

SAUC

**Street Art and
Urban Creativity**

The future:

Urban creativity studies

Vol. 7 / N° 2

Title:

Street Art and Urban Creativity

Editors:

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Lisbon 2021

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Urbancreativity.org

ISSN

2183-3869 (Print);

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From call for papers

Co-Editor

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Since 2015, six issues of the journal *Street Art and Urban Creativity* have been published, with a total of 84 research articles and numerous essays, working papers and book reviews.

The journal, along with the annual Urban Creativity conference in Lisbon and a number of other publications and activities – including the research network Urban Creativity Lund – are indications that the field of urban creativity studies has become increasingly established.

The field of urban creativity studies has a broad range of interests including, but not limited to, street art, graffiti, urban foraging, parkour, skateboarding and guerrilla gardening. However, as with any field, once it starts to settle, a dominant paradigm tends to emerge. This will to some degree influence what is considered the core of the field, not only in terms of objects of study, but also in terms of method and theoretical approaches.

As a part of this year's call for submissions to the journal, in addition to our general call (see below), we invite contributions that reflect on the current status and the future of the transdisciplinary academic field of urban creativity studies that has emerged over the last two decades. Questions of interest include, but are not limited to, the following:

Which topics related to urban creativity and urban creativity studies are currently overlooked?

Which/whose perspectives remain at the margins of the fields of urban creativity and urban creativity studies?

How can we work to include a broader group of people and a wider range of perspectives in urban creativity and urban creativity studies?

What methodological experiments are you undertaking and what methods are being developed?

Which novel theoretical insights can we draw upon to bring the field of urban creativity studies forward?

And, since this call for papers is arguably written from the center of the field, what questions are we overlooking that should be asked here?

In addition to this specific themed call for submissions, which invites contributors to reflect on our own academic field, we also welcome contributions that deal in a more general way with issues pertaining to urban creativity.

Developing a Qualitative Approach to the Study of the Street Art World

Mattia Boscaino

Independent Researcher

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Abstract

Street art is a complex social phenomenon where many actors contribute to determining the value of creativities. Street artists, curators, bloggers, photographers, museums, galleries, the public, and other actors interact with street artworks and influence the way they are perceived. In this context, it is clear that both the value and meaning of street art is not exclusively dependent on the intentions of the authors but change according to who views and uses the artwork for their purposes. Although diversity is interesting for the sake of research, finding a research methodology able to comprise the diverse perspectives briefly illustrated above, can be difficult.

A multi-method qualitative study conducted between the 2017 and 2019, attempted to include many aspects of the social structure of street art in order to understand how street artworks become renowned in the digital era. The study proved to be useful to cover the various perspectives of some of the actors mentioned above. Indeed, data collection consisted in conducting semi-structured interviews as well as analysing digital conversations where street artworks are viewed and discussed by both professional and amateur audiences. Semi-structured interviews were conducted with street artists, street art curators and street art connoisseurs - bloggers, administrators of digital platforms, photographers, etcetera - while digital conversations were considered in order to grasp the significance of the interactions happening between a street artwork and its audience(s), amongst street artists, and within the digital audience. Analysing the data via thematic analysis revealed a multi-dimensional structure of the street artworld and allowed an understanding of how street artworks become renowned in the digital era as well as contributed to the theory of co-creation in the arts. This methodological approach allowed including different professional and personal perspectives, as well as integrating the personal accounts of actors with the observation of in situ interactions.

Keywords

Street art; qualitative research methods; thematic analysis; social sciences research; digital communities.

1. Introduction

This paper presents the methodology used to conduct a doctoral study on street art. The study has been conducted by a researcher with a background in arts management and tourism studies over four years. The research started with the exploration of extant literature on street art with

the intent of defining and conceptualizing the phenomenon. However, both the focus and the articulation of the study was guided by the researcher's personal experience as *consumer* of and interest in street art. Combining both experiences as well as reviewing the literature allowed an initial definition of the phenomenon.

