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Call for Papers

Remote interpretation is now digitally distorted. Something considered distant can be equally close, pervasive, a-spatial. With this topic, we intend to open the debate on the tensions caused by the multiple interpretations that the word “remote” in relation with (the complex binomial) “public art”.

Is it a remote feeling that will remain? What path did the remote word take to us, today? Is the remote as a medium here to stay? Will the far, off-center (eccentric), have a component of unexpected surprise?

What scale is remote, sustainable, green, universal, atomic? With this call for articles, essays, reviews of book or exhibitions, we will seek to draw an overview of the present and the past, crossing views (among many others) from the history of art, sculpture, artistic practices, design, architecture and urbanism.

From Street Art to Murals: INO's Subversive Interventions in Urban Spaces

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Abstract: The main topic of my research of the Greek street art scene was its synergies with the reactions expressed by anti-capitalist and anti-globalization movements. In this pattern, its most vocal proponent, INO, an anonymous muralist from Athens, coined the provocative term "brandalism" to initiate a new artistic practice aimed at cause antipathy towards the corporate branding of modern metropolises. If graffiti writers in the 1970s in New York City tried to "spray-bomb" public infrastructure with a single interpretation of symbols¹, contemporary Athenian street artists wanted to directly attack commercial urban media by subversively processing images, slogans and icons. However, despite the efforts of the street artist to be declared an undesirable participant in urban vandalism, many street artists have become recognized as a kind of urban brands. INO is certainly one of the most important and most creative actors of this artistic and cultural phenomenon.

In this research, I used detailed examples of aesthetic form and individual practice in the work of this Athenian street artist to examine the creative tensions between branding and the use of urban space. Through personal views, I have tried to determine whether permanent theorizing and research should be much more deeply respected, and whether newly improved forms of design can play an important role in the production and consumption of this street art. The methods used in this research relied on the use of available literature, internet sources, a review of the history of wall painting, and a comparison of the works of other artists in the field of muralism.

Keywords: branding, graffiti, ino, murals, wall painting, street art.

1 - Thinking primarily of Keith Herring (1958-1990), a legendary American artist whose pop art and graffiti works originated from the street culture of New York in the 1980s (Kershaw 1997: 19-25).

1. Introduction

Murals are the oldest known form of painting. The word mural comes from the Latin word murus - which means wall, or muralis - meaning wall. The first murals appeared during the Paleolithic on the cave walls. The most famous preserved wall paintings are in the caves of Lascaux in France (Fig. 1 a), and Altamira in Spain. Then they appeared for religious purposes in ancient Egypt, and at the end of the ancient era as fresco paintings on the walls of villas and houses in Greece and Rome. The best remains are found in Pompeii

and Herculaneum. Byzantine art also relied heavily on wall painting in its architecture and decoration. The walls of the most medieval churches in Serbia are also decorated with figures of saints on fresh plaster (Rouse 1996).

The mural has a narrative, decorative and memorial function. It used to be a symbol of wealth and prestige, and today it is an expression of artistic skill and initiative to transfer the artistic spirit to the wall surface. It carries a universal message, which graffiti does not have. Graffiti consists of signs, signatures, letters, and is often an expression of an individual's opinion on a social topic.

During the Mexican Revolution, murals took on a new dimension and became a powerful tool for visual communication, aimed at promoting socially critical messages (Folgarait 1998). The most important authors of that movement were Jose Clemente Orozco, Diego Rivera (Fig. 1 b) and David Alfaro Siqueiras. Elements of pre-Columbian history, as well as Cubism, were applied in their works (Campbell 2003).

At the end of the 20th century, drawing on experiences from avant-garde painting, first of all, futurism, surrealism and radical Dadaism, and even comics, murals became a powerful tool of emancipation, freedom of expression, social activism and propaganda.

Today, murals also play a significant role in the relationship between art and politics. At the same time, they represent an aesthetic element that easily integrates into urban environments and turns them into real cultural artefacts, even monumental works. As urban art becomes increasingly popular, many major brands often collaborate with artists to create promotional campaigns and advertisements, demonstrating incredible skill and talent. The most recognized authors of this period are Keith Haring, Shepard Fairey, OS Gemeos, Banksy, Fail and many others (Jamie 2018).

2. INO's Biography and artistic opus

Best known for his figurative murals of monumental proportions, INO is one of the most internationally recognized Greek street artists. Although he began his career as a graffiti artist in the early 2000s, writing messages and critiques intended for Greek society, over the years he developed his distinctive style defined by clearly fragmented forms, photorealistic elements and the use of a range of grey tones with light blue details. His momentary, stylized and easy-to-read murals often deal with social and political topics that affect the average citizen, creating a dialogue between the viewer and art.

Coming from Piraeus, a port suburb of Athens, the anonymous artist prefers to keep his identity private. The only thing that is known about him is that he graduated in fine arts at the National Technical University in Athens. Although his main field of work is painting, INO also attended workshops in photography, typography, multimedia, hypermedia and graphic design. The artist made his first experimental works in his early teens while attending high school. INO's ability to combine and continuously improve his artistic abilities is best seen in some of his latest works conceived from realistically presented forms, usually in black and white.



Figure 1 a, b, c. The paintings in the cave of Lascaux, southern France, which date back to the prehistoric period, can be unofficially called the first murals. The term was widely used thanks to the artistic movement “muralists” in Mexico. The most important representative of the movement was Diego Rivera. The work in Figure b represents The Detroit Industry Murals series of Diego Rivera murals that include twenty-seven painted panels depicting the work of Ford. The work is exhibited in the central hall of the Institute of Art in Detroit, USA (1933). The last painting in the series presents the work of Gaga Hamilton entitled Forest For The Trees painted on the wall of the DeSoto building, on Broadway, New York, USA (2014).

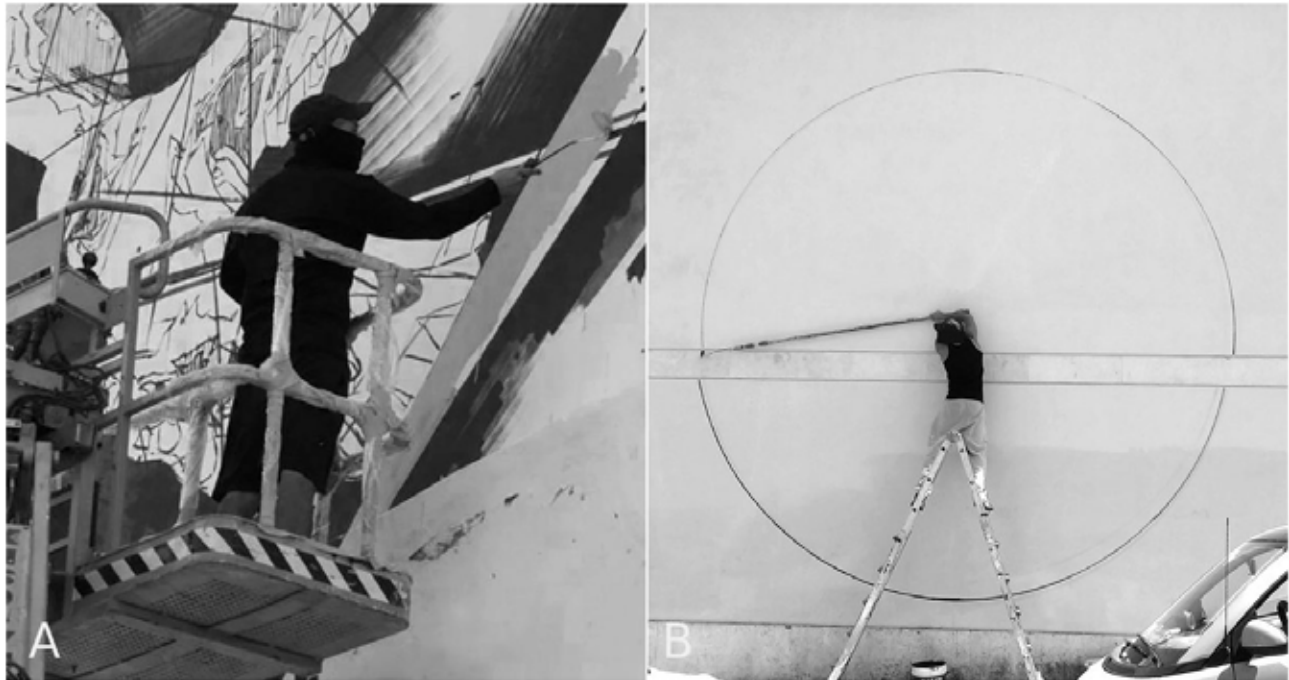


Figure 2 a, b. Greek painter INO during work on his mural *Wake Up*, Athens, Greece (2015)

Whether on the walls of densely populated megalopolises or abandoned factories in industrial suburbs, INO murals inevitably attract the attention of passers-by not only because of its dynamic and unique style but also because of the messages they try to convey. His astonishing work deals with social and political issues ranging from the economic crisis, recession and poverty, to restrictions on freedom of expression, racial discrimination and the aftermath of the war in Ukraine, Syria and other countries in the Middle East. Through Europe and the United States, crowned with international success, he inevitably became one of the most respected Greek street artists. Apart from Athens, his works adorn the walls of London, Amsterdam, Berlin, Stockholm, Rome, Zaragoza, Minsk, Miami, New York, Frankfurt. He has participated in many exhibitions and festivals of street art around the world.

In August 2016, he took part in the *Art United Us* Project in Kyiv, where he painted *Instability*, his largest mural to date

(Fig. 6 a, b, c, d). INO's striking street art has attracted the attention of international media, including Reuters, Guardian and New York Times. His client list includes Nacional Geographic, Coca-Cola Company, Onassis Cultural Center, Story Miami Nightclub and Dj Avicii.

INO very effectively uses public art as a specific platform for building a universal cultural identity, which we can use in any community, anywhere in the world, but also as a seal of one's identity. His work primarily stems from the need and desire to improve and define a more humane urban environment.

The main features of his work can be considered as his readable visual language, very comprehensible messages, carefully analyzed themes of the work, critical attitude towards today's burning social problems, monumentality and scale of the work in space, unique colours (or absence of colour), as well as the use of new tools and technologies.



Figure 3 a, b. Mural: Pray, Athens, Greece (2010). The study of the hands of the apostles (studie Zu Den Händen Suavemente apostels) this time presented downwards undoubtedly indicated the pessimism and apathy of the society in Greece at that time. At the same time, this mural opened the door to new projects for INO.

The first significant work called Prayer was created in Athens in 2010 amid during in the economic recession in Greece. It was also the first mural of monumental proportions in Greece. Inspired by the work *"Praying"* (German: *Betende Hände*), the masterpiece of German graphic artist, painter and theorist Albrecht Dürer dated from 1508, INO created a new composition by placing a spiritual model in one provocative contemporary context (Fig. 3 a, b).

3. Working with context

The street is not a blank canvas. It is an accumulation of objects, and each of them has a special potential that arises from its physical qualities and relationship to the functions of the city and local history. In properly designed street works of art of INO, these forms and meanings are not the backgrounds, they are the working material. First of all, the artist has to choose the location, and this is half of the work. Of course, the location can be chosen from the desire to work with existing textures and colours, or the history integrated in them. But in the case of INO, there are many more nuances in that game. The mural can be placed high or low, close to the spectator or at a certain distance. It can be placed so that it is very visible and reaches a large number of people, or in such a way that it is barely visible, in which case the message reaches a smaller number of people, but when it does, it reaches deeper. It can be very visible, but only from a certain point of view. All these choices are effective ways to modulate the message, which makes INO a successful street artist (Fig. 4, 5).



Figure 4 a, b, c. Work on the mural Atlas, supported by the Urban Forms Foundation in Łódź (, Poland (2016)



Figure 5 a, b, c, d. Work on the mural *The Entrepreneur*, Part of the project: Art United Us, Kyiv, Ukraine (2016)

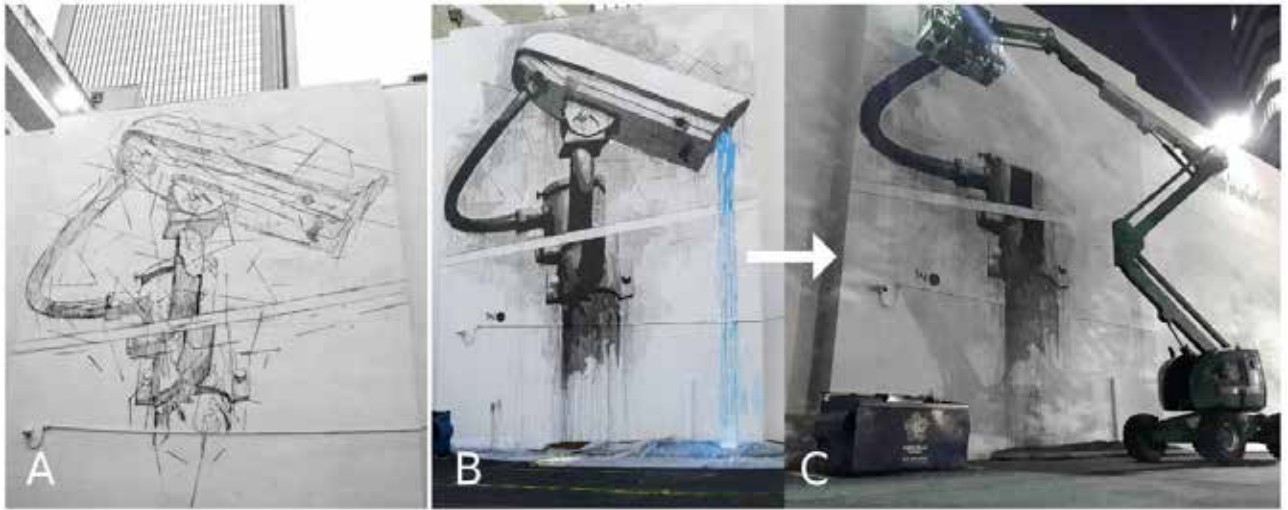


Figure 6 a, b, c. Realization of the mural Capital Control, on the wall of the Thrust company in Jacksonville, Florida (2016)

By making meaningful use of context, INO has devised various ways to achieve maximum visibility and durability, while taking little risk as possible in the execution itself. He uses architecture carefully by finding places and choosing points where he can work unhindered. He skillfully uses the advantage of the chosen place, for example waiting for a certain time of day, week or year when the place is left.

In addition to all these physical aspects, working with a certain context in the INO's work includes playing with the meanings and connotations of the objects that make it up.

4. Transversal quality of INO street art

One important aspect of INO's work with contexts is the fact that they can be easily rearranged. Due to the unregulated nature of mural-making practices, street artists may ignore property-dictated boundaries to determine where they may or may not operate. A work of street art can cover two or more adjacent surfaces of different functions at the same time.

Street art can, therefore, make visible how arbitrary and cultural these boundaries of action and physical demarcations are. Space and matter can return to their natural state. Murals affirm the limitation of the money where architecture and property dictate it. Instead of questioning the logic of money, municipalities and real estate agencies again denies it in its murals and does so in a very recognizable way.

Another key to INO's muralism lies in the fact that in his work, street art changes the environment only symbolically. His street art uses modest, temporary materials such



Figure 7 a, b, c. Work on the mural Sign, Thessaloniki, Greece (2017)

as paint or paper, which simply transform the space into a symbolic level. For that reason, it can be read as a kind of parody of the capitalist order of the world, a presumed order that inevitably returns to the amalgam from which it originated. Street art can, therefore, be a kind of prediction of the future state of the building. This is one of the reasons why INO's art can sometimes be disturbing because it can emphasize the beauty of a building that is essentially just an unfortunate ruin (Fig. 7 a, b, c).

5. Human size

Physical size is one of the crucial characteristics of INO's works, as well as the relative position of the spectator-audience. The manipulation of size and distance opens up a huge field for nuanced expression. Great work can surpass the viewer, or it can move over great distances and can still be read. Small work can go through the cracks of the landscape and suddenly appear, creating surprisingly intimate

experiences. But here it is most important to note that all this INO's play with the size of a mural, necessarily, takes place within human dimensions. His art always works on the scale that refers to the human body (Fig. 8 a, b, c).

To reach beyond its body, the INO also uses the features of the architecture surrounding the selected location. Taking advantage of this type of architectural feature is also useful for modulating the distance between the work and its viewer, and is often used to increase the visibility of the work. It allows the viewer to measure the physical dimension of their environment by projecting their physical dimension onto it. Therefore, every street work of art is a visible human presence. It naturally becomes part of the environment, as one of many human interventions on it, openings or damage, as is the case with the mural "Snowblind" from 2016 (Fig. 9 a, b). As a consequence, street art has a particularly pronounced potential for intimate engagement of passers-by.



Figure 8 a, b, c. Mural Last Supper on the wall of the overpass in Athens, Greece (2018)



Figure 9 a, b. Work on the mural Snowblind. Association supported work: Prometheus Liver Patient, Tision suburb, Athens, Greece (2016)



Figure 10 a, b, c. Mural Nobody, Reykjavík, Iceland (2016)

In the realization of murals, in most cases INO is not forced to understand the working environment, muralism is technically used by tools and devices such as scaffolding or cranes, which in turn allow the artist to ignore the context of the work, but helps to create a shape based on the characteristics of the terrain and the needs of its inhabitants. From this point of view, the mural is another instrument for controlling the environment and its population.

The mural does not reveal anything about the possibilities and limitations of the relationship between the human body and the built environment. It is no longer a portrait of the relationship between a person and his environment, which is usually open to dialogue. An important consequence of this is the fact that viewers can react to a work of street art, can correct it or promote. The street art of INO is, therefore, a call to action - it empowers the viewer. It takes us back to a time when each person was able to rearrange their environment as much as their potential would allow. On INO's murals, it is clear that the audience is not a passive spectator and consumer. Street art can be a dialogue between people, while murals are a single communication channel.

6. Tactile dimension

The spectator-consumer of public art must also physically touch the work. It also activates his consciousness towards a new level of reality and prolongs the duration of the experience. For others, it helps to build a subjective environment different from the one imposed on us by the imposed projected space. One of the valuable aspects of INO's networked works is that the viewer, experience the entire work of art, must be analytical and searchable. And since his street works of art are ephemeral, sometimes only temporary, they initiate the audience to explore on their own. Thanks to the techniques and textures that INO uses in its work, his murals also have a high tactile value.



Figure 11a, b. Mural Wake Up on the wall of a residential building in Monastiraki, a suburb of Athens, Greece (2014)

Another key point of his work is also that in many cases his murals use the margins of the landscape. During the creation and search for street works of art, both the artist and the spectator often come to explore parts of the city that they would otherwise rarely visit. Places such as alleys or abandoned residential areas, dead spaces under and around bridges (Vargas 2015). Theorist Guilles Clement¹ describes the recognizable value of these places as unique parts of cities freed from the control of a market economy and consumer society, and how they thus become the only chance for a city dweller to find space for natural and human needs such as gathering and creativity.

