapped Coast, Christo and Jeanne-Claude's The Gates was made in 2005, an extremely large installation consisting of 7,503 saffron-colored fabric panels suspended from metal frames across New York City's Central Park, is one example of temporary installation art in the mid era or installation art (Figure 8). Millions of people came to the park throughout the installation's 16-day run, transforming it into a lively and interesting public area. Stevens (2005) describes The Gates as a grand social theater unintentionally reflecting our current era. He claims that The Gates offers a funny and poignant portrayal of our time which provides an undeniably pleasurable experience.

Figure 8. Christo and Jeanne-Claude, *The Gates*, 2005 (Source: Tabacca, 2005)

Yayoi Kusama's Infinity Mirrored Room made in 2013 is a temporary example of installation art (Figure 9). A small, mirrored room that visitors can enter to experience an infinite expanse of shining LED lights, is another illustration of temporary installation art. The artwork has been displayed at several institutions all over the world, enabling viewers to interact with it in an original and immersive way. Ferrauti (2022) describes the artwork with three words; mesmerizing, soothing, and magic. She claims that it is hypnotic yet so simple in terms of its components.
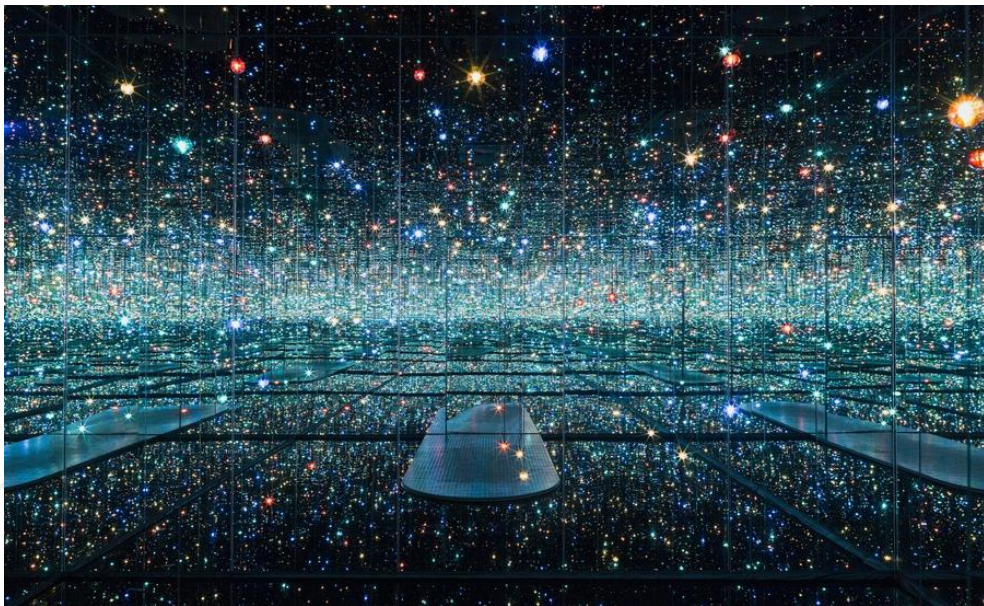
Figure 9. Yayoi Kusama, *Infinity Mirrored Room*, 2013 (Source: Zwirner, 2013)

In conclusion, temporary installation art is a type of installation art that is produced for a short period of time, often in public spaces and interacts with its surroundings and audience. It often utilizes unconventional materials such as light, sound, video, and performance. The earliest influence is Marcel Duchamp's use of everyday objects, while Christo and Jeanne-Claude's "Wrapped Coast" and "The Gates" serve as mid-era examples. Olafur Eliasson's "The Weather Project" and Yayoi Kusama's "Infinity Mirrored Room" are contemporary examples. Temporary installations can be immersive and interactive, and provide a unique experience for viewers.

2.3.1.2. Permanent Installation Art

A permanent installation is a work of art that is installed and meant to stay for a long time in one particular place. Unlike temporary installations, permanent installations

are designed to be a long-lasting part of the environment, and they can become iconic landmarks or cultural symbols of a particular place. They express unique artistic expression, unique artistic charm and change the way people perceive space through experience (Liu, 2017).

One of the earliest examples of permanent installation art is Robert Smithson's "Spiral Jetty" in 1970. It is located on the northeastern shore of the Great Salt Lake in Utah, USA (Figure 10). It is a significant and iconic example of land art that emerged in the late 1960s. Materials used for the installation are rocks, earth, and salt crystals. It interacts with its environment due to changing water levels of the lake. Due to its location, it is intended to be in-between temporary and permanent. Dependent on the level of the lake, the artwork is invisible from time to time, which emphasizes its connection with the site. Ballard and Linden (2019) describe the artwork as an expression of humanistic relations with environmental transformation.

Figure 10. Robert Smithson, *Spiral Jetty*, 1970 and a Person Standing in the Middle of the Artwork (Source: Murphy, 2006)

Anish Kapoor's Cloud Gate, also known as the Bean constructed between 2004 and 2006 in Millennium Park in Chicago serves as an example of permanent installation art in the mid-era. The installation is 33 feet tall and 66 feet long and is composed of polished stainless steel. Its reflective surface reflects the surrounding cityscape and distorts spectators' vision in a funhouse-like manner. The artist Anish Kapoor describes her artwork with these words, "The work itself has a complete circle of

meaning and counterpoint. Without your involvement as a viewer, there is no story."
(Martinique, 2019) which emphasizes its relationship with the viewer and interaction.
Scale of the installation and interaction of people around it can be seen in Figure 11.

Figure 11. Anish Kapoor, *Cloud Gate,* 2004 with Interacting People and Chicago
Skyline (Source: Bridger, 2004)

A contemporary example of installation art is Path of Emotions by Jeppe Hein
constructed in 2018. It is a work of interactive installation art that consists of a
reflecting walkway and columns with sensors. The artwork's ambient, aural, and visual
components all respond emotionally to spectators as they move down the trail (Hein,
n.d.). The installation attempts to increase emotional awareness by encouraging
reflection and contemplation. It combines art, technology, and human connection to
provide a singular and immersive experience.

Figure 12. Jeppe Hein, *Path of Emotions*, 2018 (Source: Hein, 2018)

In conclusion, permanent installation art is a category of artwork that is intended to be left in a certain area for an extended period of time, blending in with the surroundings and maybe becoming a cultural icon for the community. It is frequently site-specific and created to engage with the environment. Robert Smithson's "Spiral Jetty" in Utah is an early example, while Anish Kapoor's "Cloud Gate" in Chicago is a mid-century example. Jeppe Hein's "Path of Emotions," which uses technology and promotes emotional awareness, is a modern illustration. Interactive permanent installation art may provide viewers a distinctive experience.

2.3.2. Medium: Digital and Physical Installations
2.3.2.1. Digital Installation Art

With the introduction of digital technologies in the late 20th century, a relatively new kind of installation art called "digital installation art" evolved. Digital elements, such as video, music, and computer-generated graphics, are incorporated into this style of installation art to provide viewers with an immersive and participatory experience. Digital installation art gives an opportunity for different types of interactions where the audience actively participates in the installation art (He, Wu and Gyergyak, 2021). It challenges conventional ideas of art objects and blurs the lines between art and technology.

Rafael Lozano-Hemmer's "Vectorial Elevation" made in 1999 is an early example of digital installation art (Figure 13). Several enormous spotlights are used in this installation, which has been displayed in several locations all over the world. Viewers can control them via a website. Collaborative, interactive and participatory artwork is created when viewers manipulate the spotlights to form various patterns and shapes in the night sky. Flores (2009) describes the artwork as virtual muralism and a reconfiguration of the notions of art.

Figure 13. Rafael Lozano-Hemmer, *Vectorial Elevation*, 1999 (Source: Vargas, 1999)

"Rain Room" by Random International made in 2012 is a contemporary example of digital installation art (Figure 14). A room filled with rain that looks to be falling from the ceiling is included in the piece, which has been displayed in several locations across the world. However, as viewers head through the area, sensors pick up on their presence and the rain around the viewer stops. As a result, a dry corridor where the viewer can walk through the rain is created. The viewer can still hear and smell the rain but not get wet. Wainwright (2012) describes the artwork as Moses dividing the waters of the Red Sea.

Figure 14. Random International, *Rain Room*, 2012 (Source: Jan, 2012)

To sum up, digital installation art is a contemporary type of artistic expression that incorporates digital components such as video, audio, and computer-generated images to provide spectators with immersive and engaging experiences. By blurring the lines between art and technology, it questions conventional concepts of art. Early examples like Rafael Lozano-Hemmer's "Vectorial Elevation" and contemporary examples like Random International's "Rain Room" show how spectators may interact with the artwork by controlling lighting or wandering through a rain-filled chamber. Digital installation art, which combines technology and creative creativity, provides a new and fascinating sensory experience that pushes the boundaries of traditional art forms.

2.3.2.2. Physical Installation Art

Physical installation art is a non-digital art form that is created specifically for a particular space or site and involves the use of three-dimensional objects or structures. It is a dynamic and engaging art form that challenges traditional notions of the art object and creates a dialogue between the artwork, the site, and the viewer. Installation art initially focused on physical qualities and site-specificity, but with the inclusion of cultural and social contexts, the concept of space expanded, and viewer participation became a central concern in recent years (Reiss, 2014). Physical installation art can be site-specific or site-responsive, meaning that it is designed to interact with the architectural and environmental context of the site. The artworks are often large-scale

and immersive, creating an environment that encourages visitors to engage with the artwork and the site in a new way.

One early example of physical installation art is Maya Lin's "Vietnam Veterans Memorial," which was installed in 1982 in Washington, D.C. The artwork consists of two black granite walls that are sunk into the ground and list the names of the 58,000 Americans who died in the Vietnam War (Figure 15). The installation is a powerful and moving tribute to the soldiers who lost their lives in the war and encourages visitors to reflect on the impact of war and the importance of remembrance, creates a connection between the history and the viewer by using the wall as a canvas and reminding the history with the names on the wall and the reflection of the viewer at the same time. Carney (1993, p. 213) bases its public success on two main factors, ambiguity, and silence.

Figure 15. Maya Lin, *Vietnam Veterans Memorial*, 1982 (Source: Lund, 2008)

A contemporary example of physical installation art is Ai Weiwei's "Sunflower Seeds," which was installed in 2010 at the Tate Modern in London (Figure 16). The artwork consists of over 100 million porcelain sunflower seeds, hand-painted by artisans in Jingdezhen, China. The seeds were arranged in a vast field on the floor of the museum's Turbine Hall, creating a sensory and immersive environment that encouraged visitors to engage with the artwork and contemplate themes of mass production, individuality, and globalization. Weiwei challenges global inequalities, disrupts Western perceptions of Otherness, and exposes the hypocrisy in both Eastern and Western societies (Hancox, 2012).
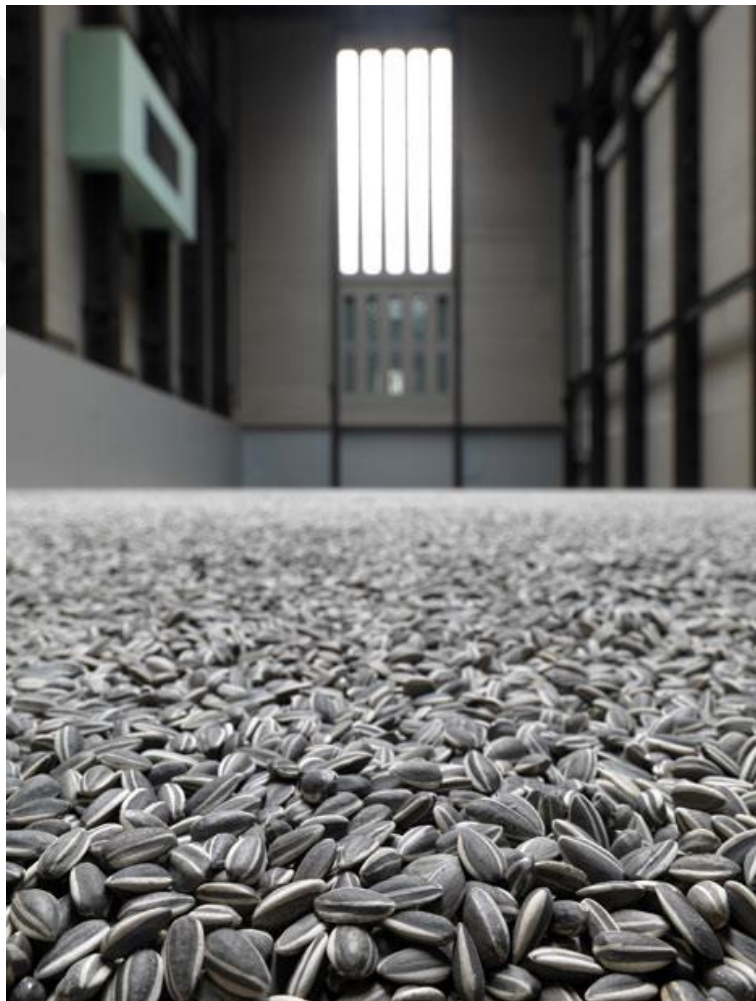

Figure 16. Ai Weiwei, *Sunflower Seeds*, 2010 (Source: Tate Photography, 2010)

In conclusion, physical installation art is a three-dimensional art style that engages spectators while questioning traditional concepts of art. It has expanded to include cultural and social aspects, with a focus on audience interaction. These site-specific or

site-responsive installations offer immersive spaces that inspire new ways of interacting with the artwork and the environment. An early example is Maya Lin's "Vietnam Veterans Memorial," which employs a submerged wall to remember lost troops and a contemporary example, is Ai Weiwei's "Sunflower Seeds," in which millions of porcelain seeds encourage reflection on mass manufacturing and global challenges, are two examples. These pieces of art elicit thought, connect viewers to history, and challenge conventional preconceptions through art while also keeping their relationship with the environment.