Feature	Street Art	Graffiti
Damage & Permanency	Street art is usually not damaging for its support, and it can be removed either easily or expensively (Conklin, 2012).	Graffiti are made to disrupt the urban order. They have a natural short life.
Aesthetics	Street art has rich aesthetic and visual features.	Graffiti can be aesthetically interesting, but their aim is not to generate an aesthetic reaction.
Sense of Threat	Street artworks can be done as commissions; therefore they are perceived as authorised.	Graffiti are commonly linked to local criminal and unauthorised groups' activity.
Embeddedness	Street artworks are made to interact with the context.	Graffiti appear in the urban environment, but they exist as a form of expression of a subculture.
Understandability	Since it aims at interacting with the audience, street art is made to be easily understood by everyone.	Graffiti and tags are made of codes in order to be understood exclusively by other taggers (McAuliffe, 2012).
What is the purpose of...?	Street art aims at generating interactions with the audience (Bolter & Grusin, 2003)	Graffiti are used as style weapons (Spearlt, 2015)
Who legitimises it?	Unclear who legitimises street art and in which ways?	Graffiti are legitimised and recognised by those who create them (Stewart, 2008).
Recognition	Unclear who are the audience(s) of street art?	
Effect	Unclear what is the effect of street art in the urban environment?	Graffiti are made to communicate amongst marginalised social groups within neighbourhoods (Gastman & Neelon, 2011: Spearlt, 2016).

Table 1: Empirical Differences Between Street Art and Graffiti.

Source: Boscaino (2021).

Street art is a “cultural phenomenon” (English, 2012) where different actors of a subculture (Browne & Browne, 2001; Ferrell, 1996; Spearlt, 2015) use non-conventional means, styles and platforms (Bacharach, 2015) to interact - often illegally (Ferrell, 1996; Young, 2014a) - with the urban context, and express themselves (Haenfler, 2013) via public walls, subway cars (Cooper & Chalfant, 1984) as well as during dedicated festivals (Caldwell, 2015; Riggle, 2010) or as work for commissioners such as businesses, local authorities, charities, and other organizations (Costa & Lopes, 2015). This wide definition (Boscaino, 2021) shows that, to understand street art, one must be aware of the multiple actors that intervene in its generation, consumption, and use. Therefore, valuating street art may depend on different aspects: the location and the context where street art emerges, whether or not the artwork is commissioned, the professional positioning of those who perform the artwork, the stylistic aspects of the creativity, whether is an artwork performed in a marginal urban area, or as a dedicated performance during an event.

The initial definition above has been finalised by adding a more empirical understanding of street art, and by comparing it with both graffiti and public art, which are creative phenomena that frequently the one for the other (Blanché, 2015). To do so, a grid of analysis –available in Table 1 below– was developed to differentiate street art from graffiti, drawing from the initial work by Conklin (2012). The grid is made of nine features that help the identification of street art and differentiate it from graffiti. The five main features are *Damage & Permanency*, *Aesthetics*, *Threatening*, *Embeddedness*, and *Understandability*; whereas reviewing the literature (Bolter & Grusin, 2003; Spearlt, 2015; Steward, 2008) allowed a further differentiation between street art in terms of their different purpose, the actors that legitimate the two phenomena, the sense of recognition, and the effect on the urban context and on audiences.

In terms of technical features, both empirical and conceptual studies on graffiti and street art (Cooper & Chalfant, 1985 to 2015; Irvine, 2012; Kimvall, 2019) underlined how, despite styles and genres have reached a worldwide uni-

formity also thanks to the internet, local street art tends to be linked to the *analogue* space where it elicits. Indeed, the circulation of street art online allowed its reproduction on digital formats, and its appreciation as a community-based phenomenon.

The relationship between street art and public art is a bit different. We have similarities between the two phenomena in the fact that both evolve technically together with the taste of the public, that both are a representation of society (Bach, 1992, 2001), that both can either be site-specific or refer to general meanings (McCarthy, 2006), that both are publicly available (Roberts & Marsh, 1995), and that this public availability suggests an empowered role of audiences and contexts in influencing the value of artworks (Knight, 2008). However, we must keep in mind the one fundamental difference between street art and public art that stands in whether the publicly available artworks are authorised, and where does the authorisation come from. Indeed, if in public art the artwork has been necessarily commissioned by some public body as an effort to educate the population towards *fine art* (Gattinger, 2012; Knight, 2008), in street art it is the authors who create “self-authorised expressions” (Blanché, 2015, p.33).