1 - Gilles Clement (born 1943 in Argenton-sur-Creuse, Indre, France) is a French gardener, garden designer, botanist, entomologist and writer. He attracted attention by designing public parks in France, such as Parc Andre-Citroen. In 1998, he was the winner of the French National Landscape Award (Jones 2010).



Figure 12 a, b. Mural Fail, part of the RAW project, painted on the wall of an elementary school in Miami, Florida, USA (2018)

7. Emotional dimension

Comparing street art and traditional painting, additional differences can be identified in what could be called the emotional dimension of the work. In the case of INO's work, the most obvious of these differences has an element of surprise: his street art can appear in unexpected places and then disappear unexpectedly at any moment. But most of the differences in this emotional dimension would have to do with the energy embedded in his artwork during his preparation and performance process. The preparation of a work of street art requires a practical approach to its context. In a large number of cases, INO is forced to improvise. The situation is often uncertain and tense, the artist must work and be awake at the same time. This is certainly an exciting aspect of his work, especially when the end of a long and complicated preparation process. Some of his works were done during the night, such as a mural called *Fail Performed* in Miami, USA 2018 (Fig. 12 a, b).

Because of all these differences, street art and murals have contrasting emotional content. Contrasting processes, situations and values fit into the mentioned emotional dimension of the work, something that the attentive viewer

can certainly notice. There is little in common between traditional-exhibited painting or virtual art created digitally, insecure work on murals with improvised tools, and work in difficult physical conditions, therefore, in both cases, the resulting energies are very different (Latzke 1999).

8. Freedom of thought

One of the last features of INO's work listed here, probably much more obvious, has to do with freedom of thought. Corporations and institutions that tend to stand behind the production of murals and the dictates of the market usually have their interests, which can easily be translated into censorship. Although in recent years his work has been largely sponsored by international institutions, INO carefully chooses the themes of its murals, but more interestingly, it also in some way censors its work only because it feels it is its responsibility to work on the prominent, permanently financed with public money. In contrast, in the conception of smaller, ephemeral street works of art, he is usually more free to use much more critical messages (Fig. 14 a, b).



Figure 13 a, b, c. Mural: Face on the facade wall of the Onassis Center in Athens (2017), Mural: Dan, Naoussa, Greece (2018). Mural detail: Pamet, Benaki Museum, Athens (2018)



Figure 14 a, b. Mural: Ignorance is Bliss on the wall of the atrium of the Parliament Building in Nicosia, Cyprus (2016)



Figure 15. Mural: *Funk The Power*, Ibiza, Spain (2018)

9. Did INO's murals achieve the expected goal?

A significant portion of the many new artists that have emerged in recent years come from the fields of illustration, design, and have no background in street art or murals. It has also been mentioned that the wall as a surface and medium provides visibility for the work of street artists. And, of course, their work somehow becomes more noticeable. But the visibility of murals is different from the visibility of street art. Furthermore, although street art is usually smaller and less prominent than monumental murals, it is also closer to people, so its visibility can be understood as more valuable. On the other hand, murals owe their easy visibility and readability to practical experiences of architecture and advertising, billboards, a type of visual language derived from the commercial sphere of society that we have been consuming for decades (Donegan 1987).

Another argument in favour of INO's work is his successful transition from the field of street art to muralism. Unlike other authors, he skillfully uses basic artistic elements, clear composition, but at the same time inherited experiences from previous artistic periods of Dada² and European avant-garde. In his works, the outlines of the styles of the German creator Max Ernst and Man Ray are sometimes recognized (Figs. 16 a, b). But although his murals possess their inherent values, there is a problem when they become so prominent creating harmful terminological confusion, defying the political establishment that they often disappear from the media and even from the streets (Rubanu 1998).

2 - Dada Or Dadaism was the artistic movement of the European avant-garde in the early 20th century, with its first headquarters in Zurich, Switzerland, at the Cabaret Voltaire; New York's Dada began around 1915, and after 1920 Dada flourished in Paris, France (Bergius 1997: 12-12).



Figure 16 a, b. Mural *No Future*, in collaboration with Stigma La, Athens, Greece (2018)

10. Conclusion

The works of art of a site-specific site, in this case, murals, are created in a certain place, and their content depends entirely on the way they are placed in that spatial environment and do not function separately. The sources of the basic idea, and later the project that the artist should realize in that place, spring from the research of the place itself, and although it may contain sculptural elements, it cannot function in a gallery or other spatial setting in the same way as in a specific place (Rubanu 1998).

In the case of INO, contextual specificity is derived from the research of specific locations, which in methodological

terms included different types of contextualization mechanisms that this artist took over from the field of history, social theory, sociology and daily political reality. The contextual specificity of visual expression so far outweighed the specificity of location that his artistic messages focused on the notion of the urban community and the public artist as a man whose work responds to the questions, needs, and concerns that define that elusive, hard-defined entity. Thus, issues such as social exclusion, economic recession, or intergenerational communication gain as much importance for the artist as the problems of formal organization and spatial installation of the work in a specific institutional and historical context. During his work on murals, Ino collaborated with hospitals, community centres, prisons and

social workers. In his works, Ino also re-examines the audience: who has the right to vote and maintaining an active civil society, asking whose cultural needs and practices are recognized, legitimized and respected, and whose are not. In other words, in his work, he shifted his interest from the public site itself to the public sphere.

Photography, unfortunately, captures only a very small part of the process of creating INO murals. It captures only one specific moment in the life of the work, goes beyond the visual context, fails to notice any other sensory features of the environment and the part of the city to which it belongs. Due to its ephemerality, his street art is understandable to a wide audience. Thanks to the direct and wide exchange of photographs of works via the Internet, INO's art has greatly expanded the potential publicity of street works of art and thus inspired a large number of young muralists around the world.

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Cultural Strategy in Practice: A Case Study of Iranian Americans in Los Angeles

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Abstract

We provide an analytic observation of Iranian-Americans in Los Angeles and their strategies to overcome “displacement” and “othering” challenges in a city they now call home. Our focus is on the Iranian community’s efforts to manifest itself by investing in a specific manifestation of “cultural strategy” in the form of a permanent art installation—the Freedom Sculpture—and the underlying need for the community to make such an investment in the current political atmosphere. We conclude the article by considering the project’s outcomes, including the impact on the greater Los Angeles community. This sculpture creates an opportunity for Iranian-Americans to publicly tell their stories and talk about who they are; it is a medium through which Iranian-Americans can start a dialogue with other citizens and thereby achieve greater integration. Accordingly, the role of the built environment in fortifying a sense of belonging is discussed, including ways that the environment can help new arrivals overcome certain aspects of an identity crisis.

Keywords: Displacement, Cultural strategy, Freedom Sculpture, Los Angeles, Iranian-Americans

Importance of the issue

We live in a world in which people are constantly moving from one place to another and in which we regularly encounter in our daily lives new individuals, ideas, and cultures from around the globe. We are more globalized than ever and will only become increasingly so in the future (Friedman 2007) by Thomas L. Friedman and Michael Mandelbaum, on sale September 5th, 2011. A New Edition of the Phenomenal #1 Bestseller “One mark of a great book is that it makes you see things in a new way, and Mr. Friedman certainly succeeds in that goal,” the Nobel laureate Joseph E. Stiglitz wrote in The New York Times reviewing The World Is Flat in 2005. In this new edition, Thomas L. Friedman includes fresh stories and insights to help us understand the flattening of the world. Weaving new information into his overall thesis, and answering the questions he has been most frequently asked by parents across the country, this third edition also includes two new chapters--on how to be a political activist and social entrepreneur in a flat world; and on the more troubling question of how to manage our

reputations and privacy in a world where we are all becoming publishers and public figures. The World Is Flat 3.0 is an essential update on globalization, its opportunities for individual empowerment, its achievements at lifting millions out of poverty, and its drawbacks--environmental, social, and political, powerfully illuminated by the Pulitzer Prize--winning author of The Lexus and the Olive Tree.” ISBN: 978-1-4299-2307-1” language: “en” note: “Google-Books-ID: oSsIfDQHgC” number-of-pages: “674” publisher: “Picador” source: “Google Books” title: “The World Is Flat 3.0: A Brief History of the Twenty-first Century” title-short: “The World Is Flat 3.0” author: “[{“family”: “Friedman”, “given”: “Thomas L.”}], issued: {“date-parts”: [“2007”, “7”, “24”]}]” schema: “https://github.com/citation-style-language/schema/raw/master/csl-citation.json” . The world is truly an international community, one whose citizens are closer to each other, more creative, richer, and more diverse. Art as a medium is a perfect lens through which to critically view these global phenomena. Public art, in particular, can be seen as a means of communication and dialogue.

Displacement, a defining reality of many people's lives, brings with it several challenges that transcend mere geographical disorientation (IFACCA 2019). Displacement forces an individual to revisit and redefine her own behavior and identity in order to cope with her new social environment (Milligan 2003). However, while displacement places great stress on virtually all individuals who experience it, there are great differences in how displaced people cope: Some might over-express their ethnic backgrounds and refuse to culturally adjust to their new environments; others adopt a completely opposite position, denying their backgrounds completely.

Identity is a galaxy of interconnected concepts that individuals use to define themselves and assess their position relative to other people. Among these concepts are the relationship of an individual to a place and the sense of belonging to a place (Norouzianpour et al. 2012). Moreover, identity is not singular, as an individual consists of different, interconnected, and intersectional identity markers, among which are national, ethnic, religious, and personal identity. For immigrants, the multifaceted nature of identity can be particularly challenging because they may need to (re)adjust or even jettison some long-held self-definitions, while at the same time holding onto others in order to maintain self-concept, which is the belief of an individual about herself (Rosling, Rönnlund, and Rosling 2018).

Attachment to place has an impact on identity. For that reason, immigrants, who by definition experience spatial discontinuity, do so because of their loss of a site of attachment (Milligan 2003). Displaced individuals often try to regain or maintain a sense of identity by recognition and redefinition of a shared past, which can lead to the emergence of nostalgia (Milligan 2003). Art, design, and architecture are contexts in which nostalgia can be represented visibly and physically, and can be especially valuable to members of displaced communities. Such shared nostalgic elements can be used as instruments to link people to a place and to others (Norouzianpour 2014) and to help displaced individuals establish new identity bonds based on their shared experiences of their now-lost built environment.

In addition to displacement and all that it entails, many immigrants must also deal with the phenomenon of othering. Othering has been defined as "a set of processes, structures, and dynamics that engender marginality and persistent inequality across any of the full range of human differences, from race and ethnicity to religion, gender, or ability" (Powell and Menendian 2017). Othering, which can also encompass both discrimination and segregation, is an issue faced by many immigrants, and particularly Middle Easterners, after they relocate to the Global North and West.

However, belongingness and inclusion in one's new society can mitigate the deleterious effects of othering (Powell and Menendian 2017). Indeed, as social animals, all humans need to be accepted into groups and be actively involved with other members; otherwise, we cannot live healthy lives. Sadly, exclusion and segregation are the reality in the lives of immigrants, regardless of their places of origin. In order to respond to these challenges, immigrant communities' members may try actively to become accepted, try passively to protect themselves from being ignored, or a combination of the two. Among the active strategies that immigrants might choose in order to integrate into and assimilate with their new contexts, public art seems to be one of the most successful. The case of the Freedom Sculpture in Los Angeles serves as an instructive example.

Indeed, as Sen (2019) argues, oppressed communities, including immigrant communities, have a powerful tool at their disposal: *cultural strategy*. As defined by Sen, cultural strategy is a field of practice and learning which engages all aspects of cultural life and all avenues of social change-making to transform society for a just, viable, and liberatory future...It creates conditions for sustainable cultural change... For those communities most impacted by oppression, cultural strategy centers a politic of repair, redress, reclamation, healing, and building power. (2019, 2).

Moreover, and of direct relevance to the present project, cultural strategy is, or can be, a key component of the creative process; as Sen explains, "since the cultural strategy is inextricable from cultural work, artists, creatives, and cultural workers are

key agents and drivers of cultural strategy” (2019, 2). In a similar vein, Cavallini and his colleagues delineate the roles played by both “hard” and “soft” cultural assets in creating opportunities for members of otherwise oppressed communities. As they note, if it is common that hard cultural assets are publicly owned, it is also common that soft cultural assets are found within communities (e.g., artists and creative people), businesses (e.g., creative industry), and other stakeholders’ groups. In this case, the task of the public administration is to valorize these assets and provide the assets’ carriers with opportunities in this sense. (Cavallini et al. 2018, 3)

Thus, these cultural assets—and the “cultural image of a city or territory” to which the assets contribute—can not simply be seized by community members. Rather, their availability must first be “made visible by public authorities [via] initiatives [that] end up contributing to the development of the cultural strategy of concerned cities/territories” (Cavallini et al. 2018, 3).

Iranians in America

Iranian-Americans are a small community in comparison to other immigrant groups in the United States. It was estimated that in 2018 the Iranian-American community comprised between 500,000 and 1,000,000 individuals (“Resources on the Iranian-American Community | PAAIA” 2018). Like many other immigrant groups, Iranian-Americans are a heterogeneous community, diverse both ethnically and religiously. Iranian-Americans are also highly educated. According to a 2000 survey conducted by an Iranian Studies research group at MIT, 56.2% of Iranian Americans held Bachelor’s Degrees or higher, placing them second-highest among the 67 ancestry groups considered on this measure. Further, among Iranian-Americans, 26.2% held Master’s Degrees or higher, which placed them in the highest position among the 67 ancestry groups (Mostashari 2003). The United States Census Bureau’s 2011 American Community Survey (ACS) corroborated the MIT group’s 2000 findings. The Bureau estimated that Iranian-Americans age 25 and over received Bachelor’s Degrees at a rate that was 28% greater than that of the same age group of Americans as a whole (Public Affairs Alliance of Iranian

Americans 2014). This same study also found that more than one-fourth of Iranian-Americans in the 25+ age group held a graduate degree or analogous post-B.A. professional degree, which put Iranian-Americans among the most educated of ethnic groups in the US.

Despite Iranian-Americans’ contributions to society, their image is often overshadowed by political hostility, particularly in the mainstream media, where they are represented as enemies, spies, terrorists, and generally evil people. As Mobasher showed, “American mainstream media had a central role in the construction of new ethnic identities among Iranians in exile and causes cultural trauma” (Mobasher 2006, 100) this article examines the impact of the Iranian Revolution and the ensuing hostage crisis in 1979 on the formation of ethnic identity among Iranian immigrants in the United States. These events resulted in the loss of cultural and ethnic pride, the rise of anti-Islamic religious sentiments, and the concealment of religious, national, and ethnic identity among Iranian immigrants in America. The article argues that the continuation of negative images of Iran and the equation of Islam with fundamentalism, extremism, and terrorism by American mainstream media had a central role in the construction of new ethnic identities among Iranians in exile.”;“container-title”:“American Behavioral Scientist”;“DOI”:“10.1177/0002764206289656”;“ISSN”:“0002-7642”;“issue”:“1”;“journalAbbreviation”:“American Behavioral Scientist”;“page”:“100-117”;“title”:“Cultural Trauma and Ethnic Identity Formation Among Iranian Immigrants in the United States”;“volume”:“50”;“author”:[{"family":“Mobasher”,“given”:“Mohsen”}],“issued”:{“date-parts”:[[“2006”,“9”,“1”]]},“locator”:“100”};“schema”:“https://github.com/citation-style-language/schema/raw/master/csl-citation.json” . This hostility toward Iranians and Iranian-Americans dates to the hostage crisis following Iran’s 1979 revolution and has recently been exacerbated by new legislation such as the “Muslim ban,” which has compounded various existing forms of discrimination that Iranian-Americans have long suffered.

Iranian-Americans, like many other groups, have a constructed dual identity, a duality that contemporary scholars, beginning with Crenshaw (1989), refer to as intersectionality. Iranian-Americans have been particularly successful in

preserving their Iranian identity within their households and private domains while at the same time publicly embracing American culture (Mostofi 2003). Iranians are not unaccustomed to coping with this dualism, since, historically, they have always had to deal with contradictory identities and cultures, such as Islamic culture versus Persian culture, or Shiism versus mainstream Sunni Islam. Consequently, Iranian immigrants to the U.S. have purposely maintained identity elements such as language, tradition, and belief systems even while living in a new environment. As members of a non-homogeneous community that has experienced massive cultural, religious, and other paradigm shifts, Iranians have orchestrated their multi-layered identities and have emerged with a shared communal identity. Having come to the Global West as a diasporic people, Iranians have faced particular challenges while constructing the social identity that is crucial to leading a healthy life in a new environment. To do so, Iranians have had to “absorb, reject, and assimilate specific elements from both Iranian and American cultures into their identity” (Mostofi 2003, 682).

The Freedom Sculpture

In recent decades, Iranian-Americans have increasingly used art, culture, and design as means to both change their negative image and disconnect themselves from ongoing political controversies. It is considered common sense among Iranians that being personally successful is necessary but not sufficient in order to be fully accepted and assimilated into U.S. society. In the many major cities in which they live, Iranian-Americans organize a variety of festivals, events, and exhibitions to raise awareness about themselves as a community as well as about Iran. The annual Farhang Film Festival based in Los Angeles, the FOCUS IRAN: Contemporary Photography and Video event (also in Los Angeles,) the Nowruz Festival in Seattle, and the Persian Parade in New York City are just a few examples of the large and impactful Iranian events that annually take place outside of Iran.

In Los Angeles, home to the largest Iranian community outside of Iran, such awareness-raising recently reached another level. Iranian-Americans decided to donate a permanent art project to their city in order to open a dialogue with their fellow citizens and raise awareness on a previ-

ously unreached scale about the positive aspects of Iranian society, culture, and history. This project was initiated in 2014, when the Farhang Foundation, an apolitical, secular, not-for-profit Iranian-American cultural organization, commissioned the design and construction of an urban sculptural monument to honor Cyrus the Great (Jadalizadeh 2017). Cyrus, a Persian Achaemenid king, was the founding father of the State of Iran as well as the biblical figure credited with freeing the Jews who had been displaced and enslaved by the Babylonian Empire in the 6th century BCE (Silverman and Waerzeggers 2015). An important figure in the Judeo-Christian tradition, Cyrus is acknowledged in the Old Testament as being recognized by God and as the issuer of the decree to rebuild the temple in Jerusalem (Frye and Zand 2014). The principles of Cyrus, as published in the *Cyropaedia*, a book written around 370 BCE by Xenophon, a student of Socrates, also served as an inspiration to the American Founding Fathers during their writing of the U.S. Constitution (Jadalizadeh 2017).¹ “As Xenophon describes in the *Cyropaedia*, the qualities of leadership Cyrus exercised were such that they transcended nationalism, sectarianism, and partisanship” (Frye and Zand 2014, 13).