2.3.3. Purpose: Installation Art for Art, Society, and Commerce

Installation art is a form of art that aims to create immersive environments and experiences for the viewer. Installation art can be created for different purposes, including exploring aesthetic or conceptual issues, functional aspects of society, or promoting commercial interests. In this section, this thesis will define installation art created for these three different purposes, providing examples of each type.

2.3.3.1. Installation Art for Art

Installation art produced for art's sake is often created solely for the purpose of artistic expression and exploration. These installations can be abstract or representational and may use a range of materials and techniques to create immersive and thought-provoking environments for viewers. An example of this type, "Pulse Topology" by Rafael Lozano-Hemmer produced in 2021 is made up of multiple light bulbs that are positioned at different heights to create a landscape of peaks and valleys, establishing a trail for people to travel through (Figure 17). Each light bulb flickers in reaction to a separate person's pulse, contributing to a unified show. The exhibit employs unique sensors that record visitors' heartbeats, adding the most recent recording to the collection and replacing the oldest. "Pulse Topology" allows for self-expression and offers an immersive experience of light and sound by combining individual heartbeats. The installation illuminates the normally invisible rhythm of the heartbeat, serving as a reminder of our mortality as it lights and then goes away (Sheynfeld, 2023).

Figure 17. Rafael Lozano-Hemmer, *Pulse Topology*, 2021 (Source: Antimodular Research, 2021)

2.3.3.2. Installation Art for Society

In contrast with installation art for art, installation art produced for functional aspects of society such as street furniture or park interventions is designed to serve a specific purpose beyond artistic expression. These artworks are often created in public spaces and are intended to enhance the user experience of these spaces by providing seating, shelter, or other amenities. Examples of installation art produced for functional purposes include the "Solar Tree" by Ross Lovegrove made in 2012, a public installation in London that combines seating with solar panels to provide renewable energy (Figure 18). The six-meter-tall Solar Tree combines natural aesthetics with technological advancements, using solar energy to illuminate the surrounding area, representing a fusion of design, nature, and art, showcasing the potential of renewable energy and emphasizing the concept of street furniture as a source of public energy (Filippetti, 2012).

Figure 18. Ross Lovegroove, *Solar Tree*, 2012 (Source: Bingham, 2012)

2.3.3.3. Installation Art for Commerce

Installation art can be used as a commercial tool for brands, fairs, or companies. One example of installation art produced for commercial purposes is "Burberry Landscapes" made in 2023, which is a collaboration of the fashion brand Burberry with artist Jorge Rodriguez-Gerada (Figure 19). They create two temporary installations in the Canary Islands and South Africa, using milk-based paints and flowers to mimic the brand's well-known check pattern from an aerial perspective. The installations emphasized ecological techniques and sought to match worldwide environments, highlighting Burberry's ingenuity and dedication to artistic partnerships (Englefield, 2023).

Figure 19. Jorge Rodriguez-Gerada, *Burberry Landscape*, 2023 (Source: Burberry, 2023)

In conclusion, installation art is a diverse art form that may be made for a variety of purposes. It can be created for artistic purposes, to improve the functionality of public areas, or to promote commercial objectives. Each style of installation art serves a particular purpose and gives spectators diverse experiences. Whether it's Rafael Lozano-Hemmer's immersive and contemplative "Pulse Topology," the functional and sustainable "Solar Tree," or the brand-oriented "Burberry Landscapes" collaboration, installation art pushes boundaries and engages in compelling ways with a site-orientated manner.

CHAPTER 3: CREATIVE PLACEMAKING IN PUBLIC SPACES

3.1. Placemaking in Public Spaces

"First life, then spaces, then buildings - the other way around never works."

-*Jan Gehl* (Project for Public Spaces, 2008)

This chapter will be focused on the literature review and history of placemaking and the ideas of achieving successful placemaking which will be the frameworks for analyzing the case studies. In the first part, the reasons for the emergence of the placemaking approach and the appearance of the placemaking concept will be reviewed based on the circumstances of the Second Industrial Revolution period. Some of the ideas of important authors of urban design and their seminal works will be explored in the context of placemaking, and how those authors contributed to this concept even before the term of placemaking was started to use. Considering that placemaking is a relatively open-ended concept, different definitions of placemaking will be explained in the second part and supportive ideas of various authors will be collected.

3.1.1. Origins of Placemaking

The concept of placemaking originated in the 1960s as a reaction to the prevailing urban planning theories and practices that emerged during the Second Industrial Revolution. Particularly in response to the modernist approach in architecture and the widespread adoption of automobile transportation in urban planning. Automobile-focused elements such as traffic arteries, parking lots, gas stations, and drive-ins are impactful on the destruction of cities. (Jacobs, 1961, p. 338). The dominant urban planning approaches of that time focused on large-scale redevelopment and renewal projects that prioritized car-centric environments, often leading to the displacement and fragmentation of communities that use the space. The blandness of modernist architecture is another reason why the placemaking movement has emerged. Modernism was thought to be more interested in the form of the spaces than their intended uses. In the modernist period, the majority of design strategies led to the

creation of places and structures that were isolating rather than connecting (Hes and Hernandez-Santin, 2020, p. 3). Because of these changes in the period due to Second Industrial Revolution, even before the term "placemaking" came into widespread use, there were influential authors who laid the groundwork for the concept through their contributions to the field of urban design. In this part of the thesis, the concepts of urban design developed by Jane Jacobs, Kevin Lynch, Jan Gehl, and William H. Whyte will be explained. These foundational concepts remain relevant and applicable in contemporary urban planning practices and these enduring and influential concepts can be regarded as the fundamental origins of placemaking within the realm of urban planning.

Jane Jacobs, an influential figure in urban design and planning, played a significant role in shaping the understanding of placemaking through her seminal work, "The Death and Life of Great American Cities" (Jacobs, 1961). This urban planning classic is closely linked to the idea of placemaking as it challenges the dominant theories of the time, which prioritized large-scale redevelopment and urban renewal projects. Jacobs critiques the destructive consequences of such approaches, highlighting the importance of preserving and enhancing existing vibrant mixed-use areas, pedestrian-friendly streets, and a mix of old and new buildings to foster social interaction and economic vitality. Jacobs' critique of urban renewal ideologies that resulted in the destruction of communities and the development of car-centric environments reflects her advocacy for community participation and empowerment in shaping urban spaces (Jacobs, 1961). According to Jacobs, successful placemaking entails creating a sense of community, supporting pedestrian-friendly conditions, and promoting a diverse and active street life (Zukin, 2010). She emphasizes the significance of mixed-use developments, where a variety of activities and uses coexist, creating a lively and vibrant environment that responds to user needs and desires. Jacobs asserts that placemaking should involve community engagement and decision-making, fundamentally changing how urban planning approaches are conceptualized (Jacobs, 1961; Zukin, 2010).

Another important pioneer of the placemaking concept is Kevin Lynch. Kevin Lynch, a well-known urban designer and planner, made important advances in the field and his work has implications for placemaking. Lynch (1992) examines how people see

urban environments and how they mentally build and move through them. Placemaking benefits from Lynch's study on the legibility and imageability of cities. In order to improve people's comprehension and experience of the city, he highlighted the significance of establishing recognizable landmarks, clear pathways, and unified spatial structures (Lynch, 1992). These ideas are in line with the objective of placemaking, which include developing aesthetically pleasing, easily accessible, and memorable spaces that encourage social interaction and involvement. The idea of "place identity" which refers to the unique characteristics and qualities that make a place recognizable and distinguishable from other places used by Lynch is essential to placemaking. He emphasized the value of places that have importance for people individually or collectively (Lynch, 1992). Recognizing people's emotional and cultural connections to their surroundings, placemaking activities frequently aim to preserve and enhance a place's distinctive character and identity.

Jan Gehl is another influencer for placemaking. In his research and publications, Gehl emphasizes the value of creating livable cities and encouraging social interaction. Gehl (2011) highlights the importance of public spaces as the essential link between structures and the contribution they make to improve urban life. In order to promote vibrant street life and ensure that people of all ages and abilities are included in the planning process, Gehl's work primarily focuses on developing pedestrian-friendly surroundings. His strategy emphasizes the necessity to give pedestrians and cyclists priority over motorized transit in order to promote walkability and active transportation as ways to encourage social interaction and a sense of place. These ideas support objectives of placemaking, which include developing open spaces that are welcoming to all people and encourage participation in community life.

William H. Whyte and placemaking also have a close connection because of Whyte's influential studies and writings, which have greatly improved our knowledge of and ability to use placemaking. Whyte's research concentrated on observing and examining how people behave in public settings, offering useful knowledge about how people interact with and influence their urban environments. His research methodology and results have influenced placemaking ideas and strategies, increasing their effectiveness of them in producing vibrant and socially interactive public areas. Whyte (2010) carried out extensive observational studies of public places in New York City for his

important work, "The Social Life of Small Urban Spaces," where he analyzed patterns of human behavior and the elements that make successful public spaces. Whyte's comprehensive study allowed him to pinpoint important characteristics of public spaces that encourage interaction between individuals, such as comfortable seating, lots of chances for people-watching, and a variety of purposes and activities. His research gave placemaking professionals helpful guidance, highlighting how crucial it is to design environments that attract people and fulfill their needs and desires. In addition, Whyte's idea of "triangulation" has significantly influenced placemaking theory and practice. Triangulation describes the activation of a public area by the presence of numerous interconnecting activities or elements. This idea promotes the development of inclusive, diversified environments that appeal to a wide range of interests and facilitate social interaction (Whyte, 2010). By creating areas with a variety of amenities, programming, and attractions that draw people in and encourage interaction, placemaking initiatives frequently apply the notion of triangulation. The use of Whyte's research techniques in placemaking projects serves as further evidence of the connection between the two fields of study. For instance, the Project for Public Spaces, or PPS, a well-known nonprofit organization devoted to advancing and putting into practice placemaking strategies, uses Whyte's observational techniques to evaluate and enhance public spaces. Project for Public Spaces uses Whyte-pioneered methods like behavior mapping and place performance evaluation to learn more about how people interact with and perceive public spaces (Project for Public Spaces, 2010).

In conclusion, placemaking pioneers like Jane Jacobs, Kevin Lynch, Jan Gehl, and William H. Whyte have made a significant contribution to the understanding and advancement of the idea of placemaking. The ideas and strategies of placemaking have been influenced by their notable works and research, which emphasize the significance of conserving current vibrant areas, encouraging community engagement, building pedestrian-friendly surroundings, and fostering social interaction. Jacobs (1961) argued in favor of mixed-use developments and community involvement while challenging conventional urban planning assumptions. Lynch (1992) emphasized the need for cities that are readable and imaginable as well as the preservation of place identity. The importance of designing livable communities that value pedestrians and encourage walkability was underlined by Gehl (2011). Whyte's (2010) studies on how people behave in public areas shed important light on the features and qualities that

create successful public spaces, including inviting seating, chances for people-watching, and a variety of activities. Placemaking theory and practice have been impacted by his idea of triangulation and the activation of public spaces through interconnected elements. The application of Whyte's observational methods by groups like the Project for Public Spaces demonstrates the intimate connection between his research and placemaking. Overall, these pioneers' efforts have improved our understanding of placemaking and helped to direct the development of vibrant, socially engaging public spaces.

3.1.2. Definition of Placemaking

At its core, placemaking is to design the public space based on the intimate and complex relationship between the place and the people who use the space. Suggested by Carmona et al. (2003, p. 6) there are three approaches in urban design thought stem, and those are "visual-artistic" tradition which is focused on the visual values of buildings and places, "social usage" tradition which is concerned with the social aspects of design and "making places" tradition that came as a combination of those two. "Making places" tradition refers to placemaking strategies which are a more contemporary and comprehensive approach compared to others. Wykoff (2014, p. 2) defines placemaking as "the process of creating quality places that people want to live, work, play, and learn in." Placemaking is an attempt for architecture to make it more relevant, responsible, and complex with its context (Schneekloth and Shibley, 2000). It is beneficial for reclaiming, remaking, and regenerating urban space (Sweeney et al., 2018). The engagement of users is the focal point of placemaking strategies. According to Project for Public Spaces (n.d. b), placemaking refers to a collaborative process through which we may create our public sphere to maximize shared value, strengthening the bond between people and the places they share (Project for Public Spaces, n.d. b). The place shouldn't be disconnected from its surrounding space and placemaking takes a role in engaging the place with its context. Gehl's quote at the beginning of this chapter emphasizes the importance of context (Project for Public Spaces, 2008). Life will not be shaped around buildings, but buildings and places must be shaped around life. Contextual elements that an urban designer should consider include physical or visual, cultural, and social identities. Placemaking shapes the public realm in a collaborative process manner that aims to maximize shared value by using those identities. Extracted from physical or visual, cultural, and social identities,

Project for Public Spaces defines four "key attributes" to fulfill for successful placemaking (Madden, 2008). Those elements are described as *sociability, uses & activities, access & linkages, and comfort & image*.

As can be seen in Figure 20, in order to achieve those four key attributes, "intangibles" are placed inside the middle circle for each key attribute which is intuitive and qualitative data. To evaluate and understand the intangibles, "measurements" are placed in the outer circle for each measurement which are the quantitative aspects of a place that can be evaluated by research or statics (Project for Public Spaces, n.d. c). In the quadrant, in Figure 20, each key attribute is essential for a successful place.