What characterised street art today is that it circulates audiences in a way that differs profoundly from how it was experienced in the early 2000s or as graffiti (Glaser, 2015; Irvine, 2012; MacDowall & de Souza, 2018; Saunders, 2011). Indeed, the internet has contributed to the diffusion and representation of street art towards different and wider audiences. It is possible to see street artworks on a digital forum, on “blogs, webzines, and online newspapers” (Boscaino, 2021; p. 3) where they are viewed, appreciated, and discussed by both professional and amateur audiences. Nevertheless, to understand the phenomenon of street art in the digital era, one must not exclusively rely on the internet. Indeed, it is important to consider the experiences of early street artists when they took part in street art events in the early 2000s (Blanché & Jonas, 2016).

Indeed, street art has become available on various digital platforms such as social media, blogs, and on digital maps as meta-data of the rich urban context (Glaser, 2015; Saunders, 2011). This digital presence allowed the emergence of new actors that have a role in understanding, defining, and promoting the value of street art towards wider audiences (MacDowall & de Souza, 2018). Together with digital actors, there are also institutional actors which used street art in social and cultural policies as well as employing street art as a tool for urban regeneration projects (Abarca, 2015; Di Brita, 2018; Ulmer, 2017). Therefore, it becomes clear that the phenomenon of street art is characterised by both digital and analogue aspects where different actors intervene to determine a specific component of the value of creativities appearing both on and offline.

What is not completely clear is a complete picture of these actors, how they interact on and offline, and how they contribute to the legitimisation of street art in the digital era. This last sentence is a synthesised version of the overarching question that drove the doctoral study discussed in this paper. Indeed, the purpose of the study was to understand how, in the digital era, street artworks become renowned and who are the actors involved in this process. Therefore, the first step in the research was to adopt a series of methodological choices—discussed in detail in the next sections—that would allow to investigate a social phenomenon with little prior academic attention and that has not got a detailed pre-theoretically formed explanation. Moreover, the characteristics of street art underlined the need to include the different subjective accounts of the actors involved in the phenomenon, and to analyse these accounts in order to generate both an answer to the research question(s), and novel theory.

Therefore, the so-called *Gioia methodology* (Gioia et al., 2012) was considered as an approach to study street art. Apart from being academically well-recognised, and from outlining a rigorous procedure to make sense of qualitative data, the Gioia methodology is particularly inclined to studies that consider multiple data types and offers itself to adaptations related to the phenomenon being studied (Gioia, 2012, Saunders, 2019). The Gioia et al. (2012) methodology suggests approaching social phenomena in four main steps:

Articulate a phenomenon and develop research questions aimed at surfacing “concepts and inter-relationships” (Gioia et al., 2012; p. 14).

Consult with existing literature, articulate theoretical gaps. Collect data by giving voice to informants who hold the knowledge of the phenomenon of interest.

Keep a flexible approach that allows to ask further questions as more concepts arise from the data collection.

Keep a memo/notebook with notes.

Perform data analysis by following both an informant-centric and a theory-centric approach.

Use open coding first, then abstract the codes into first-order concepts, then organise the first-order concepts into second-order themes.

Formulate dynamic relationships between themes and codes, and—if appropriate—distil second-order themes into overarching/aggregate dimensions.

Use a data structure to show how concepts are related to each other.

Tell the story of each theme.

Conduct further literature search to demonstrate the articulation of the emergent concepts and theoretical relationships.

The study was conducted mainly by following the four steps above, but with adaptations. For example, the Gioia methodology has been designed as a grounded theory model, whereas in this study it has been used as a *thematic analysis* procedure. Moreover, the development of themes from the data was informed by the concepts identified in the consulted literature, but this did not contrast with the original inductive—data driven—approach of the study. The sections below discuss how the doctoral study followed this methodology and its methodological choices.