Central to its goal of honoring Cyrus, the Farhang Foundation chose as its inspiration for the design of their new Sculpture the Cyrus Cylinder (Figure 1), a historical artifact dating to 539 BCE commissioned by Cyrus to serve as the world’s first visual symbol of the declaration of human rights and religious tolerance.² The Foundation described its 21st-century project as the creation of a Statue of Liberty for the West Coast as it was inspired by Cyrus’s humanitarian concepts of freedom, cultural diversity, citizen advocacy, and inclusiveness, concepts that were ultimately enshrined by the framers of the US Constitution (Frye and Zand 2014). This new Freedom Sculpture, then, was intended to serve as a reminder of the universally shared values that continue to shape our democracy today.

1 - Frye and Zand (2014) stated that the founding fathers, particularly Jefferson, were looking for a model that validated their ideas by virtue of its success in the past; they found a model much like their own in ancient Persia.

2 - Not surprisingly, the Cylinder has inspired the creation of a replica at the United Nations headquarters in New York.



Figure 1: Cyrus Cylinder. (Source: Hudson 2014)

Cecil Balmond's proposal for the Freedom Sculpture was selected from more than 300 designs submitted by artists from around the world. When naming Balmond's design the winner, the Farhang Foundation cited the tremendous success of the exhibition of the original Cyrus Cylinder (on loan from the British Museum) which had taken place at the Los Angeles Getty Center in 2013, an event that attracted a record-breaking number of visitors to the Getty (Jadalizadeh 2017). (Balmond, an internationally renowned artist, architect, and engineer, is also an Officer of the Order of the British Empire for Services to Architecture (awarded 2015) and the 2016 winner of the Thomas Jefferson Foundation Media in Architecture.) Taking the Cyrus Cylinder as the inspiration for his own proposal, Balmond structured the Los Angeles Freedom Sculpture as two concentric cyl-

inders featuring a symbolic mathematical component: an original heartbeat-shaped script, designed by Balmond himself, based on the Fibonacci sequence, and intended to represent the universal and timeless humanitarian values of Cyrus the Great (Farhang Foundation n.d.). (See Figure 2).

The Freedom Sculpture was officially given by Iranian Americans to the City of Los Angeles on July 4, 2017, as a symbol of peace and coexistence. Located at the busy intersection of Santa Monica Boulevard and Century Park East, at the gateway to Beverly Hills, the Sculpture enjoys a high degree of visibility and prestige. It manifests Iranian-Americans' collective effort to actively engage with their host society and to be seen in the way they believe they deserve. Southern Californian Iranians, concentrated primarily in



Figure 2: The Freedom Sculpture, a gift to the city of Los Angeles. Source: (Farhang Foundation n.d.)

Los Angeles, are the largest community of Iranians outside of Iran; further, they represent the “middle- to upper-middle-class professionals who aspired to become more Westernized in Iran (Mostofi 2003)”. Fittingly, they have played a significant role in shaping modern Iranian culture and art since the Islamic revolution, due to their number and their access to the financial resources necessary for undertakings such as those exemplified by the design, construction, and bequest of the Freedom Sculpture. Indeed, the Freedom Sculpture, supported by more than \$2.2 million of contributions by Iranian-Americans (Chiland 2017), has been described as “the most widely crowd-supported public monument ever gifted in U.S. History, with 10 times more supporters than the Statue of Liberty” (Farhang Foundation n.d.).

Similar approaches

The International Federation of Arts Councils and Culture Agencies, based in Australia, recently published an extensive report on public art as a way of integrating immigrant communities into the larger culture (IFACCA 2019). As the IFACCA report shows, governments and non-governmental organizations typically invest in public cultural projects such as museums, religious sites, and monuments to foster bonds between minority groups (typically defined by ethnicity or religious affiliation) and their cities, encourage their assimilation, and/or help them to overcome identity challenges. Historically, architecture and art have contributed significantly to creating a sense of belonging among minority group members, at least at those times when the majority would allow it.

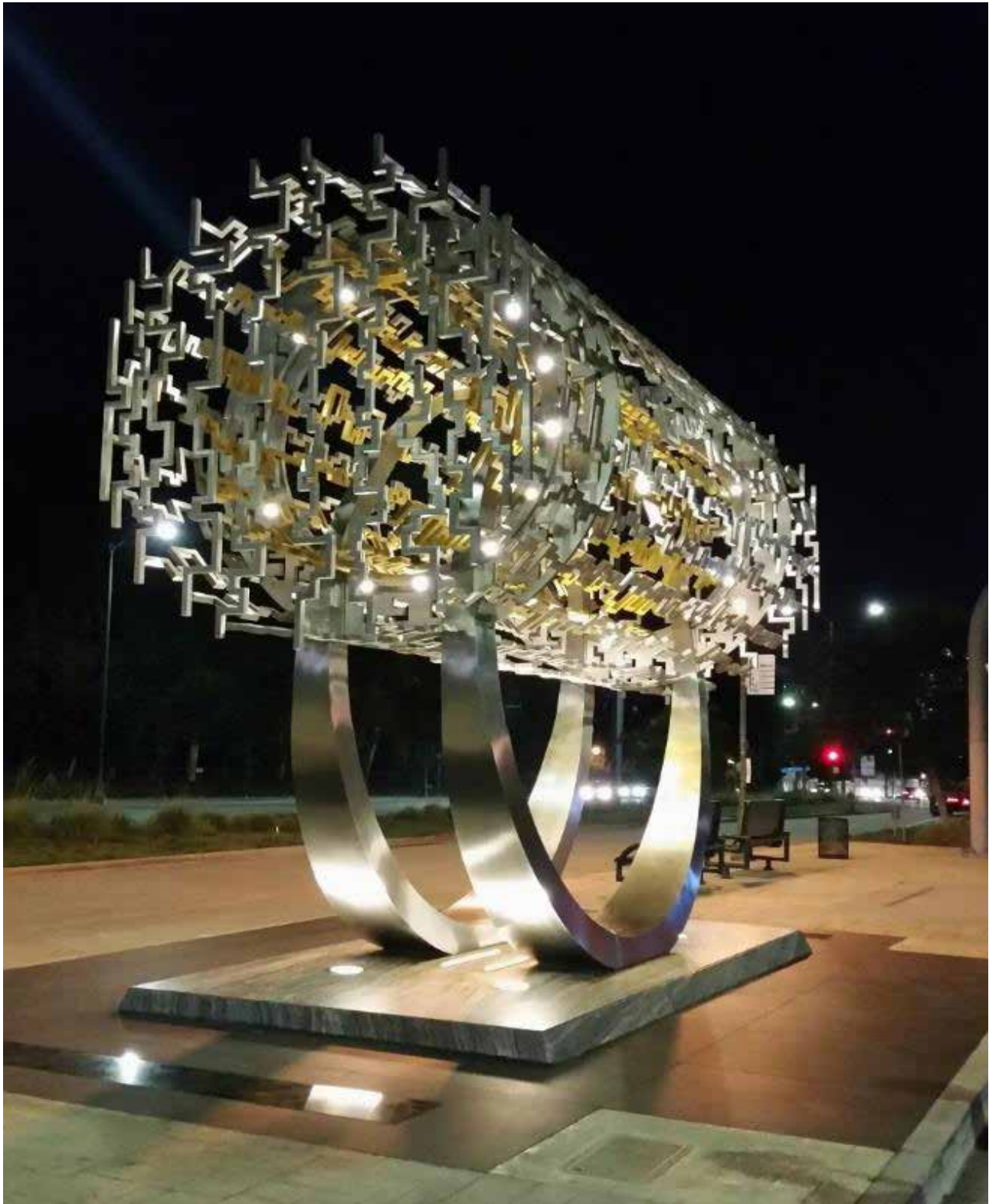


Figure 3: Freedom Sculpture (night view). (Source: Farhang Foundation, n.d.)



Figure 5: The Piazza d'Italia in New Orleans, designed by Charles Moore. (Source: Brake 2015)

On the other side of the Pacific Ocean, Italian-Americans' desire to publicly celebrate their origins and identity has led to the construction of a wide variety of monuments and memorials that reflect their rich cultural background in the US cities that they have chosen as their new homes. One such monument is the Piazza d'Italia in New Orleans, designed by Charles Moore (Figure 5) and completed in 1978. While Louisiana has one of the highest per-capita Italian-American populations in the US, Italians living in that state often feel overshadowed by the other ethnic communities there, especially those of French-, Spanish-, African-, and Native Americans (Brake 2015).

The Piazza d'Italia was envisioned as a monument celebrating the Italian community of New Orleans, one that would serve as both a memorial and a public space (Betsky 2017), allowing the community's members to maintain their connections to their origins and celebrate who they are as a community. At the same time, the Piazza serves the greater

New Orleans community and as "a manifestation of Moore's ideas of an 'inclusive' architecture, which can speak to and be enjoyed by anyone" (Brake 2015).

However, the Piazza d'Italia in New Orleans was not the first such public gift by an Italian immigrant community. A half-century earlier, in 1911, the Italian community in Argentina gifted a lighthouse to the city of Rome. Installed on Rome's Janiculum Hill as a "tangible sign of affection for their fatherland" (Madden 1972), the Janiculum Lighthouse (Figure 6) was designed by architect Manfredo Manfredi to celebrate the 15th anniversary of the Italian nation-state ("Lighthouse on the Janiculum, Rome" n.d.). As was the case for the Freedom Sculpture in Los Angeles, Italian immigrants in Argentina designed, funded, and donated this marble monument (Madden 1972). This shows how cultural material can be used as an answer to diasporic identity challenges via commemoration of immigrants' cultural and political landscape.



Figure 6: Janiculum Lighthouse or Roman Lighthouse, Rome, Italy. Source: (Ermengem n.d.)

Conclusion:

Art in its various forms can be a means of social transformation as well as a response to displacement and other issues related to global immigration. Consequently, government agencies and non-governmental organizations responsible for arts and culture need to recognize their ability to foster inquisitiveness, creativity, and care among the citizens whose lives are touched by them. In our increasingly globalized world, immigration and displacement have become topics of concern for governments around the globe; fortunately, many such governments properly see art and culture as important responses to these related concerns. For example, since the beginning of the current refugee crisis, the European Union's cultural division has published several reports on the importance of art and cultural representation of newcomers as part of the process of overcoming their displacement challenges (European Union 2015; Kendrick 2017).

Art and architecture are central components of cultural strategy, creating welcome spaces for those who might be considered "others." The interactions and mutual understandings that art and architecture can engender between diverse people can lead to the discovery of new solutions to the shared problems that both majority and minority group members are facing in their society. Also, architecture and art can contribute significantly to creating a sense of belonging among minority group members. A project such as the Freedom Sculpture may seem to be merely a sentimental gesture that consumed a great deal of time, effort, energy, and money. However, by looking deeper, one can see that it addresses some of the discussed struggles that displaced persons face in new contexts such as othering, spatial discontinuity, segregation, and absence of a sense of belonging.

Art and culture are powerful mediums for fostering a "welcome space – both physical and ideological" for people who might be considered "others," doing so by providing a context for "interaction, engagement, dialogue, negotiation, and exchange of values, knowledge, and experience which can lead to mutual understanding among communities" (IFACCA 2019, 2). Cultural strategies can change the atmosphere in communities, facilitate interaction and dialogue

between diverse individuals, and help to foster mutual understanding and openness to discovering new solutions to shared problems. Art and architecture can provide a framework that can help to build a community's social capital, establish trust, and develop collaborative resources by celebrating cultures of belonging and inclusiveness (IFACCA 2019). Physical objects that mark migration often become elements of discussions around transnationalism, diaspora, globalism, identity, and integration. These objects also can provide a window onto the social politics of the people who identify themselves with those monuments or markers.

While the Iranian-American community is relatively small, its members are highly successful, contributing significantly to American society. However, since the first waves of immigration in the wake of the 1979 revolution, their lives have been overshadowed by ongoing hostility between the Iranian and American governments, as well as misrepresentation in the US media and popular culture. The Freedom Sculpture project was the cumulative effort of a displaced group of people, who chose to create this strong marker as one way to help themselves in their quest to be represented positively in an often hostile environment. They chose Los Angeles, one of the most important cities in the US and, arguably, in the world in which to make a bold statement, in the hope that it could positively affect all Iranians in the diaspora.

The immediate outcome of this investment for and by Iranian-Americans was that, for at least a short period, they had an opportunity to be represented in a positive light in the US media. But in the long run, the Sculpture and what it represents as a visible manifestation of Iranian American cultural strategy will help Iranian-Americans, particularly those of the younger generations, to find peace with their dual identity and fully embrace who they are. The Sculpture creates an opportunity for Iranian-Americans to publicly tell their stories and talk about who they are; it is a medium through which Iranian-Americans can start a dialogue with other American citizens and thereby achieve greater integration into their new society. Having a sense of belonging to the environment is an important factor in humans' quality of life. By contributing to LA's built environment and making their own marks, Iranian-Americans can now feel a stronger sense of belonging to the city that they call home.

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The complex task of cataloguing street and public art: A methodology applied in works in Jaen (Spain)

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Abstract

The research, conservation and divulgation of scientific knowledge of artistic works, begin with cataloguing process. The importance of cataloguing urban and public art stem from their ephemeral nature and dispersion. Social networks might contribute to identify this type of work of art. However, it is still necessary to connect the work of art to its urban context since it cannot be dissociated of it. The nature of this art implies the use of diverse techniques such as photogrammetry and interviews with the artists and actions like promoting collective projects which involves the community.

Cataloguing urban art is an emerging issue with some new theoretical advance but barely enough practical experiences. The Group of Urban and Public Art belonging to the Spanish Group of International Institute for Conservation of Historic and Artistic Works, has developed some theoretical approaches taking into consideration the differences between graffiti, self-organized urban art and public art. These approaches and principles are now implemented in a research project in Jaén (Spain) entitled 'Painted in wall. Study of wall paintings in the province of Jaén in the 20th and 21th centuries' funded by Instituto de Estudios Giennenses.

The advances of this research are raised on this proposal paper. The example of a cataloguing card, a thesaurus and an application procedure which might be extrapolated to other examples. As a matter of fact, synergies are being generated with other projects like the cataloguing of work of art in Callegenera Festival in Monterrey (Mexico).

Keywords

street art, urban art, documenting, cataloging, technologies, Jaén

1. Introduction

Documentation and registration is not only an essential step towards conserving and promoting the awareness of an artwork, it is often the only one taken.

For example, there are artworks that may not be submitted to a restauration process for several reasons, including

those in which the artist(s) themselves consider that the very deterioration of the work forms part of the process. This is particularly true when it comes to street art or commissioned street art murals, where the ephemeral forms an intrinsic part of the creative concept. On the streets we can find different examples of such artistic expressions, like graffiti, which is typical of counter-culture and doesn't al-

ways have artistic connotations in terms of technique and aesthetics, but does have a very important anthropological component. This artistic expression speaks to us of the need that some groups have to appropriate the city by making their mark and leaving their names on walls.

Graffiti has been studied in Spain by Fernando Figueroa (2003) and by great international writers like Craig Castleman (1982). Around the same time, street art appeared, another artistic reality which emerged in the 90's. Uncommissioned in the beginning and institutionalised around 2010, street art gave rise to a new reality; commissioned street art murals.

All these types of artistic expressions share the same support, the wall, the context, and the city in which they are created, however they differ greatly in terms of content and intent. In any case, the ephemeral component is always present. In this regard, if everything remains only in the minds of those who have seen the artworks, or in photographs posted on social networks that artists themselves have become accustomed to sharing, the record of the artworks becomes the only material witness of a fragile memory.

A lack of public regulations to protect them is something these types of artworks also have in common. In fact, the concept of regulations is something that is largely rejected by artists and specialists alike, as such restrictions would negatively influence the very evolution of this artistic practise. The absence of guardianship mechanisms makes them particularly vulnerable, and calls intellectual property rights into question (Debate PH, 2021).

In this regard, proposals have been developed that link protective measures to popular initiatives via the website Bi-Común, a common asset protection tool that brings together goods of both cultural and common interest. The term was coined by the cultural association Niquelarte in 2010 (Niquelarte, 2019) and refers to those goods which are accepted by a community that are not included in the legislation of the Historical and Artistic Heritage act, nor are they

stated as being Goods of Cultural Interest (BIC)¹ and are thus considered to be popular cultural heritage. This classification doesn't have any legal implications, but it does enable us to apply for administrative protection in order to preserve the assets (and when applicable, restore them) by way of popular initiative. This terminology has been used in the code of conduct of the Street Art and Commissioned Street Art Murals group GE-IIC (VVAA, 2016). For example, this classification was used to save "Muelle's" graffiti writing in Montera street, in Madrid (García Gayo, 2017). Also, in recent years, extensive work has been made in regards to the possibility of defining street art as intangible heritage, including the need for a new classification for the term (Luque y Moral, 2019; Talego, 2012). In any case, documentation is an essential step towards raising awareness of the artworks.

And so, the project "Pintado en la pared. Estudio de la pintura sobre muro en la provincia de Jaén en los siglos XX-XXI"(Painting on the wall. A study of wall paintings in the province of Jaen in the 20th – 21st century) , was born. The project was financed by the Institute of "Giennense" Studies (Provincial Government of Jaen) and developed between December 2020 and October 2021, with the idea of cataloguing both commissioned and independent street artwork in the province of Jaen (Spain,) as well as cultivating an understanding of how graffiti has evolved (BOP, 2020). The project is led by Laura Luque Rodrigo, doctorate in Art History, professor at the University of Jaen and co-coordinator of the Street Art and Commissioned Street Art Murals Group GE-IIC; José Manuel Almansa Moreno, doctorate in Art History and professor at the same university; Rafael Mantas Fernández, doctorate in Art History and a high school teacher; and Carmen Moral Ruiz, restorer, doctorate in History and the Arts, professor at the Universidad of Huelva (Spain) and member of the aforementioned Street Art and Commissioned Street Art Murals Group. Sergio Cruz Molina, an undergraduate Art History student at

1 - Bien de Interés Cultural (An asset of cultural interest) in Spanish legislation is the highest level of protection that a cultural heritage asset can obtain. Thus it appears in the Law 16/1985, of June 25, 1985, of the Spanish Historical Heritage. (<https://www.boe.es/buscar/act.php?id=BOE-A-1985-12534>).

the University of Jaen, has also collaborated as a research fellow for 6 months. As the project comprises more traditional mural paintings as well as street art, and as the group also comprised various specialists, the professors Almansa y Mantas were put in charge of mural painting, and the professors Luque y Moral of street art, the latter constituting the part of the project which is presented in this paper.

It should be noted that research concerning contemporary commissioned street art murals, and in particular, street art, has received great interest in recent years.

This is shown, moreover, by the work carried out by the Street Art and Commissioned Street Art Murals Group GE-IIC and international projects such as CAPuS+ "Conservación de arte en espacios públicos" (Art conservation in public spaces), financed by Erasmus+ and led by Dominique Scalarone (CAPUS+, 2021), or the international artwork registry Mural Hunter, developed by the University of Zaragoza (Navarro Neri, 2021; Mural Hunter, 2021). Recent years have also seen a proliferation of different types of street art museums all over the world, from enclosed-space museums to open-air and virtual museums, as well as walking trails, informative material and publications, festivals, etc. Furthermore, many local development projects in Spain, such as MIAU in Fanzara (Castellon) and ArtSur in the province of Cordoba, are currently being developed. Our province, Jaen, is no exception, thanks to the creation of Murales Conciencia (Conscious Murals) in Bailen.