The *sociability* attribute highlights the value of creating public spaces that promote social connection and community engagement. Welcoming, interactive, friendly, neighborly, cooperative, and diverse spaces are essential for effective sociability. Pride
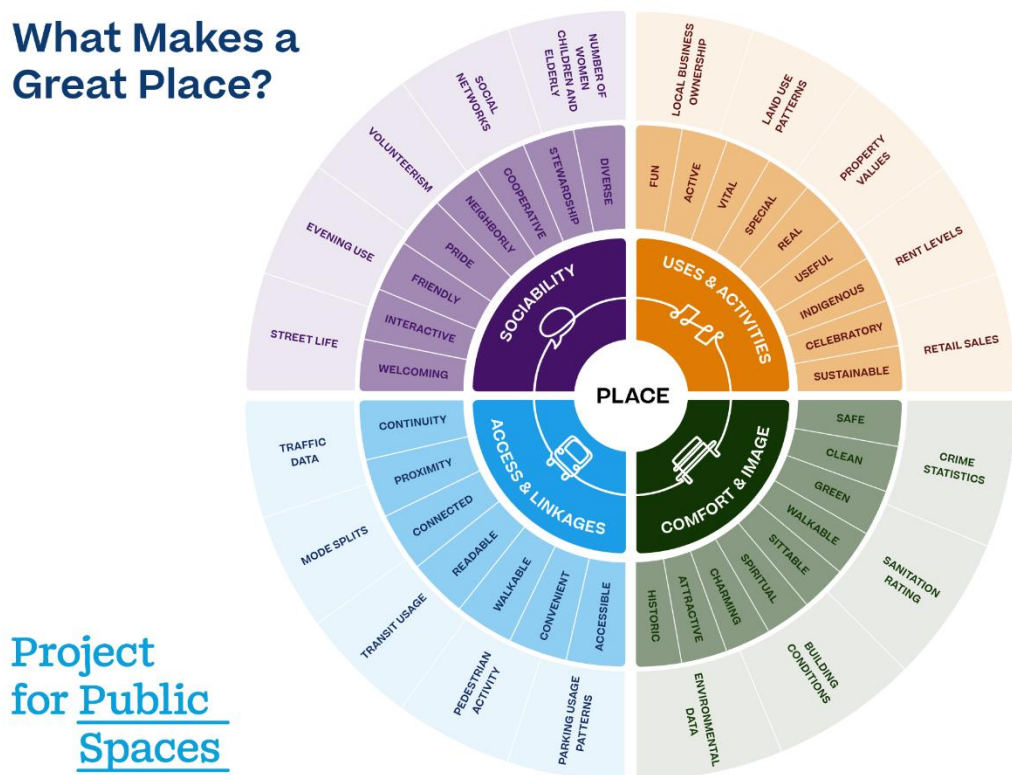
Figure 20. Great Place Diagram (Source: Project for Public Spaces, n.d. c)

and stewardship are also important. This attribute includes interaction that takes in a space and a sense of community. A livable city must promise social interaction (Gehl, 2010, p. 63). In order to have a sociable place one of the important aspects of design

is diversity. As diversity increases in terms of age and type, more welcoming and social cities can be possible (Jacobs, 1961, p. 388). Whyte (2010) also emphasizes the importance of accessibility and location of space for more sociable spaces.

The second key attribute, which is *uses & activities* refers to the variety and quality of activities that take place in a space. Fun, active, vital, special, real, useful, indigenous, celebratory, and sustainable environments can provide good uses & activities. A variety of activities such as socialization, playing, and working will contribute to the quality of the place. Designing public spaces according to the needs and desires of the community is essential. In order to create more livable, engaging, people-friendly, and vibrant cities, a variety of uses and activities are mandatory (Jacobs, 1961; Carmona, 2003; Gehl, 2010; Whyte, 2010). Uses & activities happening in the place affect the public space itself and around it. The activities happening in and between places are strongly dependent on the uses of the building itself (Carmona, 2003, p. 7). Fun, active and unique elements will increase the quality of uses & activities of the place.

Comfort & image is the third key attribute of the Place Diagram that emphasizes the visual, aesthetic, and physical qualities of place. Comfort & image of the place is directly connected with the encouragement of the time that people spend in the place and the frequency of visiting it. In order to have a good comfort & image of the place; historic, attractive, charming, spiritual, habitable, and walkable elements are important. Safe, clean, and green environments will also increase the comfort & image of the place. Gehl (2010) suggests that new urban areas are not appropriate for human scale which decreases its attractiveness in terms of comfort & image. Lynch (1992) emphasizes the image of the environment is essential for successful planning.

The last key attribute of a successful place is *access & linkages*. This attribute refers to the easily accessible movement and connectivity within the place, from the place, and through the place. Continuity, proximity, connection, readability, walkability, convenience, and accessibility are the elements for providing successful access & linkage to a place.

In addition, it is not possible to think about and try to improve those four key attributes individually as they are all connected and related to each other. For instance, in order to have a sociable urban space, sidewalks must be constructed precisely which is the

element of another attribute, access & linkages (Jacobs, 1961). More recently Sakip, Akhir, and Omar (2015) support this idea by finding that with effective access & linkage; the qualities of sociability, comfort & image, and uses & activities are increased in their research conclusion. As the access & linkages of a place have better qualities, the uses & activities of the place will be more easily accessed by the users. As the uses & activities have better qualities, sociability in the place will be improved due to the active and fun environment. Sociability is directly related to the comfort & image of the place as more friendly, interactive, or welcoming places will have more attraction and will be more charming. Sassano et al. (2017) support these ideas by claiming that in order to have more quality public spaces, social cohesion in the place should be improved by placemaking strategies which directly affects the quality of the place. Based on Project for Public Spaces' four key attributes that increase the quality and desirability of place and Maslow's (1943) famous hierarchy of needs pyramid, Cunningham and Tabur (2012) provide a scheme that is specialized for their field of research which is library design. This idea of Maslow's hierarchy of needs and the relationship between Project for Public Spaces' four key attributes can be applied in general placemaking also, based on the relationship between the attributes and hierarchies of them as discussed in this paragraph (Jacobs, 1961; Lynch, 1992; Carmona, 2003; Gehl, 2010; Whyte, 2010; Cunningham and Tabur, 2012; Sakip, Akhir and Omar, 2015; Sassano et al., 2017). Shows the relationship and hierarchy between four key attributes of great places. Pyramid was developed based on the review of this chapter and Cunningham and Tabur's (2012) scheme. Colors of the scheme are applied according to the Project for Public Space's (n.d. c) quadrant.
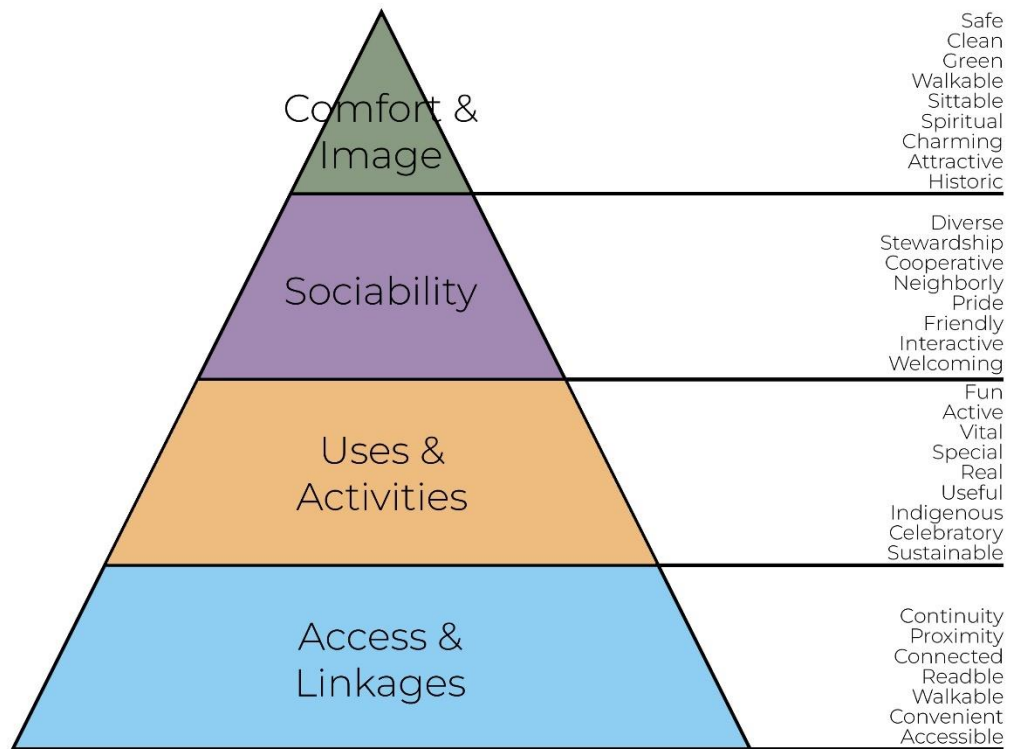
Figure 21. Hierarchy Diagram of Placemaking Key Attributes (Source: Maslow, 1943; Cunningham and Tabur, 2012)

In conclusion, placemaking is a multidimensional approach to designing public spaces that emphasizes the relationship between the place and the people who use it. It combines the visual-artistic tradition focused on the aesthetics of buildings and places with the social usage tradition that considers the social aspects of design. Placemaking strategies, rooted in the "making places" tradition, aim to create quality places where people want to live, work, play, and learn. The key attributes of successful placemaking, as identified by the Project for Public Spaces, include sociability, uses & activities, access & linkages, and comfort & image. These attributes contribute to the creation of vibrant, engaging, and inclusive public spaces. Sociability (Gehl, 2010) focuses on fostering social connections and community engagement, promoting diversity and interaction in the public realm. Uses & activities emphasize the variety and quality of activities taking place in a space, catering to the needs and desires of the community (Carmona, 2003). Comfort & image highlights the visual and physical qualities of a place, encouraging people to spend time and revisit it (Lynch, 1992). Access & linkages ensure easy movement and connectivity within, from, and through the place, enhancing its overall accessibility (Jacobs, 1961; Sakip, Akhir and Omar,

2015). These key attributes are interconnected and mutually reinforcing, influencing one another to create a holistic placemaking experience. Successful placemaking requires considering the physical or visual, cultural, and social identities of the surrounding context. By engaging users and maximizing shared value, placemaking strategies contribute to the reclamation, regeneration, and revitalization of urban spaces. The integration of the attributes and the application of Maslow's hierarchy of needs pyramid can provide a framework for understanding and evaluating the quality and desirability of places. Placemaking, with its focus on creating relevant, responsible, and contextually rich spaces, plays a vital role in shaping the public realm and strengthening the connection between people and the places they share.

3.1.3. Eleven Principles for Successful Placemaking

Gathered information in Subchapter 3.1.2. is a guide to evaluate places if they are successful or not. In order to achieve those mentioned attributes for a great place, there are some principles we can follow. In this part of the thesis, a synthesis of eleven principles to consider for creating great community places according to the article Eleven Principles for Creating Great Community Places of Project for Public Spaces (n.d. a) and article Eleven Ways to Turn a Place Around of Kent and Schwartz (2001) will be made. Project for Public Places is a reputable non-profit organization referenced in many books and research (Whyte, 2010; Gehl, 2011; Gehl and Svarre, 2013; Lydon, Garcia and Duany, 2015; Sassano et al., 2017; Al-Kodmany, 2020; Hes and Hernandez-Santin, 2020; Kher Kaw, Lee and Wahba, 2020). Some remarkable authors such as Jane Jacobs and William H. Whyte are the mentors of the project (Project for Public Spaces, n.d. b). The importance of these principles is coming from its feasibility. These principles can be applied to achieve vibrant public spaces whether they are parks, public squares, streets, or interior or exterior places. Kent and Schwartz (2001, p. 10) define the approach of these principles as "cultivating constituencies for a place, learning from them, designing to support them, and allowing the place to evolve in incremental steps that incorporate feedback and accommodate unexpected energies and opportunities." Those eleven principles defined by them will be explored with some examples and claims of other authors about these principles.

i.   The Community is the Expert

For developing any public space, the involvement of the community is important. Not thinking about the users' connection only after the design has finished but before and during the design process is very useful to have a relationship between the community and design to create a vibrant public space. For instance, Sweeney et al. (2018, pp. 11–12) explore the Keys to the City project in Newcastle which is a project where seven donated and restored pianos by the community are installed in different public spaces, and they find out that engagement of the community in this level is a key principle for creating successful placemaking. Engaging the community with the idea and concept of design makes placemaking more active and successful. Without knowing what the fields of interest of the community are, it is not possible to achieve successful placemaking. Therefore, dialogue and discussion between the planners and representatives from the community are essential to understand the desires of people and generating new successful placemaking ideas (Shuib, Hashim and Nasir, 2015). Engagement of the community, and understanding the political, economic, and cultural context of the users is a key point for design to foster the sustainability of urban life (Carley and Smith, 2013).

ii.   Create a Place, not a Design

This principle emphasizes the importance of designing places that are responsive to the needs and desires of the people who will use them. To achieve successful placemaking, design must be responsive to the needs and desires of the people who will use it. A design that prioritizes people over motored vehicles will create safer, more accessible, and welcoming public spaces (Jacobs, 1961; Gehl, 2010). Landscape, suitable seating areas, and pedestrian circulation are some other factors that affect users and transform a design into a place by involving the needs of the users.

iii.   Look for Partners

Collaboration and collective action in the placemaking process is vital. To create successful placemaking; the support of stakeholders, community, government, councils, and organizations is needed. Building trust and encouraging shared learning via collaborative planning procedures can lead to more creative and effective solutions to urban challenges (Innes and Booher, 2018).

iv.   You Can See a Lot by Observing

This principle emphasizes the importance of observations during the design. By understanding how people use and interact with the public space, new concepts, and designs can be created. Planners and designers may learn important lessons about how to make places that operate better for the people who will use them by observing how people utilize public spaces. The importance of observation to create successful places and the usage of basic concepts of observation to understand the social structure of an urban space cannot be ignored (Whyte, 2010; Kuniavsky, Goodman and Moed, 2012).

v.   Have a Vision

Each individual community needs a vision that is suitable for it. This vision will affect the activities that will take place in the space, and the image of the space, and will decide if the people want to be in the place or not. Also, having a strong vision that reflects the users' needs and desires will help to attract stakeholders' attention and catalyzes the placemaking process (Soma, Dijkshoorn-Dekker and Polman, 2018).

vi.   Start with the Petunias: Lighter, Quicker, Cheaper

Petunia is a metaphor for emphasizing the importance of small and incremental improvements in public spaces to improve quality. This approach of design is called "Lighter, Quicker, Cheaper" by Project for Public Spaces. A successful complexity of public space will be possible only if its foundation is solid. Small improvements that can be created in a short period of time such as sitting areas, public art, crosswalks, or murals will improve the community life and will help to understand what kind of improvements the community desires. Low-cost interventions are great ways to test ideas and create a sense of community. Involving local talents into the design can foster a sense of community and improve the quality of public space at the same time (Project for Public Spaces, 2011a). A temporary experiment made in Times Square under the sponsorship of Times Square Alliance and Project for Public Spaces was aimed at improving the quality of Times Square which was dominated by vehicle traffic as a public space. In this temporary experiment, some of the vehicle lanes were closed and transformed into a space where pedestrians can sit and spend time (Figure 22). After this small and temporary intervention, the New York City Department of Transportation has expanded the changes and placed barriers and furniture to decrease

the traffic speed, and installed movable chairs, tables, and other urban design elements. Project for Public Spaces (2011a) states that Mayor Bloomberg was satisfied with the improvements in safety and traffic flow and decided to make these interventions permanent. This experiment is a very supportive statement to understand the importance of small, quick, and light changes to understand the needs of people in order to improve public space.