2. Exploring the Literature

Following step 1, the initial part of the study consisted of reviewing literature in order to develop a conceptual framework and identify the theoretical gaps that the study needed to address. Although the scientific literature on street art is vast since it includes the different disciplines that study the phenomenon (Bengsten, 2016), the purpose of the doctoral study discussed in this paper was to understand how the value of street artworks is created in the digital era. Hence, the literature review was developed in order to cover specific aspects of the creative phenomenon object of study as well as to structure a theoretical framework useful to address the research questions, as discussed in more detail below.

Therefore, the literature review was developed in order to provide an understanding of the (I) social aspects of street art, the (II) practical and theoretical aspects underpinning contemporary art valuation, and the (III) models of collaboration and co-creation able to explain how different actors come together and create value in different occasions. The literature strands have then been reorganised into two *pillars* since they supported the theoretical underpinning of the study, as well as the generation of the research questions.

In the first pillar, street art was approached by looking at its historical, conceptual and practical evolution in the past six decades, as well as its relationship with graffiti (Bacharach, 2015; Blanché, 2015; Brewer & Miller, 1990; Chalfant & Prigoff, 1987; Currier, 2010; Ferrell, 1996; Friedman, 2008; Gastman & Neelon, 2011; Spearlt, 2015; Young, 2014). The reviewed literature revealed the complex social structure of street art, but also showed that this phenomenon is characterised by both virtual and analogue settings, as well as used by various institutional actors (Abarca, 2015; Costa & Lopez, 2015; Di Brita, 2018; Glaser, 2015; MacDowall, 2008; Ulmer, 2017). To further characterise street art and provide an understanding of the social elements that surround the consumption of art placed in the streets, the first pillar also included a review of the concept of public art (Bach, 1992; Doezema, 1977; Knight, 2008).

Reviewing the literature in the first pillar allowed the identification of knowledge gaps related to understanding all the actors that contribute to the legitimation and valuation of street art, to their role in defining the value of street artworks, to the composition of the audience of street art, and to the degree of *digital-ness* of the phenomenon of street art. Therefore, the first pillar prompted further exploration of the street artworld in order to answer three *research questions* related to the gaps above.

With the second pillar, the purpose was to construct a theoretical framework that included contemporary art valuation as well as understanding how multitudes of people can come together and create value. Indeed, the literature reviewed in this pillar allowed an understanding of contemporary visual art valuation as an interactive process (Edmonds et al., 2019) happening between the artist, the audience, the artwork, and other entities (Candy & Edmonds, 2002; Candy et al., 2018) such as curators, galleries, critics, scholars, and others (Drummond, 2006; Rodner & Thomson, 2013; Thornton, 2009). In this interactive system, the value of an artwork depends not only on its visible characteristics, but also on how audiences perceive the artwork's features in the form of stimuli (Hagtvedt et al., 2008; Kleiner, 2019), especially if the artwork is placed outdoors (Bach, 2001; Hein, 1996). The literature consulted in the second pillar, also allowed the identification of theory on the economic valuation of visual art which is done by considering both intrinsic and extrinsic characteristics of artworks (Coslor, 2016; Robertson, 2005; Sagot-Duvauroux, 2011). Another concept explored in the second pillar was value co-creation. This was done in order to understand how crowds collaborate and create value both on and offline. According to the literature co-creation is an alternative way of organizing production (Seran (Potra) & Izvercian, 2014) which sees consumers participating in the production process together with the producer (Boscaino, 2021; Prahald & Ramaswamy, 2004a, 2004b; Seran (Potra) & Izvercian, 2014). In co-creation, consumers participate in the definition of the value of the goods and services they consume (Ritzer & Jurgenson, 2010; Ritzer, 2014, 2015; Toffler & Toffler, 2006) and are named *prosumers* because

they simultaneously consume and produce value (Lang et al., 2020). This simultaneous activity generates benefit for both the producer and consumers (Estellés-Arolas & Gonzalez-Ladron-de-Guevara, 2012), and is widely applied in different industries (Benkler, 2006; Wolny, 2013), including creative ones (Deuze, 2007; Saragih, 2019).