2. Project Objectives

The core objectives of the project were:

- To catalogue pictorial artworks on walls in the province from the 20th and 21st century, taking their formal aspects and significance into account. To this end, bibliographical, newspaper and archival sources have been used, as well as field work and interviews with living artists.
- To analyse the conservation status of mural artwork, proposing preventative conservation or intervention measures for those artworks considered to be in poor condition or in danger of disappearing, and which, because of their significance, would be more likely to last longer.

- To disseminate the research findings at an academic level and raise awareness of the importance of this artistic expression amongst the general public.

Another main objective was to create a *modus operandi* and a typology of cataloguing cards that could be extrapolated to other contexts. In fact, we were able to continue testing its effectiveness in part thanks to the collaboration of two former students that have carried out a similar project in the Spanish cities of Caceres- Carmen Haro Cáceres- and Toledo -Nicolás Gallego Fernández. In this regard, we have also been in contact with Adris Díaz Fernández, who is coordinating a project to catalogue street art works from the Callegenera Festival in Monterrey (Mexico) (UDEM, 2020).

3. Contextualisation

Graffiti and street art have gone virtually unnoticed in major studies on contemporary art and the current Spanish avant-garde, such as the book *Arte español contemporáneo (Contemporary Spanish Art) 1992-2013* (Doctor, 2013). Óscar García García (2020), in his recent book *Dios salve al arte contemporáneo (God save contemporary art)*, includes 3 street artists, namely the Spanish artist Muelle, in his chapter entitled *Arrogance*. Previously, the author Berti (2009) published *Pioneros del Graffiti en España (Graffiti Pioneers in Spain)*, in which she takes us on a journey through the origins of graffiti writing in Spain and the main areas in which it was developed. The author establishes a genealogy for the first generation of writers that she develops in two waves, the first between 1984-1987 and the second between 1987-1990, the year in which she finished the study.

In parallel with other European countries, street art has spread, together with the explosion of commissioned street art murals, and developed mainly thanks to festivals. In this respect, numerous street artists have emerged, switching from their previous graffiti or independent street art background, or by combining both production methods.

The scene in Andalusia- the southernmost region of Spain-, where Jaen is located, is as inconsistent in research as it is in the artistic expression of street art. Although it isn't the place where graffiti first burst onto the scene, most graffiti and street art studies have been carried out in Granada.

Studies in the other provinces are lacking or non-existent, and are focused on more recent artistic expressions. It wasn't until approximately 2010 that the press started to take an interest in street art and commissioned street art murals. And so, as it is still a relatively unexplored area, we have not been able to carry out many interviews with the original graffiti writers. The capital cities of the provinces are by far where we can find the most studies, with the exception of the provinces of Jaen and Cordoba, where special attention has been given to some towns over the past few years. Sevilla was a pioneer in terms of development, followed by Cordoba. Cadiz, although less studied, will undoubtedly soon become significant too, partially due to its connection with the USA via the military bases in Rota and Moron - in the case of Sevilla- and because of its transport connections with Madrid. In this regard, the lack of studies in some of the provinces creates gaps, which makes drawing comparisons difficult.

Furthermore, there has been a sharp rise in street art festivals, particularly in Cordoba and Cadiz. Institutional support has been key to the development of commissioned street art murals in Malaga, although it has not come without criticism. Granada is a unique case, and although it had a somewhat delayed start, it is very free, and has a peculiar connection to the academic world. In recent years, Jaen has also come onto the scene, as has Huelva and, to a lesser extent, Almeria. Key artistic figures that marked the early stages seem to be El Niño de las Pinturas in Granada, or Berlin in Jaen, amongst others.

A similar pattern was found among early graffiti writers connected to the hip-hop scene at the end of the 80s. Although it mostly disappeared for some time due to crackdowns by local city councils, it now seems to be resurfacing thanks to the development of street art at the end of the 90s, and the beginning of the year 2000, and, after its institutionalization in 2010, a great surge in commissioned street art murals can be seen in festivals.

The increased interest in these artistic expressions has made it necessary in many provinces to delve deeper into their backgrounds, particularly in relation to the interviews, which are considered to be a starting point in this study.

Jaen is a province that is located in the north east of the autonomous region. It is landlocked (it doesn't have access to the sea), and bordered by Cordoba, Granada, Ciudad Real and Albacete.

The province of Jaen spans a surface area of 14496km², covering 2,67% of the national territory. It has a population of 631.381 inhabitants as of the 1st of January 2020 (INE, 2021). It is a territory that is mostly devoted to agriculture, in particular the production of olive oil, and it also boasts the biggest expanse of olive trees in the world, the so-called 'sea of olive trees', comprising 70 million trees and currently under consideration at the UNESCO for nomination on the World Heritage Site list (Olaya, 2021). Jaen is the province with the largest area of protected natural parks in Spain. Its geographical position has also made it an obligatory passage between the south and centre of the peninsula, through the Despeñaperros pass. It is, however, currently a province with a serious unemployment problem (Hora Jaen, 2021), which is causing a lot of people to move away from many of its territories (Guzmán Fontela, 2020).

However, Jaen used to be a kingdom of great wealth during the Modern Age, leaving it with the legacy of its Renaissance architectural heritage and two towns, Úbeda y Baeza, which are included in the UNESCO World Heritage Cities list. It also has a rich cultural heritage from ancient times, with numerous archaeological sites from the Iberian period². It is therefore considered to be a province for inland tourism. However, as it is surrounded by strong competitors, such as Cordoba and Granada, institutions have considered that investing in other types of cultural heritage might promote longer overnight stays, stimulate the economy and curb depopulation through sustainable tourism. In addition to the capital city and the two World Heritage cities, Linares and other cities such as Martos, among others, stand out in the province thanks to their size and development, which we will discuss in further detail later on.

2 - The Iberian Culture occupied several areas in the east and south of the Iberian Peninsula (now Spain and Portugal) during the Iron Age, including what is now known as the province of Jaen, between the 7th and 2nd centuries BC. This culture disappeared with the two hundred year Roman occupation of what became Hispania.

In this sense, one possibility is to advocate for contemporary cultural heritage, as some great national and international artists are from Jaen, such as Manuel Ángeles Ortiz (Picasso's right-hand man for many years), among many other artists from the 20th and also the 21st century, like internationally acclaimed artist Santiago Ydáñez.

Contemporary visual arts in the province of Jaen have been studied thanks to projects financed by the Instituto de Estudios Giennenses (Institute of Giennense Studies) and developed by some of the members of the team presenting the current proposal ("50 años de artes plásticas en Jaén. Creación, medios y espacios (1960-2010) - 50 years of Visual Arts in Jaen. Creation, means and spaces (1960-2010)"; "El instante detenido: 25 años de fotografía y fotógrafos giennenses - The frozen moment: 25 years of photography and photographs from Jaen"). Contemporary mural painting has been well regarded in the province, thanks in particular to those mural painters who developed their work after the Civil War (1936-1939), such as Francisco Baños Martos, Miguel Viribay Abad, Francisco Palma Burgos o Marcelo Góngora, amongst others.

In the field of street art in Jaen, written sources concerning street art and graffiti in the province of Jaen are based on some contributions by authors such as Laura Luque Rodrigo (2018), or artists like Belin and Icat, and are more focused on aspects like the conservation of the artworks than their historical development or stylistic analysis.

The books *50 años de artes plásticas en Jaén (50 years of Visual Arts in Jaen) (1960-2010)* and *Creación, medios y espacios (Creation, means and spaces) (Almansa y Martín, 2017)*, include some artists that have painted commissioned street art murals in the province.

There is also an artwork found on the centrally located Cerón street called *Graffiti del Mundo (Graffiti Around the World)* by Bea Sánchez and Carmen Moral (2000), which is included in the Andalusian Historical Heritage Institute catalogue. In *Mural Hunter* there are only two artworks from Linares.

As the press didn't really start reporting on the matter until the beginning of the 21st century, there is a gap in terms of the introduction of graffiti in the province in the 80s and 90s.

In any case, over the past two decades in Jaen, the town Linares has taken the lead in terms of the creation of graffiti, street art and commissioned street art murals, respectively. This is particularly thanks to figures like Belin and other artists that have since started appearing, such as Myrhwan and Icat, amongst others. This development may be due to the tradition of contemporary mural painting already established in the province, and in particular in Linares, by Francisco Baños and thanks to Jaen's connection with Granada. In recent years, various commissioned street art mural programs have been carried out in the province, run by various institutions, such as the Provincial Council, educational centres, the Ministry of Culture, and city councils, and from which the program *Murales con Ciencia (Murals with Science)*, in Bailen, should be highlighted. Many of these programs are educational, such as the murals against exclusion in Villanueva del Arzobispo, or those in favour of gender equality found outside the Virgen del Carmen high school in the capital city. Recently, graffiti writing, especially when written with markers, has become quite widespread, the most noteworthy being those made by Jarch, Enga, Chulo, Hero and SLM.

4. Methodology

The research work was carried out in four stages, which organised both the research work and the dissemination of the results. The first step was to carry out a literature and newspaper article review, and a search for keywords on the internet and social media.

Afterwards, field research was conducted by studying the artworks in situ and interviewing artists. After all the data was collected, cataloguing cards were filled out for both the artworks and the artists. Finally, steps are currently being taken to raise awareness amongst academics and the general public. The study was carried out using the tool Google Drive, so as to ensure that all team members always had access to all the information. The drive comprises a folder that was created for photographs and another for the bibli-

ographical information collected. Documents with instructions were also uploaded to ensure that the research, and the citation system used, would be carried out as consistently as possible.

4.1 Work process

In order to carry out the field work, we first made a selection of the towns in which we were going to implement this method of working, since it would have been impossible to cover all the towns of the province (97 municipalities) in ten months. The capital city and Linares were chosen as they are considered to be, as previously mentioned, the birthplace of street art in Jaen. Ubeda y Baeza were also chosen due to their size and cultural heritage status. Later on, some incursions were made into other smaller municipalities like Begijar, Valdepeñas de Jaen, Martos, etc. The methodological procedure laid out in the paper corresponds to that conducted in the three largest towns: the capital Jaen, with a surface area of 424 km² (SIMA, 2021a); Linares with an area of 196,56 km² (SIMA, 2021b); Ubeda³ with 403,47 km² (SIMA, 2021c). Bailen was also studied as it is current-

3 - And implemented as indicated by Carmen Haro in Cáceres and Nicolás Gallego in Toledo.

ly running a very productive commissioned street art mural project, Murales con Ciencia (Murals with Science, Ortega Alonso y Padilla Fernández, 2019). Due to a lack of time, however, only artworks from this program were evaluated.

The data collection method consisted of going down all the streets in each town to photograph and geo-reference all the street art, commissioned street art murals and graffiti found (exact location and date only for the polychrome artworks, the rest in the general folder). We marked the streets on a street map as we were walking down them by drawing a line. A number was drawn on the map to show where a photograph was taken. This number found on the map was also noted down on a small cataloguing card with other information, such as the location (postcode + coordinates), real name or a name that would help us recognise it, artist, marks or other information worth noting, such as its state of conservation, amongst others.

It was proposed to take, at least: a general photo of the whole artwork, face-on and as centered as possible, or, if the street width didn't allow for it, a photo taken from the side; a more general photo of the whole facade; an even

Code	2.02.11
Location	Zambrana Street
Coordinates	LN 37° 46' 1" WL 3° 47' 20"
Photographs	DC1230; DC1231; DC1232; DC1233
Title	(real title used if known or identifier written in inverted commas)
Artist	Koka / Belin
Date	2013
Measurements	(if possible)
Conservation	Deteriorated paint
Festival/event	spontaneous
Other	(other information that we saw fit to note down at the time concerning the artwork, the street, the neighbourhood, etc.)

Table 1. Example of a data collection form from the fieldwork. Own compilation.

wider photo where the surrounding facades could be seen; a photo of the whole street. In other words, for every artwork at least four photographs should be taken, as well as some other photos of details such as the graffiti writing or other marks or conservation details. The idea was to record the context of the artwork as well as the artwork itself (see table 1).

Then, the data was uploaded to the drive, creating a folder for each street artwork or commissioned street art mural. These types of forms were only created for graffiti if they weren't monochrome, as it would have been impossible to fill in most of the sections, and for this reason it also didn't make much sense to include tags or throw-ups. The photos were uploaded according to the different neighbourhoods, with the idea of analysing where the wall of fames were located, which graffiti writings were repeated the most, where they were distributed, how they related to the figurative artwork. The forms were then filled out by studying the context closely and incorporating the information from the literature and the interviews with the artists, if any. A conservation study was carried out, and, if deemed necessary, a map of damages and intervention proposals were created (only for those artworks commissioned for a longer-term project). In some cases this was supported by photogrammetric equipment, as the use of photogrammetry in street art has already been implemented (Moral y Luque, 2019).

In addition, each form was given a catalogue number so that they could be put in order and so that each sheet could be perfectly linked to its photographs. This number was developed as follows:

- a) A single digit number, indicating mural painting or street art: 1 Mural painting; 2 Street art
- b) A two digit number, indicating the town: 01 Jaen; 02 Linares; 03 Ubeda; 04 Villacarrillo; 05 Bailen; etc.
- c) A two digit number with the number of the artwork in that town (01, 02, etc.)

Example: 1.01.01 (1 Mural painting, 01 Jaen, 01 first painting with form)

If two artworks are part of a set, a number is added at the end, in order, if possible, from left to right and top to bottom. Example:

1.01.01.1 (1 Mural Painting, 01 Jaen, 01 first painting with form, 1 artwork from the set, bottom left)

1.01.01.2 (1 Mural Painting, 01 Jaen, 01 first painting with form, 2 artwork from the set, bottom right)

4.2 Cataloguing cards

There are some earlier international contemporary art conservation projects and publications that propose cataloguing models, such as Foundation for the Conservation of Contemporary Art (SBMK, 2021). The sections considered are: Identification; Location; Description; Production; Handling y storage of the object; Presentation/Installation; Bibliography; The artist; Purchase. The section about the artist is of particular interest. This section is typically addressed in inventories of artistic goods, but when it comes to artwork created by living artists it is of utmost importance, particularly if the artwork in question is street art. In this section, the artist should indicate if they would be willing to have their artwork restored by a professional or not, something that was not included in the form presented at the 2016 YOCOCU Conference in Spain (Luque y Moral, 2018). Another interesting aspect included on this form was that, by using a digital application, any individual could register a wall with a photograph and a location. This registration would be reviewed by experts, but it would serve as a way to locate new artworks, which sometimes only have a short life, that might be of artistic interest. As for the artists, this tool enables them to register their own artwork, report on useful technical processes for further study or future interventions, and register their opinion concerning the conservation of the artwork and/or promotion.

At an institutional level, it should be noted that the IAPH included some graffiti in the project "Patrimonio mueble urbano de Andalucía" (Andalusia's movable urban heritage) that is already found on the Institute's database, and which is currently being uploaded to the internet.

In this case, the registration form was more conventional and didn't include factors related to the artist's opinion or an evaluation of the context (IAPH, 2021). There are other

online street art registration projects like the Google Street Art, which has a total of 441 artworks registered in Spain, which feature a photograph, the location and some basic information. For some artworks, a video of the making of the artwork is even included. The aforementioned project, Mural Hunter, is quite similar.

It is also worth mentioning the work carried out under the aforementioned project CAPuS, which has generated a very precise cataloguing card in terms of the areas dedicated to the analysis of the state of conservation (CAPuS, 2021), and the cataloguing card proposed in this same regard by YOCOCU (YOCOCU, 2020).

This project is based on a card that was prepared by María Isabel Úbeda García, a member of the GEIIC Street Art Group, and published in Ge-Conservación (Úbeda García, 2016).

A long list of areas are covered in this card, based on criteria such as: technical and formal details, ownership, location, description; criteria based on artistic observation like iconography, aesthetic appraisal, style, context, etc; criteria based on conservation; criteria based on restoration; criteria based on external assessment; criteria based on personal assessment; and criteria based on the assessment taken from the opinion or information given by the artist in the interviews and/or the setting of the artwork. In this proposal, the interview with the artist should also be highlighted. In addition, Ubeda has shown the importance of working to create a glossary of terms concerning the use of street art, something which the project CAPuS has been working on, and which will be available on the internet soon (see table 2).

CATALOG NUMBER	
FACT SHEET	
Title of the artwork	(if it has one)
Name that it is known by	(if any)
Ownership	Artistic name (Real name)/Unknown. (If it is a group, names of those who form part of the group)
Technique	Material
	Support
	Type of wall surface preparation
	If there is any documentation of the process
Completion date	
Legal status of the artwork	(spontaneous/commissioned, public or private). If it has been commissioned, indicate who commissioned it (festival, competition...) and how much was paid, if known.
Change in its juridical situation	If any
Location	Address: street or road, number, town, country
	Geolocation or GPS coordinates
	Detailed description of the site: urban or rural setting; exterior or interior; type of road or site, context of the area, type of neighbourhood, locally listed heritage assets nearby or other points of interest, etc. If it is a building, if it is inhabited or not, if it is being looked after/maintained, if it is a wall in a vacant lot, future prospects for the vacant lot, suitable for development or not, etc.
Measurements	(if possible)
Orientation	

DESCRIPTION OF THE ARTWORK	
Street Art Typology	Graffiti writing, stencil, mural, poch, Yarn bombing, paste-up or sticker, tag, etc.
Formal description	composition, colour, etc.
Subject matter	
Iconography	
Style/ aesthetics	
Creative dimension	If it stems from an original idea, if it is a copy or there is an existing reference
Creative context	If it is related to the context in which it is found, if the neighbourhood participated, etc.
Creative Process	If it has been documented or if it's known.
Signification	
CONSERVATION STATUS	
Conservation status	<ul style="list-style-type: none"> a. Good b. Deteriorating c. Deteriorated
Conservation status description	(observable deterioration or damage)
Artist's interest in the conservation of their artwork	Are they interested in the conservation of their work of art? Yes/No/Unknown
	If yes:
	Did they prepare the wall? Yes/No. How? Who would they like to handle it? (the artist(s) themselves; the artist(s) with expert assistance; professionals; they don't care)
Interventions, if any.	Description, date, ownership/artist, documentation.
Conservation plan	(very justified if you are going to intervene in this case, but in general, you should not)
GRAPHIC DOCUMENTACION	
Photographs	(general, detail, context) with data
Photogrammetry	(if any)
BIBLIOGRAPHY	
OTHER DOCUMENTATION	

Table 2. Catalogue cards. Own compilation based on the Ubeda model (2016)

4.3 Development of Thesauruses

It was considered that, in order for the card to be as objective as possible, some areas had to be left open, whilst others required the use of thesauruses. In this regard, we worked on preparing some thesauruses for the following sections: technique (material, support and type of wall preparation); orientation; type of street art; conservation status; deterioration and damage; artist's interest in the conservation of their artwork.