Figure 22. A Low-Cost Intervention that Created Space for People to Spend Time in Times Square (Source: Project for Public Spaces, 2011b)

vii.   Triangulate

Triangulation is a concept developed by Whyte (2010) and refers to the active relationship between various activities that take place in space. Successful public places should offer a mix of uses (Gehl and Svarre, 2013). But it's not enough only to have a variety of uses elements in the space, it is also essential to arrange them to foster social interaction and a sense of community. For instance, an installation art placed in a city square can be a link or stimulus between strangers to start a conversation. It can be a reason for them to stop, view and be a common point to initiate interaction to foster socialization (Whyte, 2010).

viii.   They Always Say "It Can't Be Done"

This principle emphasizes the importance of focusing on the goals and values of placemaking, not the obstacles. Instead of listening to people who say, "it can't be done", focusing on improving the elements of placemaking can create big differences in the end. Each quality improvement is followed by an increase in the use of public spaces, they will give room to much bigger changes in human activities (Gehl, 2011, p. 32).

ix.   Form Supports Function

Inspired by the famous axiom "form follows function" (Sullivan, 1896, p. 408), Project for Public Spaces offers the idea of form supports function. This principle emphasizes the importance of designing public spaces that are created for their intended uses. Functionality is the key aspect of creating public spaces. It's not possible to create a function for a place after creating it. In most cases, the usage of the space is not considered and decided until it is already built (Kent and Schwartz, 2001). In order to support the functionality of public spaces that are effectively used as meeting and interaction places, the definition and recording of the activities in the public life of the area are important (Gehl and Svarre, 2013, p. 17). First, public life should be understood, then new forms would be built in the public space to support its functionality.

x.   Money Is Not the Issue

Money could be an excuse for not making any changes in most cases. But when money is a problem, it actually means that an unsuitable concept for the space was tried to be applied (Kent and Schwartz, 2001). Murray (2008) describes the financial foundation and management of public spaces into 4 main categories; publicly owned and privately managed, publicly owned and publicly managed, privately owned and privately managed, and privately owned and publicly managed. Understanding the needs and desires of the community and applying these management types to support a public space is important and each of these categories has its own challenges. With a good understanding of the life that takes place there, any of these management types can be successful. For instance, Murray (2008) points out that Bryant Park in New York City is able to sustain its financial requirements from the activities that take place in the

park without any public contribution. This shows that using the right activities in the place will help to reduce financial problems.

xi.   *You Are Never Finished*

This principle emphasizes the importance of continuity of placemaking. No matter how successful the design is in the beginning, without proper management of the public place, losing its identity is a matter of time. Public spaces should be dynamic, constantly changing and developing. Placemaking is an ongoing process and place should be changes daily, weekly and seasonally (Kent and Schwartz, 2001, p. 13). Long after the primary project has been completed, placemaking labor is still ongoing (Sweeney et al., 2018). Gehl and Svarre (2013, pp. 156–157) considers Copenhagen as a successfully developed city in terms of its public space. From 1960s to 1990s, Copenhagen developed in two areas which are researches on public space and public life by Royal Danish Academy of Fine Arts and the transformation of the city into a more car-free and pedestrian friendly design. By analyzing and researching the public spaces and developing them over time, Copenhagen gained an international reputation as an appealing city. This research of city life and developing it with a data-driven approach is described as "Copenhagenization" over time. The ongoing process of Copenhagen which is gradually changing and adapting, emphasizes the importance of understanding city life and developing the public space step by step and continuously. Rather than wide cityscape, it is also important to have continuous changes in the program of a small public space. In order to re-engage the community to the public space; ongoing activities, gradually changing developments and strategies must be applied to the program to assist the community to ensure continuity of placemaking (Hes and Hernandez-Santin, 2020, p. 48).

In conclusion, this synthesis of 11 principles for creating great community places highlights the importance of community involvement, responsive design, collaboration, observation, vision, incremental improvements, mix of uses, focus on goals, functional design, financial considerations, and ongoing development. These principles, derived from various sources including the Project for Public Spaces and Kent and Schwartz, provide valuable guidance for achieving vibrant and successful public spaces. By engaging the community, designing with their needs in mind, fostering collaboration, and continuously observing and adapting; placemaking can

create spaces that are socially interactive, attractive, and sustainable. Examples from different cities, such as Newcastle and Copenhagen, demonstrate the positive impact of applying these principles. The ongoing process of placemaking emphasizes the need for continual evolution and management to maintain the identity and vitality of public spaces. Overall, these principles serve as a foundation for creating vibrant community places that enhance urban life and foster a sense of belonging and connection among residents.

3.2. Types of Placemaking

Wyckoff's (2014, p. 2) definition of placemaking in the simplest way is "the process of creating quality places that people want to live, work, play and learn in." What we can deduct from this quote is the differentiation of place and quality place. In order to understand the types of placemaking, understanding the sense of place and quality place terms is important. Wyckoff (2014, p. 2) defines parking lots, main streets or houses as places. He claims that the concern of the placemaking process is the creation of quality places. Placemaking is a process, and the end of this approach is the creation of quality places. People and companies desire to be in quality places since these places have a powerful sense of place. This differentiation of place and quality place is also similar to the discussion of difference between building and architecture which is a topic of second chapter of my thesis. Quality places are welcoming and attractive to users, incorporating features that promote comfort, cleanliness, and aesthetics (Gehl, 2010). Stedman (2003) describes three components to create a sense of place; physical characteristics of a place (such as its topography, climate, and natural features), the built environment (such as architecture and urban design), and the social and cultural context (such as history, traditions, and community identity) which is very similar and parallel with the placemaking approach. Parallel with Stedman's description; proper physical form, proper mix of land uses and functions and proper mix of social opportunity are the essential ingredients to create quality places defined by Wyckoff (2014). Many people and communities can benefit from having a strong sense of place. It can encourage a sense of community and social connection as well as a sense of safety, security, and well-being. Additionally, it can strengthen a person's connection to a location, which may encourage better environmental stewardship and a desire to preserve and enhance the environment's quality (Williams and Vaske, 2003). In terms of the form of a place; when appropriate mass, density and scale applied to place, scale

is suitable for people which is called human scale and pedestrian focused walkable or bicycle friendly roads are built then quality places are created. These characteristics ensure that the places are safe, connected, welcoming, and allow for authentic experiences. Additionally, quality places are accessible, meaning that people can easily move around public spaces. They are comfortable and address issues related to cleanliness, character, and charm. They are generally quiet, unless the design requires otherwise. Quality places are also sociable, meaning that they have physical features that allow people to connect with each other. Finally, they promote and facilitate civic engagement, encouraging people to participate in their communities (Wyckoff, 2014).

There are different types of categorizations of placemaking. Theoretical perspectives on placemaking include various constructs such as physical constructs, social constructs, economic constructs, tool for empowerment, tool for environmental management and its psychological dimensions (Strydom, Puren and Drewes, 2018). Hes and Hernandez-Santin (2020) define five types of placemaking which are tactical placemaking, strategic placemaking, green placemaking, creative placemaking, place branding and regenerative placemaking. In this thesis, the framework stated by Wyckoff (2014) has used since it's the most comprehensive and well accepted framework in the literature which is used in many recent studies (Boeri, 2017; Karge, 2018; Samir, Samargandi and Mohammed, 2019; Ramli and Ujang, 2020b; Zuma and Rooijackers, 2020; Jones and Comfort, 2021; Vodanović Lukić, 2021; Kurniawaty et al., 2022; Sarı and Mengi, 2022; Fingerhut and Alfasi, 2023). Under the umbrella of "standard placemaking" Wyckoff claims that there are three varieties of specialized placemaking, and they are defined as "tactical placemaking", "strategical placemaking" and "creative placemaking" and these specialized types are related to each other based on physical form, land uses and functions and social opportunity. Figure 23 shows those 4 types of placemaking (including standard placemaking) and their intersection as well as the attributes that each of them can enhance to create quality places. These three kinds of placemaking help to improve the quality of a place depending on the aim and focus point. In this part, each type of placemaking and their particular purposes will be explained.
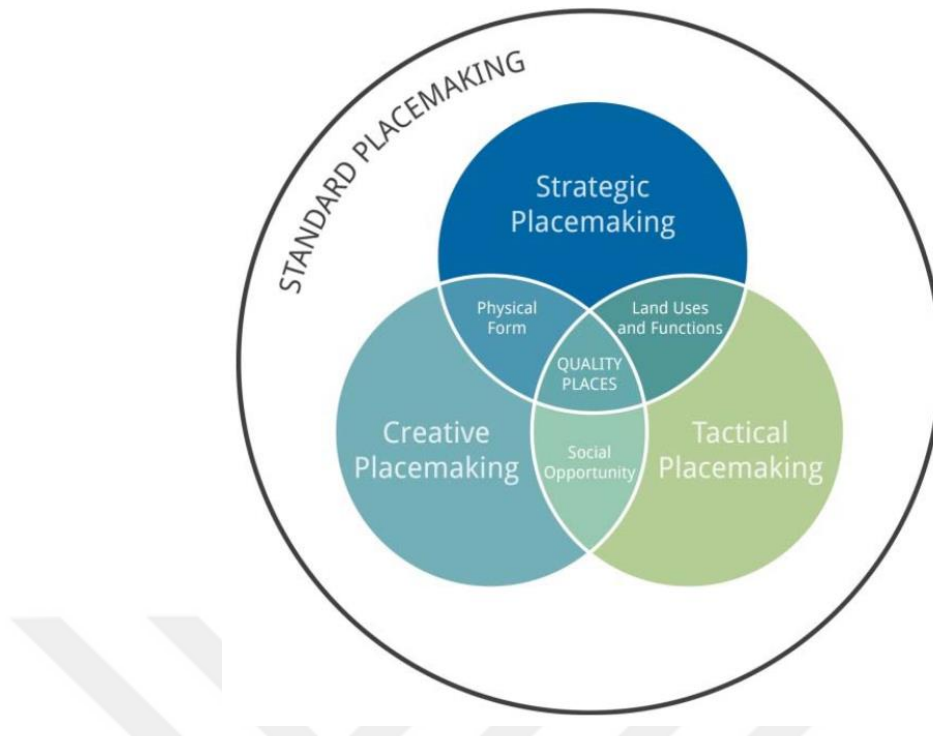
Figure 23. Four Types of Placemaking Diagram (Wyckoff, 2014, p. 3)

3.2.1. Strategic Placemaking

Wyckoff (2014, pp. 5–6) defines strategic placemaking as a targeted process that aims to achieve a particular goal which involves projects or activities in certain locations such as centers, nodes and corridors for creating quality places. This approach aims to create public spaces that are sustainable, of high quality, and designed for pedestrians. These spaces should also be bicycle-friendly, safe, and mixed-use, with ample broadband access and green areas. Additionally, they should offer multiple transportation and housing options, provide recreational opportunities, and foster artistic and cultural expression. While preserving historic buildings and public spaces, strategic placemaking also emphasizes the importance of broad civic engagement. According to Zuma and Rooijackers (2020), strategic placemaking refers to a process of making significant investments in a neighborhood or city with the aim of redefining it and attracting new investors. This is done by creating high-quality public spaces that are designed to be sustainable, safe, and diverse. The investments serve as a catalyst for economic growth and development, attracting new investors and revitalizing the area. The process involves deliberate planning and community involvement to ensure that the spaces created meet the needs and aspirations of the community. Implementing

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projects such as mixed-use developments at major places such as downtown regions, along critical transit corridors, and at significant locations are examples of strategic placemaking activities. These projects may involve the renovation or development of existing structures. Furthermore, as part of strategic placemaking projects, regular and cyclical events are frequently arranged. These events are geared for skilled workers and may include artistic, cultural, entertainment, and recreational activities that liven up the public areas established by strategic placemaking efforts. These activities are intended to attract a variety of people and add to the vibrancy of the newly built public spaces (Wyckoff, 2014).