Indeed, different authors (Aitamurto, 2017; Burnes & Choi, 2015; Gateau, 2014; Piller et al., 2011; Quero et al., 2017; Saragih, 2019) showed that co-creation can happen either as a form of value generation, as a form of collective and collaborative creative work, or both. What the different available forms of value co-creation have in common is the existence of a community that uses a material or a virtual setting where co-creation happens (Banks & Deuze, 2009). This can be referred to as creative communities or creative crowds (Acar, 2018; Lakhani & Panetta, 2007; Prahalad & Ramaswamy, 2000) that interact online and/or are organised in order to co-create value. The literature reviewed within the second pillar allowed the identification of further theoretical gaps that were used to develop the study. In particular, the study aimed at understanding whether the value of street artworks is defined in a co-creation process, and what is the value chain of street art, together with understanding to what extent the value of street artworks has digital elements.

Therefore, reviewing the literature and *building the pillars* allowed fundamental learning and identified the gaps that were addressed in the study. Five research questions were developed with reference to the theoretical gaps identified in the literature. The research questions were worded in “how” (Gioia et al., 2012, p. 14) and were used to develop the methodology discussed in the next section.

3. Approaching the Data

Following the Gioia (2012) methodology, after the articulation of theoretical gaps within the existing literature, the study progressed towards data collection (step 2). However, before collecting the data, philosophical positions were taken with reference to ontology and epistemology. Indeed, one of the considerations made towards street art is that it has a subjective nature which depends on the perceptions and the actions of the actors that are part of it (Saunders et

al., 2019). Therefore, the diverse stories, perspectives and experiences of different actors were considered as data in the study and characterized street art as a socially constructed phenomenon. On the other hand, the epistemological position also considered the articulation of opinions, experiences, and subjectivities in street art, and identified these subjectivities as *acceptable knowledge* to be collected and analysed to answer the research questions. Giving importance to the respondents’ voices is also what is recommended by Gioia et al. (2012) as a tactic to *give voice* to participants since they are “knowledgeable agents” (p. 5) of the phenomenon.

Another position taken during the study is related to identifying its geographical scope. Indeed, since the doctoral study was the first of its type in terms of research questions and aspects of a phenomenon being investigated, the study was performed in what is considered to be one of the birthplaces of street art in the world (Blanché & Jonas, 2016): the UK. Moreover, the British street art scene has demonstrated being rich with examples of street art genres, collectives, festivals, galleries, and other events which articulate both on and offline (Blanché, 2015; Inspiringcity, 2017).

3.1 Multi-Data in Street Art

To consider the multiple aspects of street art today and to include as many perspectives as possible, a qualitative multi-method approach seemed to be adequate (Saunders et al., 2019) to answer the overarching research question and explain how street artworks become renowned in the digital era. Indeed, the study considered the interactions happening both on and offline amongst the different actors involved in street art. Therefore, the adopted research approach considered elements of netnography (Kozinets, 2015) in order to make sense of the interactions happening within online street art communities, as well as *analogue* data collected in the form of face-to-face interviews (Saunders, et al., 2019), together with personal insights and *memoing* of the researcher (Gioia, et al., 2012). This multi-method approach was useful in the study since it allowed the consideration of both digital and analogue data: the accounts of users that participate in street art as well as the observation of digital data in the form of user generated content available online.

3.2 Articulation of Methods

The research methods adopted in the study are of qualitative nature and used to make sense of social phenomena (Creswell & Creswell, 2018; Flick, 2019). The methods are semi-structured interviews, transcription of conversations on digital platforms, and field notes. The reason behind the choice of different qualitative methods is the need to address specific research questions as well as understanding an articulated phenomenon (Creswell & Creswell, (2018). Moreover, using three types of data allowed to access the many perspectives related to street art and triangulate the results, so to allow an articulated explanation of the studied phenomenon.

4. Collecting the Data

As primary data, 45 semi-structured interviews have been conducted with three types of participants: street artists, street art curators, and street art connoisseurs. The interviews have been conducted either in person, via email, or via digital messaging/call services. Conducting semi-structured interviews allowed the gathering of rich information from participants and enabled interactions during the interview in order to achieve further data about a specific topic (Robson & McCartan, 2016). Fifteen interviews with each of the three participant types were conducted. Each of the three groups of interviewees received dedicated questions aimed at exploring specific aspects of the participants' relationship with street art. Conducting 45 interviews with three groups of participants allowed the generation of data rich in relevant information (Saunders & Townsend, 2018). The selection of participants followed a heterogeneous purposive sampling approach for the three groups together but was homogeneous within the groups apart from the connoisseurs which is a broad term and for which the heterogeneous purposive sampling criterion was used (Saunders et al., 2019).