Some sections were very straightforward: writing down the GPS coordinates available on any mobile device was enough to indicate the orientation; in order to indicate the conservation status, we only had to indicate whether it was good, deteriorating or deteriorated; the artist's interest in the conservation of the work could be noted, based on the interviews, by writing yes, no, or unknown, and if yes, by pointing out if they prepared the wall surface themselves with a simple yes or no (and then indicating how it was prepared), and who they would like to handle it: the artist(s) themselves, the artist(s) with expert assistance, professionals or if they didn't care.

Types of Street Art and Deterioration and Damages were the most complex sections. The former, types of street art, was based on the research carried out by the Street Art and Commissioned Street Art Murals Group. This included a thesaurus of techniques: Graffiti writing, stencil, mural, poch, yarn bombing, paste-up or sticker, tag etc; in terms of the support, thesauruses of the following types were used:

- 1st level: fixed or portable,
- 2nd level: wall, awning, container, bench, etc.;
- 3rd level: referring to the material, stone, plastic, glass, etc.

The thesauruses aimed at indicating whether the materials used were markers, spray, brushes, stickers, etc.

As for the deterioration and damage section, the COREMANS glossary on criteria for intervention in stone materials (Ministerio de Educación, Cultura y Deportes, 2013) and the ICOMOS illustrated glossary for stone (ICOMOS-ISCS, 2010) were used, although some variations were made as graffiti was listed as a type of damage requiring removal.

Whilst this helped to establish the types of wall deterioration, the variety of materials used in the support meant that very specific artwork searches had to be carried out (starting with COREMANS) concerning glass and other vitreous materials, different types of plastics, wood and other materials. In some cases, it was also necessary to continue with a thorough and practical investigation in order to be able to complete the thesaurus development process as the majority of the artworks covered in this study in the province of Jaen have been painted on walls.

4.4 The interview with the artist

As previously mentioned, the interview with the artist became fundamental (Amor, 2021). The means used to contact them was mostly via social media.

The basic interview was as follows:

- a) Compile bibliographic information that we might be missing: date and place of birth; place of training if they have any; other disciplines, if they work with any; techniques, etc.
- b) Specific questions about street art: what artworks and what type of street art do they have in the province? (to check and see if we were missing any, or if any had disappeared, etc.); when and where each one was made, who commissioned them or if they were spontaneous; creative and technical process, outlining, wall preparation, etc.; if there was any citizen engagement (to clarify whether it can be considered relational art) and if the context had been taken into account (to check whether it is site specific); materials used in as much detail as possible; if they are aware if any of their artworks have been restored and who did it; if anyone is responsible for maintenance.
- c) Do you want your artwork to be preserved? Who do you want to do it?
- d) Other questions, unrelated to the card, but useful for more personalised future studies. Questions, for example, concerning the musealization of street art, their opinion on the BiComún catalogue, if they come up with a commissioned artwork in the same way as they would a spontaneous artwork in terms of meaning or stages, how it started, their opinion on festivals, on street art being defined as intangible heritage; issues relating to gender equality in art, etc.

Basic information	Full name (if known) Graffiti writing Place and date of birth Place and date of death (if applicable)
Training information	Have they had any artistic training? Yes/No (affirmative, what, where and years) When did they start creating? Acknowledged influences / teachers (if any)
Artistic information	If they make spontaneous or commissioned artwork, or both Preferred supports/techniques Stages (only for street artwork) Aesthetics/ style (only for street artwork) Other disciplines they work with (if they do other things)
Street Art	(List of artworks catalogued in this project with the following information) Title, date, location, spontaneous/commissioned.
Bibliography	(only in reference to their street artwork and, at most, some general artworks)

Table 3. Artist information sheet. Own compilation.

This information not only served for the artwork information sheet, but also for the artist information sheets that were drawn up with this format (see table 3).

5. Results

In total, as part of this project, more than one hundred street art information sheets were made in the capital city, another hundred in Linares, plus a smaller number in Bailen, Ubeda and other towns. In addition, an analysis of the graffiti and advertising murals were carried out, and 2 dozen artist information sheets have been made, most of whom were also interviewed. This enabled us to find out which neighbourhoods host the walls of fame in each town, which graffiti writers are more prevalent and how neighbourhoods are distributed, what commissioned street art mural programs have been run or are being run, in what state of conservation the artworks are found, and to develop plans for the dissemination of artworks and artists.

6. Conclusions and recommendations

We conclude that the data collection method used is only valid for small cities. In the case of wanting to implement it in larger towns or cities, it would be necessary to have a bigger team of people and more time for the execution of the project. One problem that we encountered was the impossibility of monitoring the artworks, which is something that would be very necessary in the future. We propose, therefore, that an observatory be created in each province that could record any changes produced. Furthermore, there is a call for the creation of a digital platform, where information regarding these projects could be uploaded and therefore made available to the general public, in an efficient, orderly and comprehensive fashion. This application would go further than supplying the limited amount of information already provided by existing apps, it would also incorporate information provided by individual citizens, although it would need to be monitored by the aforementioned observatory. Finally, we believe that it would be pertinent to

further complement the information sheet by collecting the opinions of the communities of which the artworks form a part of in order to understand if they identify with them or not, to analyse whether there are any gentrification issues, etc.

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China-Australia 'Remote collaboration': Enriching Artistic Dialogue through Cultural Collage in the 2nd Huaniao Island Public Arts Festival

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Abstract

This essay discusses how to conduct artistic practice and 'remote collaboration' during COVID-19 to contribute to an active space for public art dialogue and social exchanges. This working paper reviews the multi-layered collaboration model of the 2nd Huaniao Island International Public Art Festival (Hereinafter referred to as Huaniao Art Festival) in China. It proposes to combine "remote collaboration" with public art production, field visits and local community participation to enhance the sustainability of cultural and artistic exchanges between China and Australia.

Keywords

remote collaboration; artistic dialogue; Huaniao Island International Public Art Festival; common construction; cultural exchanges

Communication problems during COVID-19 period

The series of consequences of COVID-19 have greatly affected people's daily contact and communication and have become an enormous challenge for cultural and artistic production, especially international collaboration. However, digital communication technology has become the primary social communication and education method in the post-epidemic era and affects art education and production. But how can digital communication serve as a bridge to actively respond to international education and public art projects? This article attempts to take the 2nd Huaniao Art Festival as an example (2021, Figure 1). We will explore the curatorial concepts and methods of combining public art production with 'remote collaboration' in a global and local environment.

Huaniao Island (2021, Figure 2) is a remote and quaint place in China. It is located at the northernmost end of this wind-blown archipelago composed of about 400 islands, known as the Shengsi Islands. There are two ancient villages on the island. One has a long history and supports the stone build-

ings of the fishermen's community, and the other has modern facilities and has become a popular tourist attraction. According to the Shengsi government (2020), the current permanent population is about 800, but it is marked by an aging community with an average age of over 55. Facing the construction of diversified industries and the development of new communities, the elderly have lost their sense of belonging, pride in the community and local cultural identity.

A collaborative model of Huaniao Art Festival

Since 2018, the local government has launched public art and cultural tourism on the island. However, after the 2019 COVID, the tourism industry has been hit, increasing the island's isolation and society, and extreme weather threatens this place. Therefore, the local curatorial team has been trying to find a new way of 'remote collaboration'. The team intend to activate regional and local people through the production and participation of international and local public art and explore ecologically sustainable solutions for new cultural tourism.

In 2020, the Huaniao Art Festival team implemented the model of China-Australia international art collaboration and cultural exchanges with open practice and education. The curatorial teams from these two countries highlighted the key curatorial concepts of 'encounter' and 'field', combining local activation and remote cooperation to attract local communities. Due to international travel restrictions, Australian artists could not travel to the island. Hence, artists in China organized a resident team to develop 'participant observation' for site investigation, a sociological research method widely used in field surveys (Musante & DeWalt, 2010).

The 'participatory observation' of the artist-in-residence (2021, Figure 3) involved the specific experience and listening of the locals, which was the key to exploring inter-subjectivity. Since artists from Australia could not enter the island to experience life, local artists needed to get an inter-subjective understanding of the island and then communicate with artists far away. Achieving embodied and interdisciplinary perception and translating other cultures and places is a significant challenge for local artists. To find a solution, local artists lived with residents, communicated with them, experienced their lives, cooperated with them, and sought their voices to convey information more effectively (2021, Figure 4). Local artists used different formats, such as text, pictures and videos, or interview recordings. These more narrative methods could help artists from afar get more impressions and imaginations about the island.

Unexpected results from 'remote collaboration'

Although the inaccessible site visits have caused some restrictions on artistic creation, these inconveniences have brought some surprises. The message conveyed by local artists may look like fragments of local culture. It might not provide all the details of the island with full readability, but the author in Australia believed that these fragments created opportunities for public dialogue and broader discourse. When artists in Australia received these fragmented cultural works and considered them in the context of their artistic experience and practice, a process of cultural collage took place. These collages were the extension of the artists' pallet to be combined and presented at the same time and in the same space (Kenny, 2009).

Collage became a poetic method piecing together fragments to the point of intersection, creating a 'space in between' where these artists could realize a transition from one point to another point (Biggs 2011). Therefore, the long-distance could be shortened to a certain extent, and the 'remote collaboration' could be more localized. In addition, Australian artists also provided a global perspective for local artists and residents. They extracted their concerns from limited information and then incorporated them into discussions of personal experience and social and environmental development, demonstrating contemporary global nature. Their works of art have become the epitome of the status of Huaniao Island in the broader and even global context of contemporary social and ecological development.

For instance, the site-specific artwork, *The Tension Between* (2021, Fig. 5), was set as an immersive theater. Its sensory experience and interaction become an announcer, showing the audience the opportunities for cultural tourism and the potential problems of environmental sustainability. Another lighting artwork, *I see the clouds of September*, (2021, Figure 6) described a healing story in an isolated period, involving multiple landscape fragments and the artist's personal life experience. Haoran Yuan, a Chinese artist living in Sydney, combined real-life, self-experience, and aesthetic forms to create a poetic expression. The works were installed in the form of lightboxes on the buildings on the Huaniao Island, forming a harmonious state, and at the same time carrying out a dialogue of 'nature and symbioses'. The lens-based installation, *Tears of Blue* (2021, Fig. 7), was settled in abandoned old houses with local life scenes, forming a grotesque and mysterious scene. Australian artist Rory Daniel simulated marine life by reconstructing the limb, presenting an alternative form of life. He encouraged the audience to re-perceive the relationship between humans and other living things. There, the fluorescent algae and objects from the old house established a close connection with the place. They served as a medium for the audience to enter deeper and broader thinking.

Despite the remotely involved artists did not directly collaborate with locals and used local materials in the creative process, they all found a vital issue to discuss from the

fragmented information, broadening the public discourse through culture collage. In addition, artists pointed out the local problems with keen intuition. They extended these details to a global contemporaneity, spanning time and space, allowing viewers and residents to rethink the development of Huaniao Island from a worldwide view. In this case, the artists' public artworks could be a bridge connecting the local and the global, proposing the narrative of geological politics under global trends. On the other hand, the problems pointed out by these artworks also may educate a local knowledge for intervening in the global context (Somerville, 2008).

However, the 'remote collaboration' method in the festival production process also has some limitations. First, 'remote collaboration' requires project coordinators to work and communicate more between artists and the local artists and the local producing team. This meant the team have to develop 'reciprocity' and 'mutual generosity' because they must find a way to meet multiple needs (Hall, 2019). Second, the remote artists could not exactly negotiate the space due to the distance, so it was also challenging to change during the production process. It might also lead to missing stories that might deeply listen to each other and generate new engagement (Hall, 2019). Third, remote creation limited the form of artworks so that it was evident that most of the artworks were video installation, immersive installation, and sculptures. Finally, although cultural collage enriched the public dialogue of Huaniao Island and explored the place in both local and global view, there was no obvious clue to developing the sustainability of cultural exchanges and generate a framework for knowledge intersection.

4. Conclusion

Although COVID-19 has caused communication challenges to many places, especially scenic spots like Huaniao island, the 'remote collaboration' between domestic and foreign artists in an International Public Art Festival has helped bring the island's residents and tourists closer together. Most importantly, this collaboration method not only gives a small island an international perspective but also stimulates deeper thinking about 'connection'. A common rural construction or art curation mechanism was inspired through the 'remote collaboration' approach, from reality to fiction and then to the community, which promoted cross-geographic collaboration between artists of diverse backgrounds.

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Image List



Fig. 1 Huaniao Art Festival and its representative work: Finding the Children of Compost, Mee-Yee Chan, 2021, Photo by Edward.



Fig.2 Huaniao Island, 2021, Photo by Suye



Fig.3 Participation observation on Huaniao Island, 2021, Photo by Suye



Fig.4 Communications and collaborations during the Tying Knot's creating, 2021, Photo by Ruijia Fan

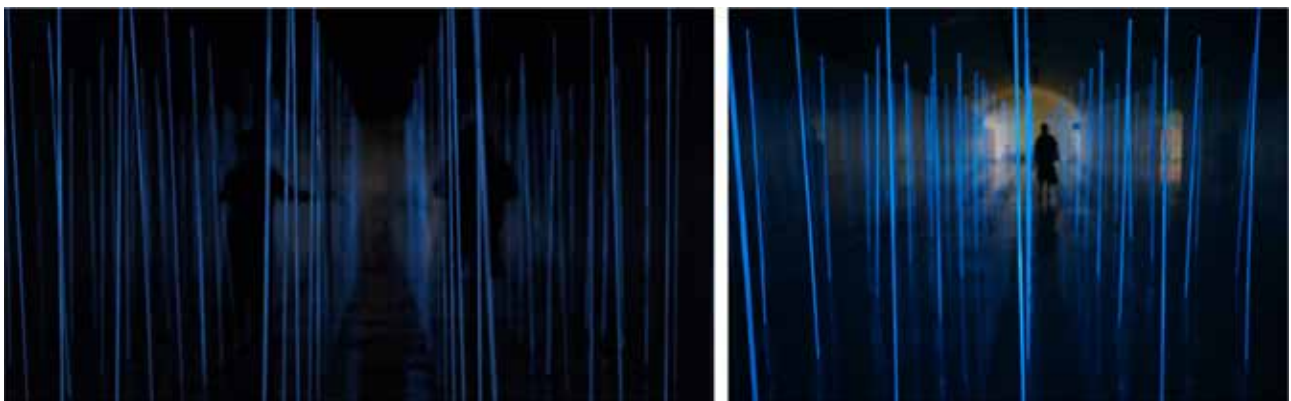


Fig. 5 The tension between, Amvrazis Ourania, 2021, Photo by Suye



Fig. 6 I see the clouds of September, Haoran Yuan, 2021, Photo by Suye



Fig. 7 Tears of blue, Rory Daniel, 2021, Photo by Ye Liu

Sculpture's development in Kosovo after the last War 1999 and monuments quality until 2021

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Abstract

This paper deals with the development of sculpture after the last war in Kosovo 1999-2020. The aesthetic side of monuments in public spaces, the influence of soc-realist sculpture in Kosovo and also the Plagiarism of monuments. The theme with KLA fighters prevails and the whole territory of Kosovo is filled with such sculptures. We can see the proportions of them which are deviated, inflated and they are not proportionally constructed, maybe this is due to the influence of soc-realist sculpture. Placing sculptures in relation to space is not appropriate although they deviate from the proportional anatomical side. Including the purpose of these sculptures is not to make the viewer feel good, but to bring back to mind a communist past in Kosovo.

Introduction

Sculpture in Kosovo has its origins in the earliest periods of its history. Particularly popular today is the 5,500-year-old terracotta figurine "Goddess on the Throne" that was unveiled near Pristina in 1956 and returned from Belgrade to the Museum of Kosovo on June 3, 2002. It now serves as a symbol of Kosovo. Kosovar sculpture also experienced the phase of communism of Josip Broz Tito, which was cheaper artistically alongside the Albanian state Albania, which was filled with monuments of socialist realism, with bloated anatomical dimensions such as: (chest, chest, palms, and head) Whereas, in Kosovo there was almost a similar spirit of the former Yugoslav heroes, or Bashkim Vllaznimit (Brother's Union). Whereas, after the end of the last war in Kosovo in 1999, the art of sculpture did not undergo aesthetic and thematic rise. The place was filled with monuments to heroes from the 1998-99 war. The theme of KLA fighters prevails, how to imply that that territory and that national society begins its history only a few years ago... Almost the entire territory of Kosovo was dominated by such sculp-

tures which aesthetically do not meet even the minimum criteria and resemble a kitsch (worthless). But even in the selection of these figures, has been taken their symbolism represents exactly that victimizing spirit of powerlessness, the defensive tendency, mainly of the civil war between Albanians, and not the unfolding of those historical moments or keys that evoke national power, state formation or former territorial size. The figures of statesmen of different historical periods (as commonly reflected in the urban centers of other states), ancient kings, princes, lords and nobles of the Middle Ages, political personalities of the Ottoman period, personalities are completely absent, or are found as accidents. So, Early Albanian culture and knowledge, "legendary" figures of today, often not accepted by the whole society, or who carry partial or temporary values (as in the case of many sculptures of the communist period.

The word "Kitsch" originates from Germans which means – worthless..It's true that Kitch or No Art (Anti-Sculpture) has filled and still are around our land . The lack of genuine



Fig. 1. The statue of Zahir Pajaziti's in the square of Pristina

critics is one of the major reasons for this tragicomedy, but not only. One of the essential reasons is also the education. The strong seal of the communist school that has sealed the graduates from power-state to run the institutions, which are directly responsible, such as the Academy of Arts and the Art Gallery. No post-war monument managed to break the clichés, templates or taboos of communist sculpture, that is, heroes loaded with weapons, wearing bulletproof vests, with swollen chests and gladiatorial muscles. Were they all muscular with the same physique? Why no sculptor managed to break the canons and laws of the time in Kosovo when it is known that Auguste Rodin, in the nineteenth century broke academic canons and rules. This movement was important and necessary for the time and is becoming the forerunner of Impressionism in sculpture, which was Auguste Rodin, basically his work was a revolt, not a revolution. The works of the great Rodin have become the refuge of many sculptors and for some of the very strong emotional influence. He conveys and of others untalented, who under his shadow wander their amateurism, creating illusions on the "textural" or "fracture" form. ", as they are commonly called! For since we must have a look again in the Albanian school of sculpture (if we have any). Many types of sculpture are around our squares in Kosovo and all are really under the canon of communism but "dressed" with the surface plastic of the great Rodin. This types of sculpture that was produced over the years, has become the grave and the big cauldron that bury and desecrate every value and every drop of honestly shed sweat. Where do these monumental works falter? The composition is very pathetic, of the past, partisan posture, with one of the knees bent, while holding a Kalashnikov in his hand, and his chest is large loaded with bulletproof vests and ammunition. Dimension, very high with disordered proportions like big hands, back and chest shot out. Then continue the formal rhythms of organization and their relationship as an aesthetic-historical ensemble, down to the detail of color, which, although they seem "strange" and ugly, rude, gloomy near the architecture that surrounds them. Sculptures which are placed in public places, especially exterior ones, must adhere to certain universal rules and laws, are the ABC (beginning) of being a professional in this genre. Then, on their foundation, everyone can build himself with his own uniqueness, according to the power that exists within us. Therefore, in this paper are

presented all the monuments of the communist spirit with anatomical defects which is not in a good proportion for the one professional statue or monument, for the youngest state in Europe-Kosovo.