3.2.2. Tactical Placemaking

Wyckoff (2014, p. 6) describes tactical placemaking as a mixture of tactical urbanism which is developed by Lydon, Garcia and Duany (2015) and one of the 11 principles, "Lighter, Quicker, Cheaper" principle by Project for Public Spaces (n.d. a) that I reviewed in the Section 3.1.3. Tactical urbanism involves using low-cost, short-term, and adaptable interventions and policies to develop and activate communities, and is utilized by a variety of stakeholders through an open and iterative development process that maximizes efficient resource utilization and creative potential from social interaction that can include actions referred as "guerilla urbanism", "pop-up urbanism", "city repair" and "D.I.Y. urbanism" (Lydon, Garcia and Duany, 2015). People for Public Spaces (Project for Public Spaces, 2011a) defines Lighter, Quicker, Cheaper principle as an approach in urban planning, which involves implementing low-cost, temporary interventions such as pop-up parks, outdoor seating areas, and temporary art installations to transform public spaces incrementally, allowing for experimentation and testing of different ideas, revitalizing neglected public spaces, building community, creating a sense of place, and ultimately contributing to the creation of more livable and vibrant cities. Therefore, as a combination of those two concepts, tactical placemaking is the process of creation of quality places that starts with low-cost and short-term applications dedicated to realistic expectations with low risk/award ratio. Even though they are short term projects, tactical placemaking can transform an area in the long term (Wyckoff, 2014). Examples of tactical placemaking given by Wyckoff (2014) comprise small, short-term projects and activities aimed at revitalizing underutilized public spaces which are leveraging local partnerships to transform these spaces into experimental laboratories, showcasing possibilities

through initiatives like road diets (shrinking lanes), pilot construction of innovative dwellings, or temporary conversions of facilities. Those examples include interventions like chair bombing (as discussed in Times Square example in "Start with the Petunias: Lighter, Quicker, Cheaper" principle in Section 3.1.3), parking space conversions, temporary activity spaces, public gatherings to explore design options with temporary facades, park enlargements, new bike paths, self-guided historic walks, outdoor music events, and visual representations of potential building changes. These endeavors provide opportunities to experiment, engage the community, and demonstrate the potential for positive transformations in public spaces.

3.2.3. Creative Placemaking

Creative placemaking is a term first used by Markusen and Gadwa (2010), where partners from public, private, non-profit, and community sectors work together to strategically shape the physical and social character of a neighborhood, town, city, or region in the context of arts and cultural activities to rejuvenate structures and streetscapes, improve local business viability and public safety, and bring diverse people together to celebrate, inspire, and be inspired by institutionalizing arts, culture, and creative thinking in all aspects of the built environment. In today's world, creative placemaking is a popular planning approach that uses arts and culture to revitalize communities (Zitcer, 2020). Examples of creative placemaking include building developments that are centered around arts and culture such as museums, public art displays, transit stations with art themes, live-work structures for creative people, as well as new arts, culture, and entertainment activities that add vitality to quality places such as outdoor concerts, movies in the park, chalk art projects, and inclusion of children's ideas in planning projects through artwork (Wyckoff, 2014). Participation of community and the interaction between the place and people is an important aspect of creative placemaking. Creative placemaking involves considering resources, meaning, and creativity, enabling community participation, leaving space for creative expression, and developing a coherent narrative, all driven by a clear vision (Richards, 2021). Creative placemaking is a form of arts-led planning that involves community goals and stakeholder participation (Daniel and Kim, 2020). Creative placemaking is a developing area of practice that utilizes the influence of arts, culture, and creativity to serve the interests of the community (Ramli and Ujang, 2020a). Creative placemaking can also be described as a tool that involves community participation to

enhance the identity of a place and promote its development (Sarı and Mengi, 2022). Bennett (2014) defines four main functions of creative placemaking. The first function of it is *strengthening economic development*. The use of arts and culture to improve public places and promote economic growth has been proved to foster economic diversity and place-based success in communities. Arts and cultural activity also contribute considerably to the gross domestic product, accounting for an estimated 3.2% of the 2011 GDP, or $504 billion. Arts spaces generate foot circulation, which may improve public safety and promote the economics of an area. According to social scientists, strong levels of cultural participation are a leading sign of a neighborhood's regeneration. The second function that he claims is that creative placemaking is an effective way of *encouraging civic engagement*. Creative placemaking fosters a sense of community identity and agency by connecting community members with one another as stewards of shared space. Participation in informal arts, such as singing in a church choir or painting at home, can also have positive effects on civic engagement, with individuals who participate in these activities more likely to vote and volunteer at higher rates. The third function of creative placemaking defined by Bennett is about *building resiliency*. Creative placemaking contributes to long-term investment in a community and can help communities build resiliency in the face of major disruptions, such as natural disasters or community tragedies. The Rockefeller Foundation and the Knight Foundation have identified "social stability and security" and "collective identity and mutual support" as key ingredients for resiliency. The Knight Foundation's "Soul of the Community" poll found that the top three drivers of community attachment were "social offerings," "openness," and the area's aesthetics, all of which are often provided by arts and arts organizations. The informal arts can also play an important role in helping communities build a shared sense of collective identity and solidarity, which is essential for resiliency. The fourth and the last function of creative placemaking according to Bennett is *its contribution to quality of life*. As discussed in Section 3.2., the main purpose of placemaking is to create quality places. Creative placemaking enhances the livability of a place by offering social activities and improving its aesthetics which results in vibrant and close-in neighborhoods enhancing the quality of life in the place. Bennett (2014, pp. 80–81) also defines four key attributes to understand how creative placemaking works in order to achieve the four functions of creative placemaking that I mentioned. He claims that communities use creative placemaking to *anchor, activate, fix and plan*. These four attributes will be

the framework of case studies of this thesis. In general, creating a new *anchor* point for the public space means improving its attraction and creating a focal point. When visual or performing arts are brought into the public space, it *activates* the space while creating interest, activity, and engagement. *Fixing* is taking vacant or underused spaces and transforming them into vibrant places or solving structural problems in a space with new art and design projects. And last of all, *Planning* is the strategy that uses the arts and creative community to support the urban design for potential opportunities.

As a conclusion, before I begin exploring the role of creative placemaking on people's interaction and socialization, I want to synthesize all the information I gathered until here in a deductive manner. According to Wyckoff (2014), creative placemaking offers improvements in physical form and social opportunities in a place as seen in Figure 23 in Subchapter 3.2. Those improvements that are aimed to be achieved with creative placemaking can be considered as supporters of uses & activities, comfort & image and sociability in terms of placemaking, based on Project for Public Spaces' (n.d. c) article and Figure 20 in Subchapter 3.1.2. In this context, I claim that creative placemaking stands on the top of Hierarchy Diagram of Placemaking Key Attributes in Figure 21 in Subchapter 3.1.2 with its contribution to important objectives of placemaking. This deduction approves that creative placemaking is a concept worth studying, developing, and applying to improve public spaces.

3.3. Creative Placemaking as a Strategy to Enhance People's Interaction and Socialization

In this part, I will review the ideas of other authors and researchers about creative placemaking and synthesize them with other opinions about socialization and interaction in public spaces. In that way, the connection between creative placemaking, socialization and interaction will be outlined. This subchapter will be an introduction to opportunity of creative placemaking for more social public spaces and more detailed research based on Bennett's (2014) four key attribute of creative placemaking will be made in Chapter 4.

To create successful public life, community participation and people-orientation should be put in the center (Jacobs, 1961; Schneekloth and Shibley, 2000; Kent and Schwartz, 2001; Carmona, 2003; Williams and Vaske, 2003; Madden, 2008; Gehl,

2010; Whyte, 2010; Zukin, 2010; Gehl and Svarre, 2013; Sassano et al., 2017; Karge, 2018; Sweeney et al., 2018; Daniel and Kim, 2020; Hes and Hernandez-Santin, 2020; Ramli and Ujang, 2020a; Fingerhut and Alfasi, 2023; Project for Public Spaces, n.d. c, n.d. a). By its nature, placemaking in general is a strategy that takes community participation in the center and it is a people-oriented approach Creative placemaking, which is one of the types of placemaking defined by Wyckoff (2014), can be an effective strategy when it comes to enhance people's interaction and socialization. Strategies that are used in creative placemaking can increase vibrance in the place while creating a sense of place which results in more social and interactive places. Creative placemaking can revitalize and enhance the sense of place while promoting community participation, interaction and socialization (Zitcer, 2020; Richards, 2021; Sarı and Mengi, 2022). Creative placemaking acts as a catalyst to enhance social vitalization and civic engagement (Mutero and Govender, 2020; Arianti and Darmawan, 2021). In order to enhance socialization and interaction, creative placemaking uses cultural expression and identity. Incorporating local art, music, performances, and cultural programming creates spaces that reflect the community's values and traditions. This fosters a sense of pride and belonging, encouraging people to gather, share experiences, and engage in social interactions (Markusen and Gadwa, 2010). Creative elements used in creative placemaking such as installation art or interventions capture people's attention and encouraging their curiosity which is resulted in more engaged, interactive and social communities (Project for Public Spaces, 2015). It has the potential to break down barriers and create common interests which gives a reason for people to interact with each other. Art can be a good way to start a conversation. People will be more likely to interact with each other when there is a common art element to talk about in the place (Whyte, 2010, p. 96). Also, creative placemaking strategies include festivals, concerts, exhibitions, and other cultural events where people can be gathered in a common ground which is a catalyst for fostering socializations and interaction. Art festivals can enhance socialization while supporting diversity and accepting differences of people.

To sum up, by incorporating local art, music, performances, and cultural programming; creative placemaking fosters a sense of pride and belonging, encouraging people to gather, share experiences, and engage in social interactions. Creative elements such as installation art or interventions capture people's attention

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and encourage curiosity, resulting in more engaged and interactive communities. Festivals, concerts, exhibitions, and other cultural events hosted in these spaces bring diverse groups of people together, fostering social connections and a sense of community. Creative placemaking has the potential to break down barriers and create common interests, promoting inclusivity and diversity, and supporting community acceptance and well-being. As a result, based on these properties and aims of creative placemaking, it can be used as a strategy for enhancing socialization and interaction.

CHAPTER 4: INSTALLATION ART AS A CREATIVE PLACEMAKING TOOL FOR PEOPLE'S INTERACTION AND SOCIALIZATION

Installation art in public spaces has the ability to emerge as a powerful tool for creative placemaking and it can be used to enhance the interaction and socialization of people. Bennett (2014) suggests four key elements of how creative placemaking works and those elements are *anchor, activate, fix and plan*. In this part, Bennett's creative placemaking framework will be reviewed and considered in the context of socialization and interaction effects of installation art.

Installation art can serve as a focal point in a public space which can be an anchor as Bennett (2014) suggested. This focal points or anchors can be a conversation starter as Whyte (2010) claims. It can be a tool to capture people's attention. Rather than other conventional art forms such as sculptures or paintings, installation art stands out in the public space because of the unconventional and unusual nature. Installation art refers to a type of art where the viewer physically enters the artwork (Bishop, 2005) so that it can improve the appeal of public space by its unusual nature. Well-designed installation artworks can make the public space more visually engaging which results in being more inviting. The immersive nature of installation art motivates people to spend time in the same physical space (Afonso, Ergin and Fatah Gen. Schieck, 2019). Because of this aspect, installation art draws the viewer into its physical boundaries (Bishop, 2005). The presence of a focal point encourages people to come together. As people interact with the artwork, they will be more likely to interact with each other and socialize (Whyte, 2010). As Bennett (2014) suggests, anchor points serve creative placemaking by drawing foot traffic to the area. He also claims that art can serve as an anchor which brings social offerings, social cohesion which results in increased quality of life in a space. Increased quality of space will essentially results in more employment in the anchored area with the increased footprint (Bennett, 2014).

Bennett (2014, p. 80) claims that creative placemaking can be used to activate places, make those places more attractive, exciting and safe. Installation art can activate the space by many aspects of it. Installation art can provide shared experiences within the community. According to placemaking principles, in order to create vibrant public

spaces, maximizing the shared value and strengthening the bond between people is mandatory (Project for Public Spaces, n.d. b). When people see an installation and interact with it, it can evoke emotions which results in a fostered sense of connection and community. Shared experiences lead to increased social interaction, stronger community identity and enable new relationships (Urbanowicz and Nyka, 2016, p. 595; Hes and Hernandez-Santin, 2020, p. 28). Unlike traditional and static art forms, viewer actively participates in the installation artwork. Kaprow claims that visitors become co-creators of installation art (Bishop, 2005, p. 24). Based on this aspect, installation art encourages active engagement which is a helper to break down barriers between people. Not only using installation art as a physical common ground but also using it as a common dialogue between people can be achieved. Some artworks can address specific concepts and themes based on the issues related to the community of the place. This would be a catalyst to start a dialogue which enhances socialization and community engagement. All these aspects of installation art can serve creative placemaking as a booster for uses & activities of the space which results in enhanced socialization and image as suggested in part 3.1.2. Jacobs (1961) suggests that public spaces with more diverse people will tend to be safer and fun. Public art whether it's temporary or permanent has the ability to attract visitors to an abandoned and passive spaces (Bennett, 2014, p. 80). Installation art can fulfill this activation based on its experience sharing, bond strengthening and socially interacted aspects (Bishop, 2005; Urbanowicz and Nyka, 2016; Hes and Hernandez-Santin, 2020).

Bennett's (2014) concept of fixing refers to solving design problems to enhance aesthetic appeal, engagement and reconsidering the use of the space. As installation art can be permanent and can be functional for society as discussed in Section 2.3., it can be used to fix places. Unlike temporary events or performances, installations have the potential to activate a space with a recognizable feature that people can return to over time. This sense of stability fosters a sense of belonging and encourages repeated visits, providing opportunities for people to interact and socialize around the installation. Public installation art projects such as NO Studio's Microinstallations in Wrocław has the ability to fix certain problems such as seating and gathering. Project aims to repopulate an area that has become forgotten about and neglected

(Sierzputowski, 2016). These approaches of the project match up with Bennett's framework so that installation art projects can be used to fix places.