In terms of secondary data, archival data available on digital platforms were considered. The archival data used in the study is made of different elements: (I) a visual part related to the representation of a street artwork on digital platforms, (II) a textual part related to the caption that accom-

panies the visual part, (III) a textual part related to the comments of/interaction amongst users on the digital platform, and (IV) the reactions available on the specific digital platform¹. The archival data were selected following Kozinets' (2015) seven criteria for the sampling of online data. This allowed the identification of six "Conversations on social networking sites" (Boscaino, 2021) featuring the seven criteria indicated by Kozinets (2015). Data collection was performed using search engine functions, as well as navigating popular digital platforms on street art, combing the data for content with a satisfying mix of the seven characteristics identified above. The data collection consisted of taking a screenshot of the webpage where the conversation was happening, downloading the visual element, and transcribing both captions and comments available on social media. It must be noted that both interviewees and archival data were identified also through a snowballing approach, which consisted of interviewees indicating and recommending potential content/participants that could have been suitable for the study.

The final data form is field notes, generated in two types. A first type resulted from the fieldwork² and is related to observing interviewees and digital users reacting to the researcher's presence and questions. These notes were considered to be observational (Schwandt, 2015). A second type of notes are a frequent tool used during qualitative research (Gioia et al., 2012; Kozinets, 2015; Saunders et al., 2019) and were used to keep track of the researcher's thoughts and reflection about the conceptual patterns that emerged from the analysis.

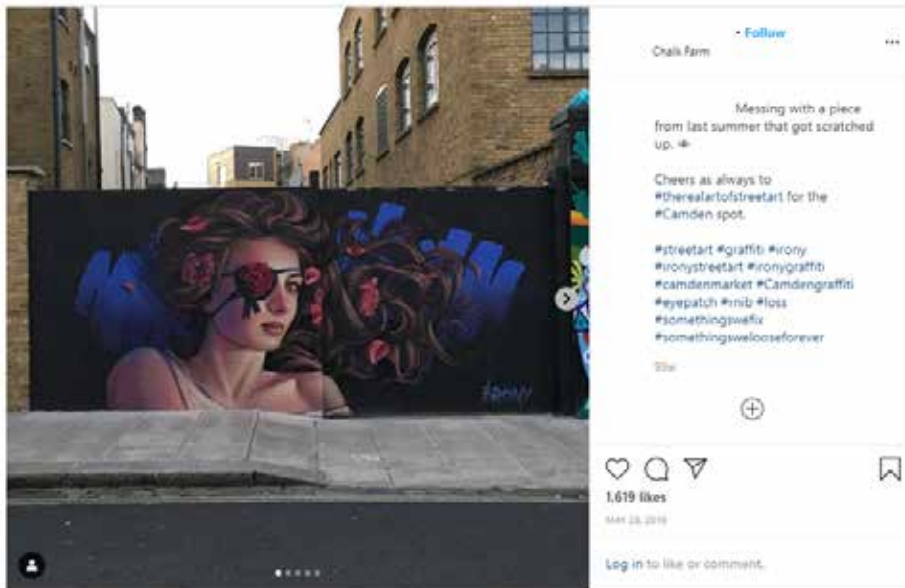
Extracts of the collected data are available in Table 2 below. The table is divided in three parts, each related to one of the three types of data. In the first part, interview extracts are linked to two interviewees—namely a street art curator and a street art connoisseur—who answered interview questions about the behaviour in, and use of social media of a specific social group within the street artworld, and who described the "follow-unfollow" game on social media that users involve in to achieve numbers. These extracts have been analysed with the thematic method—illustrated

1) Evidence of actors' behaviour in monothematic groups:

Group2_No2 referred to groups when they said that “especially on Facebook, there are street art groups”. One of these social groups is referred to as admins and Group2_No2 said they are “playing their own light game with our artwork”, suggesting there is a group of admins on social media that exploit the value of street artworks to engage with online communities.