The statue in the spirit of Zahir Pajaziti's socialist realism

The first statue that was placed in Pristina Square (Kosovo) is that of the KLA figure Zahir Pajaziti with two authors: M. Dhrami and M. Mero. It was established in 2000. Zahir Pajaziti was born on November 1, 1962 in Orllan, Podujevë, Kosovo and he was martyred on January 31, 1997 in Pestovë Vushtrri, Kosovo, also he was one of the founders of the KLA and an Albanian hero - martyr of the Kosovo War. His figure is worked with a socialist realism style, which belongs to a body size. The palm of the hand raised and the hands long beyond the knees, the muscular chest sticking out, the composition that gives the impression of a partisan hero and not of 1998. The figure looks like that of a heroic drama actor. These giant monuments cut the surrounding landscape and architecture. These art works instead of having real musculature they exude and emphasize external gravity. The legs are open, the arms are raised, and they hold tools and weapons in their hands. All the pieces spin like a carousel and seek to be liberated and thrown away, to be attacked somewhere, to explode like grenades, but what was formerly the most serious and curious, the former unconscious deviation of the natural man into fictional man, according to the artistically chosen model. All masterpieces of ancient, renaissance, or modern sculpture have an internal gravitation. The movements, the masses, the lines, the curves, the figuration, all are moving, but they are going also, inside, so the work keeps its secret and magical meaningful. The spectator must look for it. Whereas, this statue of Mr. Pajaziti resembles those of the partisans from the second war.

The Skenderbeu's monument, Skenderbeu (who is bigger than horse)

The only figure that evokes a past is that of Skanderbeg, who, although has "found a place" in many environments, remains as a historical "accident", like a meteor falling on a "desert" land in the memory of historical continuity,



Fig. 2. The Statue of Gjergj Kastriot - Skënderbeu in the center of Prishtina

without precedent and without descendant!). Referring to the historical and symbolic reflection in objects of figurative decoration, impresses that today Albanians have a new history, without milestones to express their antiquity and greatness, without traces of early political and cultural power, without a centuries-old continuity, although in other dilettante forms they strive to prove just the opposite. Skenderbeg Monument in Prishtina was launched in 2001. Author: J. Paco, material: bronze. In this sculpture the hero is bigger than the horse. Is Skanderbeg presented as a

legendary figure? Should it be terrestrial in relation to the horse? Is it proportionally incorrectly worked by the sculptor? Do the dimensions deliberately increase or does the mythical side mix with the real human side? Myth is a myth and in itself does not retain any scientific accuracy, and Skanderbeg's transition to the real figure as it was, is more important. This is what Professor Oliver Jens Schmitt did in his book. In the book Skanderbeg descends from legendary heights, becomes an earthly character.

Gjergj Kastrioti (May 6, 1405 - January 17, 1468), known as Skanderbeg (Ottoman: *چرب رڊنڪسا* Iskender Bey), was a nobleman and Albanian military leader. Skanderbeg always signed himself as Lord of Arberia (Latin: Dominus Albaniae), and did not claim titles other than him in official documents. A member of the noble Kastriot family, he was taken hostage in the Ottoman imperial court, where he was educated and entered the service of the sultan for the next twenty years. He rose in rank, culminating in the appointment as Sandzakhbey of the Sandzak of Dibra in 1440. In 1443, he abandoned the Ottomans during the Battle of Nis and became ruler of Kruja, Sfetigrad and Modric. And the sculpture of Skanderbeg in Pristina made by J. Paco in bronze material seems to have more to do with his legendary part than the realistic sculpture with precise dimensions. If we make a simple measurement through equal units of measurement, the height of the horse and the height of Skanderbeg's body. Horses are measured starting from the part where their neck joins the back, to the horseshoes, while the man from the upper part of the head wide to the toes, we notice more complete and larger figure of Skanderbeg than that of the horse. The proportional artistic side is not accurate with real dimensions. The question that arises is how is it possible that the leaders of that time in 2001 did not notice such a detail, which actually makes Skanderbeg higher than the horse? The figure of Skanderbeg is in the background, while in the foreground is the figure of the horse. Then, the observer must be from a very low distance in order for Skanderbeg's figure to be lost in perspective, ie to be reduced. Therefore, this monument is planned for a rocky terrain and not for flat terrain as it stands today. The figure of Skanderbeg is presented on the front with a classic realism, with a medieval costume, wide neck, muscular body, helmet, just as some of the artists' engravings and historical texts express.

Medieval figures of heroes differ slightly in physiognomy in Kosovo and the region and it is almost the same structure, musculature, costume design, posture, composition, only more or less the head changes until the shape of the beard remains the same for all heroes. This shows a poor copy and weakness on the part of Balkan sculptors. This monument is the only one in Kosovo with a historical figure of antiquity. "With my art, I reproduce the soul which is part

of nature," writes Auguste Roden, a 19th century sculptor. Though, Skanderbeg's soul remains in the shadows across the sculptures.

The statue of Fehmi Agani not in proportion to space

The statue of academician Fehmi Agani is located in front of the building of the Faculty of Philology in Prishtina. It was discovered in 2006. It was created by the sculptor Luan Mulliqi. It is not in good condition, the situation around the statue space is very damaged, but this has been done by unscrupulous citizens and this is not the main problem because it can be fixed. How much beauty does this three-dimensional sculpture have in volume? Are traditional sculpture methods preserved because it affects the external senses of sight and touch.

The head of the sculpture has a major difference with the original of the prominent figure of Agan. The head has a completely independent syntax of the anatomy of shame knowing that the sculpture is worked with the same whole style. The similarities are small. The nose of the sculpture differs from that of the him (Fehmi Agani), it is more reduced, shorter, then the eyes, cheekbones and mouth do not resemble and the shape of the head is more elongated at the chin while the original head of the activist was more round. The sculptor has made the eyes and mouth more expressive as well as the forehead, nose and hair. Missing that smiling gesture on the activist's original face. The face may have had vitality in the less mobile areas of the face.

The not well proportion of the statue of Edmond Hoxha hero's in Junik-Kosovo

Another failure is the statue of Edmond Hoxha in Junik which is very funny, insulting, aesthetically distorted, no anatomical size.. The work is inspired by the family "origin" and its history, in the centuries-old war against the Serbian genocide; by his educated "character", kind to the community and unyielding to the enemy, symbolic of Kosovar youth; from the "act" undertaken by his political organization, to get the Albanian patriots out of the Mitrovica prison and to create the first liberation units (KLA) and to face the military genocide of Serbia. The gesture of the hands and fingers is the release of energy, of ideals nurtured and educated in the "origin" of the Hoxha family and all Albanian youth.



Fig. 3.The statue of Fehmi Agani



Fig. 4 Edmond Hoxha and the art work replaced in Junik

It looks like it is in motion, but it is not in motion, the right leg pulled back is significantly longer next to the left leg, while the left arm is raised, as if broken independently with the other body parts of the hero. It's unknown that what the author wanted to symbolize with this hand, which gives you the image of the disabled more than the normal sym-

metrical human. Serious face, yes, this can be accepted, but embedded in a ridiculous body, this can not be tolerated. This figure not that it does not look alive, but it is very ugly, bastardizing to this heroic figure, and so should we mock heroes?

The statue of Bill Clinton in Kosovo

The statue of Bill Clinton was unveiled in 2009 on Bill Clinton Boulevard in Pristina (Kosovo). This statue was created by the sculptor Izeir Mustafa. Bill Clinton Boulevard is a boulevard located in Pristina, Kosovo. After the Kosovo War from 1997 to 1999, Albanians in Kosovo wanted to thank former US President Bill Clinton for his help in their fight with the Yugoslav government, despite the brutalist architecture stands Bill Clinton saluting, a three-meter statue, sculpted in a realistic style. It weighs 900 kg cast in bronze and is 3 meters long. Also the base is 3 meters.

The first mistake of the statue is the space in which it was placed. In this case we should also collaborate with an architect. Harmony between architecture and sculpture. Harmony and sculpture do not interfere with each other, each retains its own meaning and reason, and the whole gives the impression that they can not be done without each other. The architecture frames the sculpture and this finds perfect

fit in the frame. The surface of the statue is not dynamic, the colour looks like natural, the lines are thin somewhere even thick depending on the curves of the suit and face.

The face still has to be worked on to minimize the elements, to create the most perfect symmetry, to avoid the swelling of the elements of the face. If the head were bigger, the other parts will look better, but they need to be more precise with the original figure of Clinton. His left hand raised in the form of a greeting, while the right one is sitting down and holds a given gratitude, which symbolizes the title "Honoris Causa", which was awarded to him by the University of Pristina. While, the Serbs think that in his right hand he holds the book in which he marked the date 24.3.1999, the date of the NATO bombing of Serbian targets. Apparently the neighboring state is interpreted after their sick desires. The palm of the hand is extremely big, the hands cross the knees as well as the head not along with the harmony of the body. The whole work lacks character under the true reflection of Clinton.



Fig. 5 The statue of Bill Clinton on Bill Clinton Boulevard in Pristina

Statue of the late former President of Kosovo Ibrahim Rugova similar to the statue of Enver Hoxha

The statue of Ibrahim Rugova located in the square of Prishtina in 2014. He has an intellectual costume and his face is well sculpted which resembles in originality... There are some features I say similar to the statue of other man - Enver Hoxha, the right part of the body, the chest, the fractures of the costume on the chest, the left hand raised slightly in same position, only that of Rugova it is not noticed that it is free, but as forced to be elevated, slightly extended right is longer in relation to the body dimensions that are made as a measurement of the 'Vitruvian Man'. The lifting is too big of a hand, the whole Statue is so big if we compare with

him when he was alive . I understand that pride and spirit of artist which made this statue but the body must be within in a normal lines of human body (normal lines of Rugova's body). The purpose of this Rugova's statue should not imitate other man named - Enver Hoxha , but it has been styled as a president which was he and to save in itself extremely meaningful expression from the wide head to the legs , so only in this way would it present the perfection that is immovable but visually portable. The statue would be more attractive and in a good proportional and figurative with him, if authenticity and stylized would have more strength and unity.



Fig 6. The statue of Ibrahim Rugova and Enver Hoxha

The statue of Ismail Qemali with many defects

Full of proportional defects is the statue of the Ismail Qemali placed in 2015 near the press palace in Prishtina which is made by the sculptor Luan Mulliqi. (Ismail Qemal Bey Vlora known simply as Ismail Qemali (Turkish: Avlonyalı mailsmail Kemal Bey; Vlora, January 1844 - Perugia,

January 24, 1919) was a clerk and deputy of the Ottoman Empire, activist of the national cause and founder of the Albanian state.) His face in sculpture has nothing to do with Qemali's face, also and part of the character, originality. Artist who made this statue tends to show more artistical work than Qemali's gesture and his original spirit. The part



Fig. 7 The statue of Ismail Qemali in Prishtina

of the costume as the purpose of stylization and it's nothing to do with stylization, because the costume looks more like the Turkish dress not albannian ,exactly of the Turkish Sultan . We have to be very careful when we make a dress about because it can mistake the nationality, in this case Albanian from Turkish Sultan. I do not know the reason why he did this mistake about dressing because we have known the original Ismail Qemajli's dress which always has Albanian dress. The style of this art work is the same as the sculpture of Fehmi Agani, which is at the Faculty of Philology by the same author.

Therefore, the sculpture of Ismail Qemali seems to be left and unfinished which creates the not proportional of human body.

The statue of Knez Llazari's in North of Mitrovica in Kosovo

It is one of the recent monuments of the Serb community in Mitrovica and one of the symbols of the division of the city but without much artistic interest and very good landmark. Offered by the Belgrade government, this bronze statue was installed in 2016 in the central square of North Mitrovica. It represents the Serbian prince Lazar Hrebeljanović (1329-1389) who led the Balkan coalition against the Ottomans and died in the battle of Kosovo's Field on 28 June 1389. Canonized by the Serbian Orthodox Church, the "Holy Prince Lazar" (Sveti Kneza Lazara) appears with a weapon pointing his index finger at South Mitrovica, which was taken as a sign of aggression against the Albanian/Muslim inhabitants living on the other side of the Ibar. Inaugurated on 28 June 2016, the day of the Serbian Battle Memorial Day in Vidovdan, the statue was designed by the Serbian sculptor Mirosljub Stamenković (born in Niš in 1950). The work is 7.5 m high and weighs 6 t. It stands on a 2.5 m high pedestal decorated with twenty-four bronze medallions depicting various episodes of Serbian history. The roundabout on which it is located is named Prince Lazar Square or Šumadija Square in honour of the central region of Serbia, which was the first to free itself from the Ottomans in 1830. The square itself is at the crossroads of three streets with evocative names: Kralja-Petra-I (Peter

I of Serbia was the first king of Yugoslavia between 1918 and 1921), Sutjeska (battle between the partisans and the Axis forces in Bosnia and Herzegovina in 1943), Lola-Ribar (died in 1943, Ivo Lola Ribar was a leader of the Yugoslav partisans.) "It could not have happened otherwise! With the actual division of the city after the liberation year (!) 1999; with the Serb profile given to this part of Mitrovica after the concentration of Serb fugitives across the bridge, under the protection of the French military administration, and the violent expulsion of local Albanians; with its Serbian organization and the "border guards" of the bridge; and finally with the portrayal of Zajednica as a gangrene in the body of the Republic of Kosovo, - would come the "cherry on the cake", the usurpation of the square with Serbian fabricated historical symbolism. ", writes Bujar Vani, sculptor. The statue represents the medieval figure, with his hand raised and his finger pointing towards Gazimestan, where the fiercest battle between the Turks and the Balkans took place. The costume is medieval as well as standing with normal musculature within the permitted limits of sculpture.

This monument tends to show a moment in time, a return to the Middle Ages through the gesture of Lazarus, and well says William Taker, sculptor that "Sculpture remains only sculpture and is limited art, limited by the place in which she lives." . Does this monument, then, arouse aesthetic interest in the figure by excluding the symbolism that the figure carries? The musculature, the costume, the details of the face, the clash of shadows during the morning, day and evening do not dilute the identity of the figure or the resemblance to the Serbian hero. The whole figure is packed with a non-classical realism, simple realism. Therefore these sculptures remain only copies of the medieval image. "The artist's only goal is to copy what he sees," writes Auguste Roden, who was a fan of human figures. Sometime ago we addressed the issue of the need that the new state of Kosovo has to outline its symbolic identity bed, through figurative monumental symbolism, which should be reflected in the decoration of urban environments, bringing centuries-old historical and cultural memory of the new state entity, in natural approaches and symbiosis with ethnic and national roots, and in contrast to other Balkan state or national entities. This, in contrast to the feverish attempt of other countries in the region to clothe urban centers with



Fig.9 The statue of Knez L Lazarit in North Mitrovica in Kosovo

mostly imaginary historical symbolism and the offspring of expansive strategies, but which takes on a not insignificant burden in the concrete plan. It is no coincidence, therefore, that those historical figures are selected who evoke expansion of territories through invasions and usurpations, as in the case of the statue of Dusan in Macedonia or the last of Lazarus in Kosovo, obviously as guiding points for their long-term policies and strategies. Therefore, their importance goes beyond the aesthetic decoration of urban environments or the cultural or artistic values they carry theoretically (that we have practically not seen such, either in the statue of Lazarus, much less in the tombstones of Greek soldiers, or in the streets of Car Boris); they have long-term political consequences and serve as orientation milestones for genuine political and national strategies of those who use them. If we look at their basic characteristic, all these floods of bronze and marble, perpetuate the invading element of the Albanian territories by the parties, and not any universal value, or even inter-Balkan, that could be justified within regional cultural interaction. So, in modern times we are seeing on the Albanian territories the phenomenon of "invaders" of bronze and marble. Of course, in other conditions, if circumstances allowed, those Greek soldiers would be "resurrected" concretizing their mission of conquest, Tsar Boris would come on horseback to spend the summer in "his" church, while Lazarus, who brought to Mitrovica as "The eighth in bronze", he would come alive with his people from Rashjani to be hospitalized in the place he had never dared to think as his own...

Conclusion

The sculptor when is modeling the portrait he always has to avoid his freedom, so he isn't a free, he has to be limited for that portrait which is going to make. When he take a work to made a portrait of someone, for the first of all he must be inform about archaeology, a life and of exact proportional of human body for that portrait. If he not respect these, he is creating an individual and personal art, so his work can be declared plagiarism. The sculpture will be a truly challenging when through it in the viewer the visual conviction is created.

A sculptor can affirm the movement, the relationship with the space, the drapery, the brightness and softness of the face of that portrait, but not to transform them.

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Evaluations of Urban Seating Design Criteria in Case of Zorlu Center and Margi Outlet Malls

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Abstract:

The aim of the research is to reveal the criteria for improving the design and usage quality of seating furniture. In the scope of the research; The importance of seating elements, location selection, function and ergonomics, material and comfort issues were examined, the design criteria of seating elements were determined and a checklist was created for the design of seating elements according to these criteria. The checklist was examined by on-site detection and observation methods on the seating elements in two shopping malls, one for the upper income group and the other for the middle income group. As a result of the study, it was concluded that more attention should be paid to the conformity of function, social comfort and safety issues, especially in the design of seating areas.

Keywords: Urban Open Space; Public Seating; Seating Equipment; User Comfort; Street Furniture.

1.Introduction

In his The Great Neighborhood Book, the Do-It-Yourself Guide to Placemaking, Jay Walljasper wrote this about public spaces, "A key component of vibrant, safe, enjoyable neighborhoods are public spaces where people spontaneously gather" (Walljasper, 2007). Although urban furniture is one of the city's functional and aesthetic values, when considering its use in public spaces, it appeals to users with different socio-demographic characteristics, it can be effective in creating urban identity while constituting areas where the whole society meets in a neutral environment (Carmona, 2021; Holland, Clark, Katz and Peace, 2007; the regions....., 2000). As Güneş (2015) stated, the visual and functional effects of urban furniture are important issues that should be addressed in the selection and design of furniture. According to Whyte (1980), the elements of a beautiful street are other small units that make life easier, such as seating units, trees, clocks, fountains and trash receptacles. Seating is the most important furniture in most public spaces (Sheppard, 2015). The activity of sitting is an

important factor in the quality perception of public spaces, promoting positive social use (Sheppard, 2015; Thomas, 2016; Main and Hannah, 2010). In his book Living Between Buildings, Gehl (1987) says, "Create more and better opportunities to sit in order to improve the quality of public spaces in any area." It states that there is no reason for people to stay in a place unless there is a place to sit.

Placement Selection

In his study, Hutton says that throughout history, many benches have offered unique ways of interacting with the sitting environment and the vicinity. He also mentions that although they are generally invisible in the design, they are actually in the center in regards to their relationship with other furniture and the venue they are located in.