Last concept of Bennett's (2014) framework is planning. As discussed by him, this concept involves the intentional and strategic design of a place to promote specific activities, interactions, and social dynamics. When installation art is incorporated into

Figure 24. NO Studio, *Microinstallations*, 2016 (Source: NO Studio, 2016)

the design process, it allows for the purposeful incorporation of artistic aspects that promote socialization. The placement, style, and qualities of installations may all be carefully addressed in order to create areas that encourage people to gather, converse, and interact. These interventions in public spaces may create possibilities for improvement in public life. Installations, for example, might be deliberately placed in community areas or open spaces to attract people to meet and engage. The scale, materials, and aesthetics of the installations can also have an impact on the ambience and mood of the space, altering social dynamics and encouraging community interaction (Bishop, 2005).

As a summary, Bennett's creative placemaking framework, which encompasses *anchoring, activating, fixing, and planning*, may be used in installation art. Installation art may act as a focal point or anchor to attract foot circulation to the space, as well as create shared experiences among residents, establishing a feeling of connection and community (Urbanowicz and Nyka, 2016; Hes and Hernandez-Santin, 2020). It may also enhance the activation of a place by eliciting emotions, stimulating active

participation (Bishop, 2005), and initiating conversations (Whyte, 2010). Installation art may also be used to repair or fix locations by correcting design issues and establishing a feeling of stability that encourages visitors to return (Sierzputowski, 2016). Finally, planning entails the deliberate and purposeful design of a space to encourage certain activities, relationships, and social dynamics, which results in a better public life through the use of installation art.

4.1. Case Studies

By considering Bennett's (2014) key attributes of creative placemaking *anchoring, activating, fixing, and planning* as the foundation, various cases with different characteristics in different places will be analyzed in this chapter. Possibilities of installation art and whether it can be a powerful tool in creative placemaking will be studied with these cases. Cloud Gate by Anish Kapoor, The Pool by Jen Lewin, Impulse by Lateral Office and CS Design and Sky Garden by SO? Architecture and Ideas that stand out with different features are the selected cases of this thesis.

4.1.1. Cloud Gate by Anish Kapoor

Cloud Gate is a permanent installation art based on its duration, physical installation art based on its medium and the purpose of it is art according to the classification part which is Section 2.3. of this thesis. It is designed as a competition project by Anish Kapoor and built in 2006 in the western part of Millennium Park, Chicago. Because of its shape, it's known as "the Bean" by Chicagoans (Matthews, 2010; Al-Kodmany, 2020). It is made of highly polished stainless steel and reflects the skyline of the city, Millennium Park's environment and the people at the same time. Since its installation to the Millennium Park, it has become a major tourist attraction and a landmark for the city.

In terms of creative placemaking approach and Bennet's (2014) framework, Cloud Gate installation acts as an anchor in the space. Based on its most remarkable features which are reflectivity and scale (Matthews, 2010), Cloud Gate attracts attention which draws foot traffic to the area. Because of Cloud Gate's reflective nature, even though initially it may not attract much attention from passing individuals, as they observe others interacting with it, their curiosity is triggered which leads them to explore around the installation to take photographs, discuss the artwork and observe others

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interacting with it (Mathew, 2014). Cloud Gate creates an anchor for Millennium Park so that people can gather in one place and spend time. As people interact with the artwork, they will be more likely to interact with each other and socialize (Whyte, 2010). Different from other case studies of this thesis, the essence of Cloud Gate is actually static, doesn't offer interactivity as it is or socially engaging (Mathew, 2014). But the opportunities of the artwork make it a very successful example of how installation art can be an example of creative placemaking to enhance interaction and socialization indirectly. The perceptual effect of Cloud Gate creates unusual experiences. Shared experiences result in a connection which results in socialization (Urbanowicz and Nyka, 2016; Hes and Hernandez-Santin, 2020). Viewers who look at other people interacting with the Cloud Gate eventually move closer to contact with the installation because of shared experiences and as they are in close contact, they start to interact and play with the installation as well as interacting with others especially in the center of the bean which has more to explore and interact (Mathew, 2014). The perception is changed by the concave surface and enables people to share an unusual experience. Because of its shape, it is known as The Bean in public and it's inviting visitors to touch its surface which results in seeing their own reflection, smiling faces and tourists who take selfies (Wu, 2016; Paprzyca, 2018). Figure 25 shows a mesmerizing photograph of Cloud Gate and its relationship with environment. Attraction of people from outside through the installation approves its anchor effect and its inviting nature. It is the most photographed object in the downtown of Chicago (Al-Kodmany, 2020) and it attracts people even after dusk (Al-Kodmany, 2020) which approves its success as an anchor.

Figure 25. An Aerial View of Cloud Gate (Source: Malin, 2014)

In terms of Bennett's (2014) framework, Cloud Gate installation enhances the activating aspect of creative placemaking in its space. Cloud Gate, also known as "The Bean," is an iconic public installation art located in Millennium Park, Chicago. The planning concept developed by Bennett (2014) highlights the importance of creative placemaking, which aims to revitalize urban areas and satisfy public needs through the creation of various forms of public life, social activity, meeting people, forming opinions, making contacts, discovering, and renewing both cultural, social, and spatial values. Cloud Gate is a perfect example of creative placemaking as it serves as a solution to the need for cultural and social activities in public spaces. The sculpture alters the ambient space and implies abstract ideas of bodyhood, activating viewer awareness of the lived-body, and functions as an agent of embodied awareness (Matthews, 2010). It transforms its surroundings in a public park into a space where one can feel connected to one's own body, to other people, and the current time and place. The artist Anish Kapoor describes her artwork with these words, "The work itself has a complete circle of meaning and counterpoint. Without your involvement as a viewer, there is no story." (Martinique, 2019). The sculpture is two-way, allowing us to observe the environment we are in, including ourselves, through our reflection (Saglam, 2017). Cloud Gate transforms its surroundings and prompts viewers to become more aware of their own bodies and lived experiences. It acts as a catalyst for

embodied awareness, creating a temporary connection between individuals, their surroundings, and the present moment (Matthews, 2010). According to Matthews and Saglam's (2010; 2017) claims, these interactions create a dynamic exchange between our perceived reality and its reflection, resulting in a unique and memorable experience. Cloud Gate's interactive features have made it a crucial point of interest in Millennium Park, for instance in the most passive times particularly during the winter, the ice skating area next to the Cloud Gate becomes the park's main attraction period (Paprzyca, 2018). According to Mathew (2014) people who have peripheral awareness of the sculpture are often passersby who may not have intentions of interacting with it. However, as they come closer, they begin to see other people interacting with the sculpture, and this piques their interest. Some of these transient visitors then move into the next zone of interaction, where they come into focal awareness, congregating around the sculpture, talking about it, taking photographs, and gesturing at other people who are interacting with the sculpture. Figure 26 shows the installation from below. People are gathering under it, point out themselves and others, smiling and talking thanks to this engaging installation. Interactive public art pieces, such as Cloud Gate, are highly popular among visitors, who extend their visiting time by interacting with these pieces (Mathew, 2014). The installation offers many ways to interact, including viewing the city panoramically reflected on the mirror and zooming in on specific features such as skyscrapers, landscaping elements, sky, and clouds (Al-Kodmany, 2020). Interaction and socialization effect of Cloud Gate is open and arbitrary without any prescribed boundaries (Matthews, 2010). These kind of engaging public art pieces attract people even after dusk, adding to the vibrancy of the park and its surrounding area while also improve the feeling of safety based on this activation (Al-Kodmany, 2020). With all these findings and aspects of Cloud Gate, it fulfills the activating concept of creative placemaking.

Figure 26. People Gathering Under Cloud Gate and Interacting (Source: Hogan, 2013)

In terms of Bennett's (2014) framework, Cloud Gate installation supports the fixing aspect of creative placemaking. The fixing concept of creative placemaking focuses on addressing structural design problems in public spaces and improving the quality of life for communities. It encourages engagement, beautification, and reimagining the use of public spaces to connect people with opportunities and each other. In terms of beatification and reimagining, a city's skyline serves as a distinctive urban signature that symbolizes its achievements, fosters civic pride, and requires careful urban design considerations to ensure visual harmony and cohesive development (Al-Kodmany, 2020). Cloud Gate is an excellent example of how the fixing concept of creative placemaking can be implemented in practice in terms of changing the perception of skyline and being a landmark for the city. The sculpture breaks the vertical skyline of Chicago's tall buildings and high rises which gives damage to the sense of place, improves the structural design problem and improves aesthetics of skyline by creating a curvilinear form that contrasts and balances with sharp edges of buildings in the background (Al-Kodmany, 2020). Visual effect of Cloud Gate to Chicago Skyline is visible in Figure 27. Complementary form of Cloud Gate with sharp Chicago edges create a visual balance and break the masculinity of the city. Reflective surface of installation doesn't only encourage engagement with the surrounding environment but

also enhances the safety of the Millennium Park it has built by increasing visibility. Cloud Gate's interactive features also foster a sense of community and connection with others, promoting social activity and the formation of opinions and contacts, creating a sense of place and identity within the public space (Mathew, 2014; Saglam, 2017). At the same time, the artwork functions as a shade element in its center, allowing people to cool off in a completely open square. With these aspects of Cloud Gate, we can say that this installation art contributes to fixing attribute of creative placemaking.

Figure 27. Chicago skyline with and without Cloud Gate (Source: Real, 2018; Cheung, 2005)

In terms of Bennett's (2014) framework, Cloud Gate installation contributes to planning of space it was built. Cloud Gate was built in Millennium Park. Millennium Park is a public park with multiple awards, located near Lake Michigan which is a business dominated district that used to be an underused area occupied by rail yards and parking lots. The area of Millennium Park can be seen in Figure 28. People of the city fulfill their cultural and social needs in urban spaces (Tay, 2020). Millennium Park is considered as a "smart project" by Paprzyca (2018) which aims to revitalize the underused area as a vibrant public space and fulfill the cultural and social needs. Cloud Gate in Millennium Park contributes to this approach of Chicago's urban planning, and it has become a meeting place where you will always see a crowd of people constantly interacting with the installation and each other (Kalın, 2018). Cloud Gate serves as a recognizable landmark of Chicago and the most tourist attracted place of Millennium Park according to the study of Zhou, Xu and Kimmons (2015). This attraction has contributed to the revitalization of the surrounding public space and the attraction of new businesses to the area which results in that Millennium Park to be a successful placemaking example (Al-Kodmany, 2020). Based on all these aspects of

Cloud Gate's contribution to revitilaztion of Millennium Park area is a successful example of creative placemaking in terms of planning.

Figure 28. The Area of Millennium Park before it was Built (Source: Archive.org, n.d.)

In conclusion, Cloud Gate which is a stainless-steel sculpture designed by Anish Kapoor in Millennium Park, Chicago, serves as an anchor in terms of Bennett's (2014) four elements of creative placemaking and draws foot traffic, creating opportunities for shared experiences and socialization (Matthews, 2010; Mathew, 2014). Based on its reflective surface, it activates the space it has built by creating a connection between visitors and the artwork, visitors and the city and visitors and visitors (Matthews, 2010; Saglam, 2017). The installation fixes the vertical building dominated skyline problem, increases visibility and safety, and enhances community engagement and a sense of place (Mathew, 2014; Saglam, 2017; Al-Kodmany, 2020). In terms of planning aspect, Cloud Gate revitalizes the surrounding area and attracts new businesses which result in being a successful example of creative placemaking (Zhou, Xu and Kimmons, 2015; Paprzyca, 2018).

4.1.2. The Pool by Jen Lewin

The Pool is a temporary installation art based on its duration, digital installation art based on its medium and the purpose of it is art according to the classification part which is section 2.3 of this thesis. It is designed by Jen Lewin, who is an artist professionally trained as an architect. It exhibited in 2008 for the first time and has been traveling to different locations in the world since that time. According to the artist's description, first word to describe the artwork is interaction, it is an interactive pool of light which your movements activate colorful effects (*The Pool – Jen Lewin Studio*, n.d.). The movement of participants changes the pattern of the artwork. It is inspired by tidal pools and Jen Lewin (*The Pool – Jen Lewin Studio*, n.d.) suggests that activation of the platforms that are responsive to touch encourages the participation. Artwork is inspired by tidal pools and reflects their natural patterns.

In terms of creative placemaking approach and Bennett (2014)'s framework, The Pool acts as an anchor in the space. The Pool is a traveling installation which is exhibited more than twenty countries in the past thirteen years including Abu Dhabi, Beijing, Hong Kong, Istanbul, Jerusalem, Lisbon, Los Angeles, Mexico City, New York City, Prague, Shanghai, Sydney, and Taipei (*The Pool – Jen Lewin Studio*, n.d.) and in each of them it acts as a point that captures people's attention. Whyte (2010) claims that this focal points can be a conversation starter. As its nature, because of immersive aspects of installation art, it can act as a interactive ground on its own but Lewin's purpose of creating this artwork is not only enabling an interaction between the people and the artwork, but enabling the interaction of people with each other which shows the intention of socialization and interaction effect of this artwork (Lewin, 2015). She describes the purposes of the artwork as to connect, create, and activate community through art which fulfills the intention of creative placemaking approach. As Urbanowicz and Nyka and Hes and Hernandez-Santin (2016; 2020) suggests, shared experiences establishes a connection which results in socialization. The Pool installation art is a great example of this connection. The viewer is not only a viewer but also the creator of the artwork. As people walk through the artwork, they are painting the canvas as they wish. As more people participate in the artwork, more vibrant and dynamic shapes are created which encourage the participation and creates a sense of community. Based on these aspects of the artwork, the majority of people were attracted to the artwork, even those who initially watched from a distance

eventually moved closer to the installation at least for a brief moment according to Afonso, Ergin and Fatah Gen. Schieck (2019). In Figure 29, anchor effect of The Pool can be seen. Because of its dynamic color and sound features, people who see it from a distance eventually want to interact with the artwork, as well as the others. This results in a crowd around the artwork.