In heavy traffic areas, it is desirable to provide access to seating every 60 m. For a good urban or residential environment, it is suggested that seating should be placed at regular intervals in suitable places; for instance, every 100 me-

ters (Burton, Mitchell and Mitchell, 2006). Leaving 120 cm of paved area adjacent to the seating element will provide comfort for disabled users. The minimum area for a wheelchair to turn is 150 cm (Carstens, 1993).

Whyte et al. (1988) investigated the existence of a relationship between the heavy use of the square, the amount of open space and the amount of seating in some squares in New York; Small squares that do not receive sunlight, that designers do not find aesthetically positive, that have a narrow, long shape instead of a square, and receive little light and air are also used unexpectedly; They determined that people tend to sit more in places where there is a plenty of seating (Gehl, 2010; Gehl & Svarre, 2013).

Benches on street sides should be placed separately from traffic and crowds to provide visual access to activities. Benches should be positioned in order to provide visual access to events, but need to be somewhat separated from traffic and crowds (Lesan&Gjerde, 2020).

In his 1993 study, Carstens mentions that one of the two popular arrangements for seating is to focus on activity, and that sitting arrangements positioned at right angles would encourage conversation, and that older people would prefer to sit close because of their reduced vision and hearing abilities. As a result of a study conducted by Swart et al. in 2009, the elderly again preferred spots with plenty of scenic views, emphasizing that they want flowers and other vegetation around the benches, as well as the importance of well-kempt places (Swart et al., 2009). In another study conducted, it was determined that senior citizens complained about how low the seating elements were (Burton, Mitchell and Mitchell, 2006). In Ünlü's study (1998), sitting arrangements are one of the design tools that symbolize the arrangement of social interaction. He mentions that face-to-face placement encourages socialization, while side-by-side placement limits communication. If there is a view in public areas, this should be taken into account in the field of view and placement of the seating elements. Seating elements should be placed on solid ground in such a way as to not hinder the flow of pedestrian traffic.

Functionability and Ergonomics

Linear, face-to-face, 'L' shape, 'S' and 'C' shape arrangements are several configurations that can be used allocation of urban seats. In addition to primary seating such as benches and chairs, secondary seating areas such as stairs, pedestals, steps, low walls, boxes and so forth are needed, especially when there is a high demand for seating (Karlen and Fleming, 2016; Thomas, 2007, 2016). Steps are particularly popular because they are well-observed places. Primary seating such as benches and chairs, facilitates comfort, especially for senior citizens. For those who are more active, there are secondary seating areas, i.e., stairs, steps, skirting boards, low walls and blocks, allowing more people to enjoy during peak times. Benches often have some other functional values such as flower beds, lighting or bicycle holders. Benches with solar USB chargers, protection and wireless internet access become alternative study/small workstations or entertainment spots.

While addressing individual preferences for different physical forms, including outdoor seating, Lynch and Carr (1979) classify users by age. Specifically, they mention that people of different ages, such as seniors and youngsters, have different preferences and uses of open spaces. Gehl (1990) also categorizes users by age, according to seating requirements. Children and adolescents often make only modest demands on the type of seating, and in most cases agree to sit almost anywhere, i.e., on the floor, on the street, on stairs, by the fountain, in flowerpots. For these groups, the overall situation plays a more important role than the seat. Especially for many senior citizens, comfort and practicality of the seat is important. Gehl (1990) states that seniors are more likely than other groups to need places to sit and rest while walking about in the city. A chair should be easy to sit in and get up from, as well as being comfortable for sitting for long periods. In their study conducted with 106 senior citizens aged 65 or over, Coman, Caponecchia & Gopaldasani (2021), the elderly complained mostly about the height of their seats. In the study results of Luximon, Kwong, and More (2015), participants chose an equidistant full circle when there are three or more group members. According to Niwton's (2012) study with 200 elderly people, they stated that those in the experimental group did not want to sit back-to-back with anyone, or they preferred



Figure 1. Armrests on benches, Segmented benches, Curved and slanted benches, wavy seat will deter homeless people from sleeping on bench (ESI.info, 2021; McFadden, 2020; Omid, 2014).

only seats with backs and armrests for mobility (Design Guide 001, 2021). The armrests on the surfaces of the seating elements will prevent people from lying on the benches and will prevent them from sleeping (Figure 1).

There are different types of outdoor seating (Figure 2). These are benches, sitting walls, movable chairs, other

forms of seating, as well as amphitheater seating (Calkins, 2012; Marcus and Francis, 1997). Benches can be with or without backs. Fixed wooden benches without backs will be uncomfortable for prolonged use; they will also provide opportunities for social activities such as sitting or standing nearby. Typical benches are 1.8 m long (Main and Hannah, 2010). While the standard length for a bench without a



moveable seating



fixed individual seats



fixed benches



seat walls



planter ledges



seating steps

Figure 2. Types of seating: moveable seating, fixed individual seats, fixed benches, seat walls, planter ledges, and seating steps (Project for public spaces, 2021)

back is about 1.8 m, a 1.5 m length may be sufficient for two people. Widths range from a narrow strip that can be used to save space or prevent sleeping, to a surface wide enough for back-to-back seating. Standard width is between 47.5 cm-55 cm. The minimum width required to sit back-to-back on a flat bench is 75 cm, but a width of 90 cm-120 cm is better for this purpose. People unacquainted with each other can sit quite close to one another on the same open-back bench, being careful to look in different directions to preserve their personal space (Larice and Macdonald, 2013; Main and Hannah, 2010).

The results of the study by Hadavi, Kaplan, and Hunter (2015) support the presence of picnic benches and gazebos, including the proximity of concave-shaped benches, to enhance social interaction and provide ways to meet this need. According to the results of a study by Luximon, Kwong, and Ta (2015), circle style, flexible seating arrangement or arrangement may be a better option than fixed line style in the design of urban park seating furniture.

Modular benches typically have a metal structure with seats made of metal or wood. Modular benches use a seating module, typically about 61 cm. wide, mounted on a beam to create a bench of indefinite length (Figure 3). In addition to dimensional flexibility, modularity has the effect of creating individual seats that give people the feeling their seating area has been defined for them. Table modules or backless seating modules can be placed between backed modules to create convenient, flat areas where food, beverages or packages can be left without flipping over (Main and Hannah, 2010).

The reversible bench has a flat back that pivots at a hinge point close to the ground, allowing the user to adjust it to face either way. Backless benches cost less than benches with backs and are generally versatile, an advantage if there are things to see in all directions as in a busy square. They are not as comfortable as benches with backs, but they may be fine for short periods of sitting. Due to the lack of back support, backless benches may not be suitable for senior citizens, especially for long stays.



Figure 3. Modular bench arrangements (Kent and Madden, 2021; Geomet, 2021)

Usually backless, sitting walls are low built-in walls that provide a designed top surface for seating. Sometimes they also serve as retaining walls, edging around flowerpots, or the edges of ponds or fountains. Observations show that sitting walls are more common and used more intensively in urban areas. Factors such as population and building density, and lack of other seating areas are reasons to need sitting walls. Making placed features “sit-in” gives people the freedom to sit in the front, back, side, in the sun or outside. The ideal height is about 42.5 cm.

Landscape architect Paul Friedberg specifies a step depth of 35 cm. This means that stepping up and down is easy, as it fits well with a low elevation of 15 cm or 16.25 cm, for example. Step seating offers an endless variety of grouping options for people, and their great viewing angles make them perfect for watching street theater (Main and Hannah, 2010).

Movable chairs used in open areas appear as an alternative to benches and other seating elements used in parks (Figure 4). Francis (1989) suggests that by providing movable chairs, the designer allows the individual user to manipulate the space and create their own territories or take possession in their own way. Movable chairs allow the user to be more in control of the environment. While not perfect in every situation, they are mostly useful and more comfortable than benches. Their cost varies, but they are cheaper than benches. An average of 10 movable chairs can be purchased for the price of one bench. People can arrange the chairs however they want in the space they are in; they can sit closer or further away, in sunny or shady areas.

Interesting forms and functional seating opportunities emerge in outdoor venues. Lounge chairs, which are widely used especially in landscaped areas and around pools, are modified versions that limit reclining levels, while allowing people to sit back and stretch out their legs. Spaces that create gradual, viewing and sitting opportunities for crowded groups to watch shows or sports events in green areas are called ‘amphitheaters’ or ‘bleachers. As large step seating and viewing terraces, amphitheaters are an important form of use in green areas for folklore, music and theater performances.

Materials

The variety of materials can create different forms, increase the visual quality of the products and enrich the design (Erta and Bayazit, 2009). Due to the development of technology, seating elements in urban spaces can consist of a variety of materials such as wood, plastic, metal, concrete, steel, iron and PVC. It is crucial to choose the right materials in the reinforcement elements in order not to remain exposed to atmospheric effects and to be durable and resistant. Modern materials such as polypropylene and polyethylene are suitable for producing outdoor seating. Concrete benches are suitable for linear or curved or different finishes for streets and bus stops. Common materials are hardwood (Burmese teak, yoruba, oak, teak, afrikanisch and kertme), precast concrete and metal (aluminium, mild steel, cast iron). Cast iron is not used much because of its cost. Softwood is suitable provided it is adequately protected with a paint system and then repainted on a regular basis. A fairly recent development is the use of polyvinyl chloride in wood form (Tandy, 2013).

Humidity

Seating elements may have act variably against water and humidity due to the material from which they are produced. Seating elements made of wooden material have low resistance to water due to the nature of the wood. Concurrently, seating elements made of metal material offer poor resistance to water due to the structure of the metal. Metal interacting with water undergoes corrosion, structural and chemical losses and deformation. For instance, wooden materials are made water resistant by coating them with waterproofing products.

Comfort

Variables such as seat element dimensions, material types, material texture and reinforcement form are effective in dealing with seating element comfort. Factors such as social, climatic, cleanliness, maintenance and safety should be duly noted in determining the comfort of seating elements in urban spaces.

As one of the most important factors of socialization and equipment of public spaces, seating elements have purposes such as rest, entertainment, meeting and visual plea-



Figure 4. Top Left, Paley Park, New York, Top Right: Luxemburg Garden, France, Center: Bryant Park (Project Public Places, 2021; Urbanmilwaukee, 2021)

asures for people. The availability of decent opportunities to sit will encourage activities such as dining in public spaces, reading, sleeping, knitting, playing chess, sunbathing, people watching, chatting, etc. (Gehl, 2007). In their 2015 study, Hadavi et al. stated people prefer urban outdoor photographs with seating equipment and that the photographs of social activities and sitting areas overlap in their classifications. They found that preferred seating promotes socialization in contrast to isolated seating. Chidister (1986) found that seating arrangements affect the use of urban outdoor spaces. He stated that there is a positive relationship between the use of plazas and seating arrangements.

It is important to create seating areas with various opportunities for the lonely at one end of the scale, and for social groups at the other. Cooper Marcus and Francis (1997) recommend two types of seating for those who come alone and for those who don't make eye contact with other users but want to sit close to each other (Figure 5).

Spoooner (2014) identified adequate seating equipment, appropriate sound levels, comfortable microclimate, and visual access to vegetation as comfort factors. Gehl (1987) also stresses the importance of microclimate for seating

places. Trees and top cover elements can be used to provide climatic comfort around said seating elements. Climatic conditions affect the feeling of comfort, especially at the micro level of temperature, sun (open and/or protected) and shade, wind and humidity, and are crucial in supporting activities in urban outdoor spaces (Mehta, 2014). The study results regarding the Queen Street Mall by Oram, Baguley, and Swain (2018) found that increased shading increases the lifespan of seating elements.

The settlement of the sitting activity is the spatial advantages of sitting that cannot be attributed to the microclimate, protection and landscape. According to Whyte's study of 1980, the 'tree effect' sit-in should gather under trees. In other words, according to all the observations made according to Whyte's project, the best place to sit is to look at the view while sitting under the comfortable protection of a tree. Trees act as protection, much like street cafe umbrellas. Trees also provide desirable microclimate control; their shadow cools you down. While trees and green areas create shade for seating elements, desired comfort conditions can be achieved by using them together with top cover elements (Mattson, 2019).

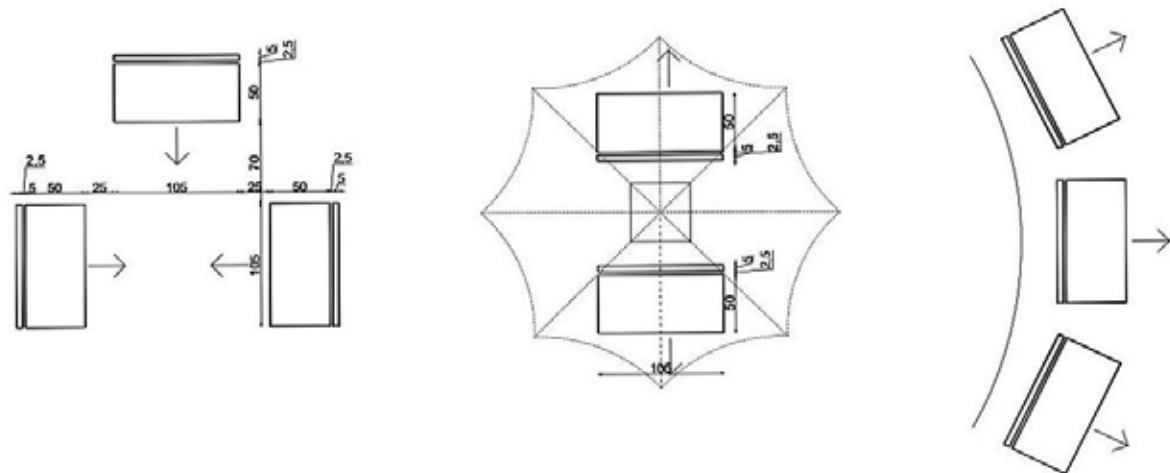


Figure 5. Left: socio-petal seating (facing inward); right: Sociofugal seating arrangement (facing outward) (Main and Hannah, 2010)

Cleaning and Maintenance

Remanufacturing may be preferred if after a certain period of time, the replacement and repair of said furniture is rendered difficult or the repair costs increase due to the need for replacement of many parts. From a design standpoint, it is envisaged to ensure the dissemination of measures such as a minimum number of parts and materials, ease of production and high efficiency of the objects (Zatır, 2015). In order for seating elements to function, it is important that they are designed with the minimum material required, that only decorative parts are avoided, that the weight of the carrier structures is reduced, and that they are multi-functional. In turn, this ensures the furniture can be easily disassembled, assembled and reassembled for easy maintenance. In terms of resilience, the weakest and most problematic parts of the furniture should be determined and designed in such a way they may be easily replaced with new ones (Mackenzie et al., 1991).

Maintaining urban living elements will vary according to the form, the type of material from which it is produced, and its location. The most significant factors that impact the wear of a seating element are natural factors, such as snow, rain and sun. Maintenance and repair are undoubtedly important in extending the life of the seating elements. Outdoor seating elements regularly accumulate dust, dirt, leaves, bird droppings, and food and beverage spills, so care needs to be taken in regards to their cleanliness.

Safety

It is important to mount the seating elements into the ground and eliminate vandalism, including visible damage, as soon as it appears. Ensuring the safety of the seating element can be with its physical features and nighttime lighting. The color and texture characteristics of the reinforcement element surface materials surrounding the space, the types of plants and trees that should be used in specific climatic conditions for shading, and the correct positioning of the control of wind currents will all affect the temperature of urban furniture. If the urban furniture incorporated is chosen from materials that have low heat storage capacity, light-colored and flat surfaces, it will reflect solar rays they are exposed to during the daytime.

Perceptibility

The color, material selection and form of the seating elements are also effective criteria for perceptibility. A reinforcement element must be understood by the user and defined what it is. As technology develops, functional and original designs create new perceptions on people.

2. Materials and Methods

2.1. Research Problem

What are the criteria that determine the design and usage quality of seating elements in urban spaces?

Research Objectives


1. What are the criteria affecting the placement choice of seating elements?
2. What are the criteria affecting the suitability of the function and ergonomics in seating elements?
3. What are the criteria affecting material selection in seating elements?
4. What are the criteria that affect comfort in seating elements?

Location and Characteristics

While choosing the study venue, two different shopping malls with the open square concept appealing to high- and middle-income groups in different provinces of Turkey were selected (Table 1, Table 2). These structures are Zorlu Center Shopping Center located in the Levazım neighborhood of Istanbul's Beşiktaş District and Mergi Outlet Shopping Center located in downtown Edirne.

The reason Zorlu Center Shopping Center was chosen as a study venue is that it is a successful venue with a competition project product and award-winning design. It features an open square concept and offers people alternative seating options (Table 2). Zorlu Center Mall has a green area of 73.000 m², a roof garden of 45.000 m² and an indoor vegetation area of 2800 m². The project features a structural landscape area of 36.200 m². It offers services with 180 stores, a main square of 10.000 m², a side square of 12.000 m², a children's playground and 2 VIP halls that can handle 1600 people.

Table 1. Shopping Center Tags (KDM, 2021; Istanbul Shopping Fest, 2018)





	Zorlu Center Mall	Margi Outlet Center Location
Margi Outl		
Place	Istanbul, Beşiktaşı	Edirne, Merkez
Area	615,885 m ²	30,000 m ²
Year	2007-2013	2010
Type	Apartment Complex / Group, Office Space, Shopping Mall, Cultural Center	Shopping Mall
Type Group	Housing, Culture	Culture, Hotel
		

As for the Margi Outlet Center, this is a venue which appeals to the middle income group and does not offer a wide choice when it comes to the design of seating elements. Located in downtown Edirne, along the E5 Highway, it constitutes the city's first shopping mall. Open to visitors from neighboring countries with its hotel and shopping center located in the complex, it is situated near the border gates. This location offers 32 shops, five cafes and restaurants.

Method

Compliance of the seating elements to the checklist was tested at both sites by making repeated visits, taking photographs, and making observations and on-site determinations in 2021.

Table 2. Types of Seating Elements

Seating Element Types	Zorlu Center Mall	Margi Outlet Mall
Benches		
Benches with Backs	N/A	
Benches without Backs		N/A
Modular Benches	N/A	N/A
Sitting Walls		N/A
Movable Chairs		

RESEARCH RESULTS

The matter of location selection of the seating elements was trouble-free at Zorlu Mall, whereas seating elements are moderately considered together with side actions. It was determined that the seating areas at both venues were not placed far from the entrances and pedestrian path at the building entrances. At both venues, the seating areas were considered together with other design elements such as lighting and trash receptacles (Figure 6); it was observed that benches were not mounted into the floor or onto the wall.

Primary seating is adequately located at both venues while secondary seating is insufficient in Margi Outlet. There are no backrests behind the seating elements at Zorlu Mall, whereas it has been determined that the standards and seat length of the backrests in Margi Outlet are not fully met (Figure 7). It was observed that armrests were not used at either venue. Again, the condition that at least 5%

of the venue's seating have backrests for the disabled was not met, it was also ascertained there are no side actions in the seating elements.