Figure 29. People in Close Interaction with The Pool (Source: Koch, 2008)

In terms of Bennett's (2014) framework, The Pool installation enhances the activation in the space. Artwork was intended to transform the way people interact with the artwork and each other at the same (Lewin, 2015). The duration of the activities that people do in the area when artwork was not there such as using phones, chatting or smoking less were less frequent and shorter compared to when The Pool was present (Afonso, Ergin and Fatah Gen. Schieck, 2019). The last but not least, participants of The Pool were socially engaged and interacted with each other by suggesting movements and poses on the circles (Afonso, Ergin and Fatah Gen. Schieck, 2019) which supports the idea of socialization and interaction effect of installation art. Jen Lewin also states that (Liu, 2022) the artwork encouraged that one person organizing hundreds to jump in the same direction at the count of three. This behavior supports the community engagement, interaction, and socialization effects of the artwork.

In terms of Bennett's (2014) framework, The Pool installation supports the fixing aspect of creative placemaking. The Pool exhibition on the east of Canary Wharf, which is mostly used as a crossing area surrounded by office buildings with lack of opportunities for people to be attracted and stay in the square, attracted an average of 14 people who spent at least a few seconds by interacting with the artwork (Afonso, Ergin and Fatah Gen. Schieck, 2019). Another important finding in their study is that the number of people who interacted with the artwork was higher than the passive spectators around the artwork on an average of 9 to 4. This finding shows that installation art can be a powerful creative placemaking tool to fix an underused space which is mostly used as a crossing area to an actively participated and socially interacted place.

Figure 30. People Taking Photos, Dancing and Smiling on The Pool (Source: Ragosin, 2008)

In terms of Bennett's (2014) framework, The Pool installation contributes to planning of space. In terms of pedestrian flow, The Pool affected how people moved in the space it was exhibited and encouraged people to use secondary routes even though the trajectory was the same based on Afonso, Ergin and Fatah Gen. Schieck's (2019) study which supports the planning aspect of creative placemaking. Because of its advanced technology, The Pool is durable against different environment settings (Liu, 2022) and

exhibited at various environments such as dense populated city centers for instance İstanbul Light Festival in 2015 at Beşiktaş and a desert for instance Burning Man Festival 2014. Each circle of the installation in the Burning Man Festival is two times bigger than The Pool and it is called The Super Pool (Figure 31). This adaptability aspect of Lewin's artwork enhances its planning ability and enables it to travel over sixty exhibitions around the world to create interactive and sociable environments (*The Pool – Jen Lewin Studio*, n.d.).

Figure 31. The Super Pool Installation in Burning Man Festival (Source: London, 2014)

In conclusion, The Pool is a temporary installation art created by Jen Lewin, become prominent for its interactive nature and encouraging participants to activate the artwork with colorful effects through movements (*The Pool – Jen Lewin Studio*, n.d.). It has traveled all around the world and acts as an anchor in various locations, capturing people's attention and fostering socialization and interaction. The artwork enhances activation by transforming the way people engage with the installation and with each other, resulting in increased social engagement (Lewin, 2015; Afonso, Ergin and Fatah Gen. Schieck, 2019). It also contributes to the planning aspect of creative placemaking by influencing pedestrian flow and adaptation to different environments (Afonso, Ergin and Fatah Gen. Schieck, 2019; Liu, 2022). Lastly, The Pool supports the fixing

aspect of creative placemaking by attracting and engaging more people compared to passive spectators, thus revitalizing underutilized spaces into socially interactive places (Afonso, Ergin and Fatah Gen. Schieck, 2019).

4.1.3. Impulse by Lateral Office and CS Design

Impulse is a temporary installation art based on its duration, digital installation art based on its medium and the purpose of it is society according to the classification part which is section 2.3 of this thesis. Impulse is designed and produced by Lateral Office and CS Design in 2015 for the sixth annual Luminothérapie Festival that is focused on luminous and interactive works in Montreal (Oh, 2015). Since its first exhibition in 2015, Impulse has been touring worldwide since 2016. It has travelled across 36 cities from 2016 to 2022 thanks to its adaptability to various conditions and environments because of its serial design (Mason, Sheppard and Bodkin, n.d.). Impulse is an installation of series of oversized seesaws (30 seesaws in the first Montreal exhibition) with motion activated built in lights and sound effects that changes according to the movement of seesaws when people are using it. Impulse is an installation that uses sound and light to engage with the public interaction and animate an exterior public space, creates a collective activity based on its harmonious light and sound effects (Aslan, 2018).

In terms of creative placemaking approach and Bennett's (2014) framework, Impulse acts as an anchor in the space. It was first built in Quartier des Spectacles which is the main arts district with museums, art venues, theaters, and performance art centers. Although the existence of all these facilities, attracting people to this art district is a problem when events are not happening and the intervention of Quartier des Spectacles with installation art aims to attract and keep visitors to the space (Mason, Sheppard and Bodkin, 2015). Impulse has been very successful in terms of placemaking approach, bring people to the art district as long as its presence and based on its serial design it is able to adapt to various spaces so that it has traveled around the world to expand its placemaking aspect (Navarro, 2018). Based on these findings, Impulse fulfills the requirements of being an anchor for the space, attracting new visitors by creating a vibrant environment thanks to its sensually appealing light and sound choreography with a combination of interactive and playful design.

In terms of Bennett's (2014) framework, Impulse installation enhances the activating aspect of creative placemaking in the space. Based on its interactive and vibrant design, the installation enhances people activity while also creating a dynamic aesthetic in the space. Interactive lighting is a tool which involves the users and make them not only viewer but also participant of the installation art. The Impulse Installation enhances the idea of interacting with public spaces in a spontaneous and enjoyable manner, where people come together to have fun and share laughter without the need for any commercial activities and the self-documentation of the public with thousands of Instagram feeds supports the proof of success of it as an activator that is used at all hours of the day despite the bad weather conditions (Mason, Sheppard and Bodkin, 2015). A more recent exhibition of this installation in Montreal and socializing people around the artwork can be seen in Figure 32. People Interacting and Socializing with each other with Impulse Despite the Cold Weather (Source: Isserlis, 2017)Figure 32. Intention of oversized seesaws of Impulse is to create a need for at least two people to interact with the installation similar to the nature of standard seesaws. As also seen on Figure 32, people can use Impulse even more than two people. Impulse is not only about interaction of the artwork with the participant but also about the interaction of people with themselves. Oversized seesaws support the wish of someone else to sit in front of you, creating a engaged collective interaction, enables strangers to interact and talk with each other The intensity of light increases when seesaws are in use which enhances the possibility of participation. In contrast to the many installation art examples which provide individual activities, Impulse allows for a collaborative activity that is made possible by its design (Eslamioqani, 2022). These findings support Impulse's success as activating in terms of creative placemaking, creating an interactive and sociable environment with vibrant lightning and sound effects.

Figure 32. People Interacting and Socializing with each other with Impulse Despite the Cold Weather (Source: Isserlis, 2017)

In terms of Bennett's (2014) framework, Impulse installation supports the fixing aspect of creative placemaking. The problem about Quartier des Spectacles where the installation art was built is when there are no events happening in the art district, it is pretty vacant and desolate. Impulse was created for Montreal's Quartier des Spectacles to draw people to the otherwise desolate art district throughout the year, and it has been highly successful as a placemaking installation (Navarro, 2018). Fixing aspect of Bennett's (2014) framework is about creating creative solutions to problems in public space by using art. Impulse installation fixes a major problem which is the lack of vibrancy and active usage in the art district it was built by using interactive, visually and auditory appealing.

In terms of Bennett's (2014) framework, Impulse installation contributes to planning of space. Based on its design, Impulse consists of 30 oversized seesaws that are independent from each other, enables the artwork for placement and rearrangement for different environments, contexts, and landscapes. The intention of this installation art which consists of serial of seesaws, is to make it possible to travel and adapt to different environments (Mason, Sheppard and Bodkin, n.d.). Different rearrangements of

Impulse can be seen in Figure 33 and Figure 34. Rearrangement possibility of Impulse enables to produce it once and use in many different places to enhance anchoring, fixing or planning. Proven by 36 exhibitions between 2016 and 2022 after it was first exhibited, Impulse had a success to activate areas in different cities and places, which supports its aspect as a planning tool. As Bennett (2014) describes, planning concept involves strategic design of a place to promote interaction, social dynamics and specific activities. Installation art that attracts people to meet and engage can have a positive impact on the ambiance of the space, altering social dynamics and community engagement (Bishop, 2005). Based on these aspects, Impulse installation can be used as a powerful tool to contribute to planning of space based on its adaptable, interactive, community engagement supportive design.

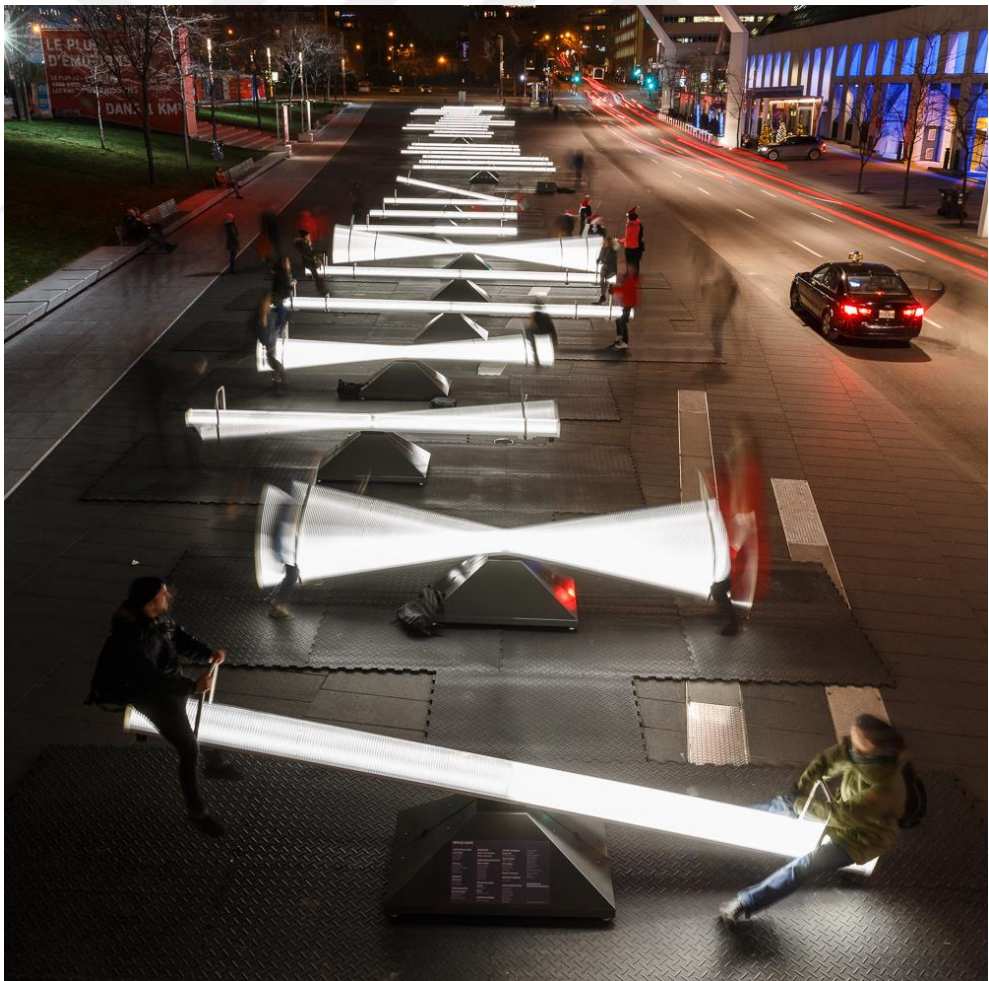Figure 33. Radial Arrangement of Impulse (Source: Ant, 2016)

Figure 34. Linear Arrangement of Impulse (Source: Isserlis, 2017)

In conclusion, Impulse is a temporary installation art that reflects the objectives of creative placemaking, designed and produced by Lateral Office and CS Design in 2015 (Oh, 2015). It is made of oversized seesaws with motion-activated lights and sound effects that engage the public through interaction and create a collective activity (Aslan, 2018). The installation acts as an anchor in Quartier des Spectacles, attracting visitors and revitalizing the art district (Mason, Sheppard and Bodkin, 2015). Impulse enhances activation by encouraging people's activity and spontaneous interaction, resulting in a dynamic aesthetic in the center of the city (Mason, Sheppard and Bodkin, 2015). It also supports the fixing aspect of creative placemaking by addressing the problem of a desolate art district and bringing vibrancy to the space (Navarro, 2018). Impulse's adaptable design and successful worldwide exhibitions demonstrate its contribution to the planning of different environments (Mason, Sheppard and Bodkin, n.d.). Overall, Impulse serves as an engaging, community-oriented installation that enhances public spaces and contributes to their planning (Eslamioqani, 2022).

4.1.4. Sky Garden by SO? Architecture and Ideas

Sky Garden is a temporary installation art based on its duration, physical installation art based on its medium and the purpose of it is society according to the classification part which is the section 2.3 of this thesis. It is designed and built by an İstanbul based architecture and design firm SO? Architecture and Ideas in 2016, commissioned by Beşiktaş Municipality for Beşiktaş Uluslararası Bahçe ve Çiçek Festivali (Beşiktaş International Flower & Garden Festival) (Bayrak, 2016). It was nominated for Mies van der Rohe Award in 2017. It is an interactive, creative and functional public installation art in terms of its functionality as a public furniture, benefit as a shading element and aesthetic enhancing design. It was built in Ortaköy Meydanı in İstanbul which is a highly dense and active area in terms of its foot traffic (Moğulkoç, 2023). A simply mechanic pulley system that connect each equally weighted pot with another one lets the pots move vertically in the air which means when participants of the artwork pull a pot through themselves, simultaneously they lift up another pot through the sky while also enabling a closer look at the plants (SO? Architecture and Ideas, 2016).

In terms of creative placemaking approach and Bennett (2014)'s framework, Sky Garden acts as an anchor in the space. It was built for Beşiktaş Uluslararası Bahçe ve

Çiçek Festivali (Beşiktaş International Flower & Garden Festival) and attracts viewers from a distance to be a participant of the artwork. Based on the 3 minute video recording provided by the architects (*sky garden // havai bahçe*, 2016) there are 53 people physically interacting with the artwork while 9 people using the installation as a shading roof, as a gateway to reach to seaside or digital recording material which supports its success as an anchor. As Whyte's (2010) claim, focal points are conversation starters and Sky Garden creates a common ground for people to interact with each other while expressing the concept of the festival it was built for which creates a stronger sense of community. A renovation in a space such as a public furniture can attract and invite people (Gehl, 2010, p. 16). Small interventions such as green roofs and urban furniture in a space can transform the space into place in terms of placemaking approach (Akbar and Edelenbos, 2021). People who interact and socializing under the installation can be seen in Figure 35. As a creative and playful public furniture, Sky Garden fulfills the requirement of attraction based on its anchor aspect of creative placemaking based on its functionality as a shading roof, sitting bench and interactive playground.

Figure 35. People Gathering under Sky Garden (Source: Yerçekim Architectural Photography, 2016)

In terms of Bennett's (2014) framework, Sky Garden installation enhances the activating aspect of creative placemaking in the space. In order to function as an artwork, Sky Garden is destitute to human intervention (Bayrak, n.d.). If no people come to rearrange and play with the heights of the pots, there would be no art. Bennett (2014, p. 80) claims that temporary works of public art attracts people to underused spaces. Even though Ortaköy Square is a highly dense area because it's in the center and near the seaside, activities that happen in the square is very limited (Yücel and Bazargan, 2021). Sky Garden installation takes a passively used public square which is Ortaköy Square and enhances the activation by creating a visual attraction by floating plant pots, enabling people to interact with the artwork and each other, transforming an empty area in the square into a place to sit, stand, view and play. Based on the analysis of the video (*sky garden // havai bahçe*, 2016), 19 people have physical interaction with the artwork including 2 children directed by the artwork to interact with an adult to ask for help to reach to the pot which is an unexpected outcome of the artwork to enhance socialization and interaction between people.

Figure 36. Two Women Interacting with Sky Garden (Source: Yerçekim Architectural Photography, 2016)

In terms of Bennett's (2014) framework, Sky Garden installation supports the fixing aspect of creative placemaking. Based on the research and evaluation of Yücel and Bazargan (2021, pp. 11–16), physical possibilities for sitting and pausing, playground availability, decent resting areas with places to sit, existence of canopies or shelters are not sufficient in Ortaköy Meydanı (Ortaköy Square) and they claim that square has no enough outdoor seating and seating areas. The characteristics and functions of Sky Garden provide the possibility for sitting and pausing. Analyzed from the 3 minute video recording provided by the architects (*sky garden // havai bahçe*, 2016), 34 people sitting on the benches and 3 people standing under the installation as a shading element in the open public space which increases the sufficiency of physical possibilities for sitting and pausing, decent resting areas with places to sit and existence of canopies or shelters. Sufficiency of playground availability in Ortaköy Square was also increased through moving pots. Based on the analysis of the video (*sky garden // havai bahçe*, 2016) there are 3 adults and 16 children physically interacting and playing with the artwork. Dominance of children over adults shows that this installation art can be used as a playground for children based on its interactive, playful, and creative aspects. SO? Architecture and Ideas (2016) claims that the major intention of the installation is to provide greenery area while keeping the ground level would still be accessible for foot

traffic. Otherwise, a typical ground level greenery area would make the densely populated square even more dense, which is a negative effect. Based on these findings, Sky Garden fulfills the fixing aspect of creative placemaking by providing creative solutions to problems of the area.

Figure 37. Sky Garden Provides Shading without Blocking Pedestrian Flow (Source: Yerçekim Architectural Photography, 2016)

In terms of Bennett's (2014) framework, Sky Garden installation contributes to planning of space. The arts play a significant role in creative placemaking's planning aspect as they bring people together, encouraging both individual expression and a sense of community (Bennett, 2014, p. 81). He also claims that community engagement may help to understand how people want to use the space. Within the cultural context of the installation which is Beşiktaş Uluslararası Bahçe ve Çiçek Festivali (Beşiktaş International Flower & Garden Festival), Sky Garden installation contributes to the festival by using gardening elements that matches with the context and create a sense of community by this common ground. In that sense, Sky Garden contributes to planning aspect of creative placemaking.

In conclusion, Sky Garden is a temporary installation art created by SO? Architecture and Ideas in 2016 for the Beşiktaş International Flower & Garden Festival (Bayrak, 2016). It serves various functions such as public furniture, shading element, and

aesthetic enhancement in Ortaköy Square, Istanbul which is a densely populated area (Moğulkoç, 2023). The installation acts as an anchor, attracting foot traffic and creating a sense of community based on the findings of video recordings (*sky garden // havai bahçe*, 2016). It enhances activation by dynamic design of floating plant pots which results in engaging of people, interacting with the artwork and each other (Bayrak, n.d.). Also, Sky Garden supports the fixing aspect of creative placemaking by creating a solution to the lack of seating, resting areas, and playground availability in the square (Yücel and Bazargan, 2021). It contributes to the planning of the space by creating a sense of community and reflecting the context of the flower and garden festival (Bennett, 2014).

4.2. Evaluation of Case Studies

In order to analyze the similarities and differences between the cases, all of the four case studies have been chosen with different characteristics. In this subchapter, those characteristics are classified according to Chapter 2.3., based on their duration, medium and purpose. Table of the classification can be seen on Table 1.

Table 1. Classification of Case Studies

	Duration	**Medium**	**Purpose**
Cloud Gate	Permanent	Physical	Art
The Pool	Temporary	Digital	Art
Impulse	Temporary	Digital	Society
Sky Garden	Temporary	Physical	Society

Based on the classification, there are 3 temporary, 1 permanent, 2 digital and 2 physical examples. 2 of them are for art's sake and 2 of them are for sake of society. As discussed in Subchapter 2.3.1.1., site-specific installation artworks are usually intended to be temporary (Scholte, 2021). In my case study selection process, examples of successful permanent installations in public spaces to choose from were less than temporary ones which is a result of Scholte's claim.

The other claim discussed in Subchapter 2.3.1.1. is that temporary installations usually offer interaction and active participation (Urbanowicz and Nyka, 2016). The only permanent installation in the case study, which is Cloud Gate, is the only instance that doesn't offer direct interaction. Even though its design doesn't offer direct interaction, Cloud Gate is an exceptional example which encourages interaction because of its reflective surface and scale. The other three installations offer interaction by their design. According to the findings in 4.1.2., The Pool encourages physical action to activate lights and sounds while attracting an average of 14 people directly with the artwork (Afonso, Ergin and Fatah Gen. Schieck, 2019). Impulse also uses light and sound to encourage interaction and active participation as discussed in Subchapter 4.1.3. Different from The Pool and Impulse, Sky Garden offers active participation by a pulley system. In conclusion, three temporary examples of temporary installation art examples offer active participation and interaction directly. This finding shows that temporary installations tend to be more interactive.

Cloud Gate is the only permanent case study of this thesis. As indicated in Subchapter 2.3.1.2., permanent installation art express unique artistic expression and charm and change the way people perceive space through experience (Liu, 2017) and they have the potential of being a landmark. Cloud Gate expresses unique artistic expression by its scale, texture, and form. It changes the skyline of Chicago and creates charm which supports claims in permanent installation part.

Digital installation art cases are The Pool and Impulse. As remarked in Subchapter 2.3.2.1., digital installations offer different types of interactions and active participation (He, Wu and Gyergyak, 2021). The Pool and Impulse uses digital elements such as light and sound to provide interaction which approves the literature review.

Physical installations are usually site specific and involve the use of three-dimensional structures as discussed in Subchapter 2.3.2.2. Sky Garden and Cloud Gate are physical installation art case studies. Digital examples which are Impulse and The Pool are transportable installations and approves site specific manner of physical installations. Cloud Gate and Sky Garden are not transportable. While Sky Garden was exhibited once and removed, Cloud Gate keeps its place. Mobility of Impulse and The Pool

approves that physical installations are more site-specific while digital installations offer adaptation.

Installation art for art's sake is created for the purpose of artistic expression, usually immersive, can be abstract or representational and create immersive environments. Impulse and Cloud Gate are included in that classification. Both are examples of abstract art which creates an immersive environment. These features of cases approve the literature.

Installation art for the sake of society is produced for functional aspects for society. Sky Garden and Impulse are the cases in this classification. Sky Garden offers seating and shading, while Impulse offers a playground with its oversized seesaws.

In summary, according to these findings, *permanent installations* offer the possibility of being a landmark and changing the perception of the environment it has built while *temporary installations* offer more powerful active participation, interaction, and transportability. *Digital installations* offer more active participation and according to the findings, they tend to be more temporary compared to *physical installations*. *Physical installations* tend to be more site-specific and not portable while offering more three-dimensional environments. Installation artworks *for art's sake* are more abstract while installation artworks *for sake of society* have more functionality according to the case study and classification that has been developed.

Case studies are analyzed in Subchapter 4.1. according to Bennett's creative placemaking framework which are anchoring, activating, fixing, and planning. Those attributes of creative placemaking are the ways creative placemaking can provide more qualified public spaces. According to the case studies, each case has different remarkable features which empowers its creative placemaking ability.

Cloud Gate is an installation art example which became a landmark with its unusual form, texture, and scale. Because of these features, it has an inviting and attractive nature. The anchor effect it provides to Millennium Park has supported the development of the public space of Chicago in years and it activated the space. Parallel with that, it helps activation of the Millennium Park because of its indirect interactivity, effect on perception and improvement in safety of the park. It fixes the

Chicago skyline which is important for the image of the city. It engages people and creates a sense of community which improves city life. It is a major tourist attraction point and has a positive impact on revitalization of the vacant and underused area where it was built.

The Pool is an installation that stands out with its transportability, active participation, and adaptation features. It is an attractive artwork with its sound and visual effects. The Pool is a participatory installation art which increases its appeal. It increases the time spent in the place it has built based on its interactive and socially engaging design. It increases vibrancy of the space and draws foot traffic. Creates a socially engaged place and a sense of community based on common ground.

Impulse is an attractive installation art example because of the sensual experiences it provides. It has an interactive nature and functions as a playground while also creating a visual aesthetic in the city. Because of its dynamic nature, it enhances vibrancy. Based on its collaboration needs because of seesaw mechanism, it enhances social engagement. Because of its design, it can be transferred and adapted to many places to enhance the quality of space.

Sky Garden is a functional installation art and solves many problems such as shading and seating in an artistic manner. It is visible and attractive in an open square, creates a common ground for community. Its interaction comes from its pulley system which enhances participation. It solves the lack of greenery, provides playground for children and functions as a street furniture and shading element. Helps to engagement of community and improves the quality of space.

These are the remarkable findings of case studies in terms of creative placemaking. Based on these features, all the findings are summarized in Table 2. According to this table, the most remarkable features of installation art cases to enhance socialization and interaction of people in public spaces are attraction, engagement, interactivity, and vibrancy. Considering these features, more social and interactive places can be possible with installation art in public spaces.

Table 2. Creative Placemaking Attributes of Case Studies

	Anchoring	Activating	Fixing	Planning
Cloud Gate	• Landmark • Attractive • Inviting	• Interactive • Perceptual • Safety	• Skyline • Engagement • Safety	• Revitalization • Landmark • Tourist attraction
The Pool	• Movable • Attractive • Participation	• Increasement in time spent • Engagement • Interactive	• Attractive • Pause point • Participation	• Pedestrian flow • Adaptive • Durable
Impulse	• Attractive • Interactive • Sensually appealing	• Vibrant • Playful • Collaborative	• Attractive • Foot traffic • Vibrant	• Adaptive • Vibrant • Engagement
Sky Garden	• Functional • Attractive • Visible	• Interactive • Functional • Common ground	• Street furniture • Playful • Greenery	• Engagement • Sense of community • Participation

CHAPTER 5: CONCLUSION

This thesis provides a comprehensive literature review of placemaking and creative placemaking, contributes to literature by filling the gap of classification framework of installation art and analyzing case studies to uncover their features according to creative placemaking principles. Public spaces have endless possibilities to increase people's socialization and interaction, but this potential is not fully exploited by designers and authorities. Installation art is a powerful tool for interaction and socialization with its attractive nature, possibilities for social engagement, interactivity, and vibrancy. Public spaces are where all the social life is happening, and designers should focus on a variety of activities in public spaces. Uses and activities occur in a space lead to improvement in sociability and sociability leads to improvement of comfort and image of the place in placemaking manner. Installation art is a powerful tool to contribute to the variety of activities in public space which results in more sociability and eventually results in a city with better image and quality. With the help of installation art, public life may be more vibrant, engaged, or by a simpler word, fun. In today's world, art has evolved from being something to view to something to be experienced. In this manner, installation art provides immersive experiences for interaction and socialization in public spaces. Different from other fields of art, installation art can provide these experiences not only for artistic manners but also for functional offerings for society, by making temporary installations to enhance vibrancy of a particular place or permanent ones that have the potential of being landmarks. The major contribution of installation art, which is sociability, has a significant value according to many authors and researchers discussed in this thesis. In terms of placemaking, using art in public spaces may lead to larger changes such as sense of community, engagement, feeling of safety, diversity, functionality, attractiveness, and financial outcomes such as the attraction of new businesses. For instance, instead of static sculptures in squares and usual street furniture everywhere, municipalities may focus on creative interventions in public spaces by experiments and take creative placemaking methods into consideration. It doesn't have to be expensive, have to be big or have to happen immediately. As discussed in this paper, small changes lead to bigger changes in public space. In other words, with placemaking terms, we should *start with the petunias*.

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