More durable materials are used in the seating elements at Zorlu Mall compared to Margi Outlet, whereas it was determined the minimum material usage condition was not met at Zorlu Mall. While the requirement to use concrete on support bases was met at Zorlu Mall, It was seen that said requirement was not met at Margi Outlet.

In terms of comfort, while the seating elements are compatible with their surroundings at Zorlu, they are not sufficiently compatible at Margi Outlet. In terms of social comfort, the opportunity to sit with multiple groups is insufficient at Margi Outlet, the use with desks and tablets and wi-fi access are non-available at both venues. On the other hand, it was determined some of the seating elements at Zorlu feature phone charging units.



Figure 6. Left: Photo: Cemal Erdem-Zorlu AVM, right: The use of seating elements with lighting and waste receptacle - Margi Outlet Center

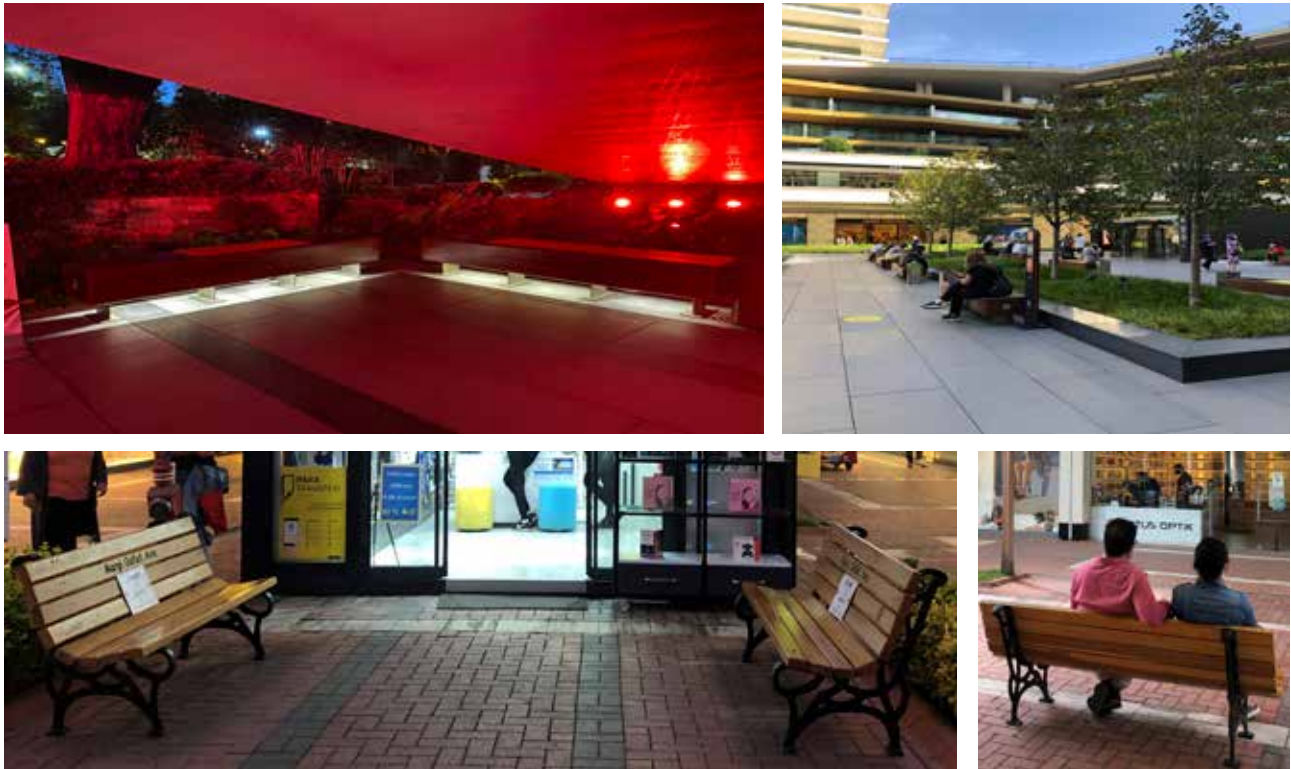


Figure 7. 'L' Shape, linear and face-to-face arrangements (Up: Zorlu, down: Margi)

In terms of climatic comfort, Zorlu Mall meets the conditions better; there were no serious problems encountered at either venue regarding cleaning and maintenance. It was determined that the criterion for choosing low-maintenance furniture materials such as cast concrete was moderately met at Zorlu AVM, but not at Margi Outlet. Considering issues such as visible damage, tipping over and temperature; Absence of breakage, rupture and deformation in seating areas, resilience against tipping over and solar rays, non-reflective (matte) coating to avoid glare, whereby it was observed that the criteria of user appreciation and ease of use in order to perceive designs with a different understanding of form were well met at Zorlu Mall, and moderately at Margi Outlet. Providing a sense of safety by limiting the trees with a crown topping around the benches at both venues; it was determined the use of fire resistant materials is insufficient.

Table 3. Seating Elements Analysis

	ZORLU			MARG?		
1.PLACEMENT SELECTION						
Placement near activities but not interrupting flow of foot traffic	✓			✓		
Placement 60 cm from the path to avoid obstructing foot traffic						
Maintaining a distance of 120 cm on one side of the seating for the use of the disabled	✓			✓		
A distance of between 3.7 - 7.6 m to see people easily	✓			✓		
A seat every 100 m	✓			✓		
Presence of one or two seating areas at building entrances in heavy traffic zones	✓			✓		
Placement of seating at building entrances away from the entrance door and pedestrian paths		X			X	
Availability of seating in viewing areas and activity environs	✓			✓		
Provides seating for parents, caregivers, etc. around kids playgrounds	✓			✓		
Seats are not placed near negative activities (noise and smell, parking spaces, etc.)	✓			✓		
Combined use of movable and fixed seating	✓			✓		
No seating near high walls, wide areas to capture human scale	✓			✓		
Installation on solid, dry and generally paved surface with drainage problems solved	✓			✓		
Instead of scattering seating elements singularly and randomly, arranging other urban furniture such as lighting elements, flower beds and trash cans to form groups amongst themselves.	✓			✓		
Considering the positioning of seating elements together with side actions		X				N/A
Placement of to be protected from possible vehicular mud and water puddle splashes.	✓			✓		
Absence of trees with excessive leaf and seed shedding, resin discharge in the vicinity of the benches	✓			✓		
Floor or wall mounted benches	✓					N/A
2. FUNCTIONALITY and ERGONOMICS						
Availability of primary seating places	✓			✓		
50% of total seating around the venue is secondary seating (steps, pillars, fountains, pedestals, stones, monuments or city floor itself)	✓					N/A
Minimum seat length:105 cm	✓			✓		
Minimum seat back length: 105 cm			N/A	✓		
Seat depth: minimum 50 cm, maximum 60 cm	✓				X	
Minimum back height (vertically): 45 cm			N/A	✓		
Seat height (floor or floor): minimum 42.5 cm, maximum 47.5 cm	✓			✓		
Maximum back space between top and bottom of seat: 5 cm (no space required)			N/A	✓		
The typical seat is about 42.5 cm - 45 cm above ground.	✓			✓		
Inclined 3° - 10° near front and backward			N/A		X	
Seating depth: 37.5 cm – 50 cm		X		✓		
100° - 110° angle between seat and recline			N/A		X	
Grill spacing in seats: ½ inch or less			N/A		X	
The recline should not be more than shoulder height so that the user does not sink into the seat.			N/A	✓		
Backless seat length approx. 1.8 m (1.50 m for two PAX)	✓					N/A
Armrest height 24.5 cm			N/A			N/A

Armrest length 39-44 cm			N/A			N/A
Use of armrests in the middle of the seat to prevent people from sleeping on benches			N/A			N/A
Presence of seats suitable for children's ergonomics (h=20-40 cm)			N/A			N/A
Available sufficient seating (Amount of area / amount of seating surface)	√				X	
5% of the total number of users of the seating equipment area		X			X	
At least 5% of the seats in the venue should have backrests for the disabled			N/A	√		
Considering the positioning of seating elements together with side actions		X				N/A
3.MATERIALS						
Use of durable materials to prevent vandalism	√				X	
No cracks, broken corners and edges, pits and gaps in concrete skeletons and concrete feet	√			√		
Avoiding materials such as rough-textured wood and concrete	√			√		
Cold and hard materials, i.e., metal, tile and stone, preferred in secondary settlements	√					N/A
Design with minimum material		X		√		
Avoiding items for decorative purposes only	√			√		
Featuring easily disassembly, assembly and reassembly features	√			√		
Natural, recycled or recyclable materials	√			√		
Manufacturing the support base from concrete	√					N/A
4. COMFORT						
Compatibility of seating element with its surroundings	√				X	
Bench dimensions and tolerances are appropriate	√			√		
4.1. Social Comfort						
Presence of movable chairs	√			√		
Seating availability with multiple groups	√				X	
Use with desks and tablets			N/A			N/A
Wi-Fi Access			N/A			N/A
Charge Station	√					N/A
1.1. Climatic and Environmental Comfort						
Placement of seating elements in such a manner that people can benefit from the winter sun and be protected from the summer sun.	√				X	
Presence of sunny, shaded or in-between seating	√				X	
Considering the presence of elements such as thermal comfort, windbreakers, shutters, vegetation, green walls and other hindrances in the selection of seating	√				X	
Positioning away from sources such as trash receptacles, smoking areas		X			X	
Use of wood material	√			√		
Provision of adequate lighting around seating	√			√		
4.3.Cleaning and Maintenance						
Easy to Repair	√			√		
Durability	√			√		

Benches having wooden parts, impregnated with non-hazardous and non-polluting substances or creating a protective outer layer	√			√		
Seating places cleaned regularly	√			√		
Sanded (smooth surface) wooden materials	√			√		
Choosing low-maintenance furniture materials such as cast concrete		X				N/A
No scribbling / graffiti on seating	√			√		
4.4. Safety						
Consideration of issues, i.e., visible damage, tipping over and temperature	√				X	
Absence of breakage, rupture and deformation in the seats	√				X	
Giving a sense of safety by limiting the trees with the crown topping around the benches and top plane		X			X	
Made in a size and manner that ensures healthy, comfortable sitting and rest		X		√		
Ergonomic	√			√		
Resilience to overturning and solar rays	√				X	
Balanced sitting elements	√			√		
Having a minimum 7.62 cm of legroom beneath the seating element						
Rounded seat front edge	√			√		
Use of fireproof material		X			X	
Anti-reflective (matte) coating to avoid glare	√				X	
4.5. Perceptibility						
User appreciation and ease of use for the perception of designs with different form understanding	√				X	

DISCUSSION

In this study, an attempt was made to define the criteria for the planning, design and maintenance of seating areas that can be used particularly in urban outdoor spaces; According to the literature review regarding location selection, functionality, material and comfort, criteria to increase the quality of seating elements were determined.

As Chidister (1986), Whyte et al. (1988), Gehle and Svarre (2013) all stated in their studies, the success of the space is positively affected by the correct and alternative placement of seating arrangements. When looking at both venues, it is important to choose seats facing the view, near activities affecting the use of space, but not interrupting foot traffic, the presence of seating every 100 m, especially considering senior users, and the use of movable and stationary seat-

ing together; the lack of sufficient seating around building entrances is a negative factor. Because the door entrances will serve as meeting and waiting places for people, seating availability will be necessary. While sitting elements are placed with side actions such as bike parking, lighting, etc. will increase the usage alternatives; there are no side actions in the seating areas at Margi Outlet. Then again, the issue of mounting seating onto the wall or into the floor is important for the safety of the seat. The seats particularly at Margi Outlet need to be mounted into the floor.

The matter of selecting locations for the seating elements was unproblematic at the Zorlu Center Mall, where the seating elements were moderately combined with side actions (Figure 8). It was determined at both venues that seating areas were not placed far from the entrance doors



Figure 8. Placement selection and scenery relationship,Zorlu Mall

and pedestrian paths of the building entrances. Again, apart from the lighting elements, seating at Margi Outlet was not considered along with other design elements such as trash receptacles. It was also observed that the benches were not mounted into the floor or onto the wall. At both venues, the lighting used on the benches is useful for field of view. These lighting elements, which instill confidence in the users, also make them feel more at ease.

The importance of the presence of secondary seating places as well as primary seating places was emphasized in the studies conducted. While the secondary seating option was not very sufficient in Zorlu; that at Margi Outlet was inadequate. Whyte (1980) stated that rows of seats with backrests are the most popular sitting style. As a result of his study, Scinta (2017) determined that backless seats are used less than those with backrests. Most of the seats in Zorlu AVM have no backrests, so increasing the number of seats with backrests will be effective in terms of usage comfort. Again, studies mention the necessity of having handrails around benches and their importance in regards to elderly and disabled users (Gehl, 1987; Newton et al., 2010). In certain areas of the main square of the Zorlu Center Mall, benches with armrests and backrests may be preferred instead of using a single type of bench without backs. The fact that the seating equipment area is 5% of the total number of users is a matter defined in the standards. It is necessary to boost the number of seating elements at both venues in order to comply with this standard.

In the design of seating elements, it is crucial to select the proper reinforcement element materials that are resilient to atmospheric effects. Using concrete on support bases of the seating elements requires little maintenance and repair and is not affected by moisture. It is particularly important to use durable materials to prevent vandalism; design with minimum material; and have the support base cast in concrete. More durable materials, preferably concrete, can be used instead of the wooden seating elements currently in use at Margi Outlet. Again, seating elements with concrete bases can be added at Margi Outlet.

In terms of material, color and shape, it was observed that the waste receptacles don't match the seating elements at Margi Outlet. The results of a study conducted by Hadavi, Kaplan, and Hunter (2015) support the availability of picnic benches and gazebos, as well as the proximity of concave-shaped benches to foster social interaction and offer ways to meet this need. In terms of comfort, it was determined there is inadequate distance between benches in order to provide noise comfort at both venues.

Different people like to sit in different ways, and given enough options, each user will look for the position that suits them best. Thus, in order to serve a variety of users, each open space should offer a variety of seating positions. Seating equipment should reflect this diversity and uniform seating should be avoided; It ignores the fact that options need to be increased, limiting the possibility of the user's personal preferences, thus forcing them to adapt to a single type of seating (Marcus & Francis, 1997; Spooner, 2014) stated that there ought to be different seating options in urban spaces for both those who want to sit alone and those who want to sit in groups. While a variety of seating options are offered at Zorlu Mall regarding social comfort, there are inadequate seating options at Margi Outlet. While the possibility of personal preference is provided with regard to benches at Zorlu, no such preference is offered at Margi. The presence of many benches at Zorlu Center provides people with an alternative seating area, whereas these benches were chosen in a form suitable for their intended use.

When the kid's playground is examined, it is noticed that a separate sitting area is unavailable for parents, who are obliged to wait at the tables in the common dining area. To solve this situation, additional seating elements suitable for the kid's playground can be considered. When the Margi Outlet's main square seating elements were observed, one notices that only some of them were shaded with awnings. As an alternative to this, it can be considered to boost the number of shaded benches. Besides the standard bench look, contemporary benches that provide the desired comfort conditions can also be preferred.

Nowadays in terms of sustainable design, benches with solar USB chargers, protection and wireless internet access and slots for tablets are important. Thanks to the LED lighting at Margi Outlet, convenient evening use of the seating elements has been provided. However, electricity or charging was not considered for bench users, whereas different functions were not installed.

Gehl (1987), Oram, Baguley and Swain (2018) stated that shading around the seating elements, especially with vegetation, increases the comfort of use. The tree effect, which Whyte (1980) defines, especially emphasizes the importance of tree shadows. Thus, in regards to climatic comfort, it will be important to shade seating elements at Margi Outlet with trees with large crowns. That said, due to inadequate shaded areas, there are not many seating options for sunny days at Margi Center. The use of portable wheeled umbrellas has been observed in certain areas of the shopping center.

It has been determined the cleanliness of the benches at Margi Outlet is not as good as Zorlu Center. Again, addressing safety issues such as breakage, rupture or deformation of seating elements is inadequate at Margi Outlet. Again, the support bases of the Margi Outlet seats are not cast in concrete. Despite regular maintenance at both venues, it was determined that the wooden material parts at Margi Outlet in particular are inadequately maintained. As they are fashioned from wood and positioned outdoors, thus exposed to weather and climatic conditions, Margi Outlet benches require frequent maintenance. While the wooden support casting part of the benches was not damaged, it was observed that both the wood preservative and varnish had deteriorated. The wooden material used in the sitting and resting parts of the benches and their protective and varnished coats do not leave paint on user's clothing.

In terms of safety, it is important for furniture edges to be rounded, be mounted to the floor or wall, offer fire resistance, and incorporate non-reflective surfaces and adequate lighting.

As Aksu (2012) stated in his study, the phenomenon of perception should be considered and evaluated as a concept

that "enriches the imagination, improves and diversifies the level of appreciation of users" (Aksu, 2012). It has been determined that design products with various shape concepts are utilized at Zorlu Center, while this understanding is not dominant at Margi Outlet.

CONCLUSION

With a checklist created as the result of this study, criteria determining the design and usage quality of seating elements used in any public space were identified as; location selection, functionality, materials and comfort. As a result of the work conducted at both selected venues, considering the fact that Zorlu Center is a universal project, it has been determined the design criteria were met more at this venue. As a result of this study, it was emphasized that more attention needs to be paid to suitability for function, social comfort and safety, especially in dealing with the design of seating areas. This compiled checklist will be expanded in future studies to become an effective tool in establishing a correlation between the seating elements of the venue they are located and their users.

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Rumors of War: History, Representation, and the Context of Installation

Serina Oh, China

Kehinde Wiley's *Rumors of War*—a towering bronze equestrian statue—was spirited into New York's Times Square on September 27, 2019. Wiley's 25 feet long and 15 feet wide statue takes inspiration from Richmond's statue of General James Ewell Brown Stuart, emulating both the stance of the older statue's rider and the horse, as well as its 16 feet wide limestone base.

After its unveiling in Times Square, *Rumors of War* was permanently moved to the entrance of the Virginia Museum of Fine Arts—which commissioned it in December 2019—standing in place of Confederate statues that had been the subject of protests. By placing an anonymous Black subject in the same venue as celebrated, white confederate soldiers, Virginian residents and other visitors of the museum are

prompted to consider Wiley's statue through a historical lens and debate on why Black soldiers—and Black culture—are often erased from American history, including military history. By comparing studies of Confederate statues and the unjust representation of history between hegemonic and minoritarian cultures, in addition to veiled visibility, *Rumors of War* can be seen as a success as it reappropriates tropes of white heroism for the representation of Black history. In his pointed, public representation of previously marginalized Black heroism, Wiley extends his critique of the European canon's habitual erasure of Black cultural experience. This paper argues that Wiley compels viewers to think beyond strictly formal elements, raising fundamental questions of equality in varied contexts of representation.



Photographer: Walter Wlodarczyk for Times Square Arts.