2) Playing the follow-unfollow game on social media:

Group3_No7 said: “you just follow like a thousand people, 200 follow your back. Then you unfollow everybody, and you are left with the followers”, but also said that some artists “don’t want to go that way. They want to grow organically and naturally, not to the point where it hurts their own business”. Finally, Group3_No7 said that “playing that kind of game in social media [...] would make a load of help them get like a contract work that makes them money”.



Insight from Analysis

Street art renown-ness is related to reputation which goes hand in hand with digital following.



Exploring the field

Curators are not very present on conversations street artists only reply to good comments and compliments

Insight from Analysis

support in the community is very important. “Even if you don’t like the work of somebody, you tend to keep a contact with them and show support”.



Exploring the field

street artists are generally not happy when the conversation is about their presence on social media.

Table 2: Examples of Data
Source: Boscaino (2021)

below—and formed part of the *Components of the Process* theme, within the *Social Process* aggregate dimension of the studied phenomenon.

The second part of Table 2 below has an example of archival data—conversation on SNS—considered in the study. This artwork was considered since it is a meaningful example of a conversation on SNSs rich in visual and textual information, as well as of metadata. Indeed, the Instagram post in Table 2 presented a carousel of five pictures where the artist wanted to illustrate the making of the artwork, had a rich interaction available in the comments feed, and was accompanied by both a detailed description with hashtags and mentions, as well as digital reactions. Hence, the archival data item in Table 2 is an example of using the seven features identified by Kozinets (2015) to select qualitative data.

Finally, the bottom part of Table 2 presents the two types of field notes generated during the study. The left part has what we called observational field notes and result from the observation of the field, while the right part presents reflective field notes and were generated during the analysis procedure. To keep track of the two types of field notes and use them properly in support of the analysis, observational field notes were labelled “Exploring the field”, while the reflective field notes are called “Insights from Analysis”. Both types of field notes have been kept online using the Google Keep service.

5. Bringing the Data Together

As indicated in point three at the end of the introductory section, after collecting the data it is the time to perform analysis. The Gioia et al. (2012) methodology offers a structured procedure to analyse qualitative data and suggests performing a first-order or informant-centric analysis together with a second-order, or theory-centric analysis. This two-level analysis approach has been followed in order to perform a single rigorous qualitative analysis of the different data types. However, it must be noted that the *Gioia methodology* has been used as a thematic analysis procedure for the homogenised data, not as a grounded theory approach.

However, the data analysis did not start immediately as a thematic analysis. Indeed, following Figure 1 below from bottom to top, the analysis started with transcription and familiarization with the collected data. Indeed, after—and during—interviews and while navigating webpages on street art, observational field notes have been generated in order to keep track of both the respondent’s behaviour and of salient information that could have helped the development of themes during the thematic analysis. As mentioned earlier, these field notes have been labelled as *observational*.

After data collection and generation, the data has been transcribed in a format suitable for qualitative analysis. Transcribing interviews is quite a straightforward process, but it is evident that collating the archival data considered in this study needed more than verbatim transcription. Indeed, as visible at the centre of Figure 1, the Conversations on SNSs have been subject to an initial analysis in order to identify patterns. This is due to the characteristic of the archival data considered in this study for which there is more than just textual information. Indeed, the initial analysis consisted of identifying the different components of the archival data and assigning a code to small portions of text and/or visuals according to whether these portions had relevant qualities able to explain the phenomenon object of study. As an example of how archival data have been analysed, one can refer to Figure 2 below where portions of visuals, text, and reactions have been selected and coded. As visible in the right-bottom part of Figure 1, the observational field notes informed the initial analysis which, in turn, allowed the generation of reflective field notes. Once the initial analysis of archival data was completed, open coding was performed on all collated data. This allowed the generation of 67 open codes that were then used in the thematic analysis according to the Gioia et al. (2012) methodology. During open coding, further reflective field notes were generated and, as visible in the top right part of Figure 1 above, they informed the thematic analysis.

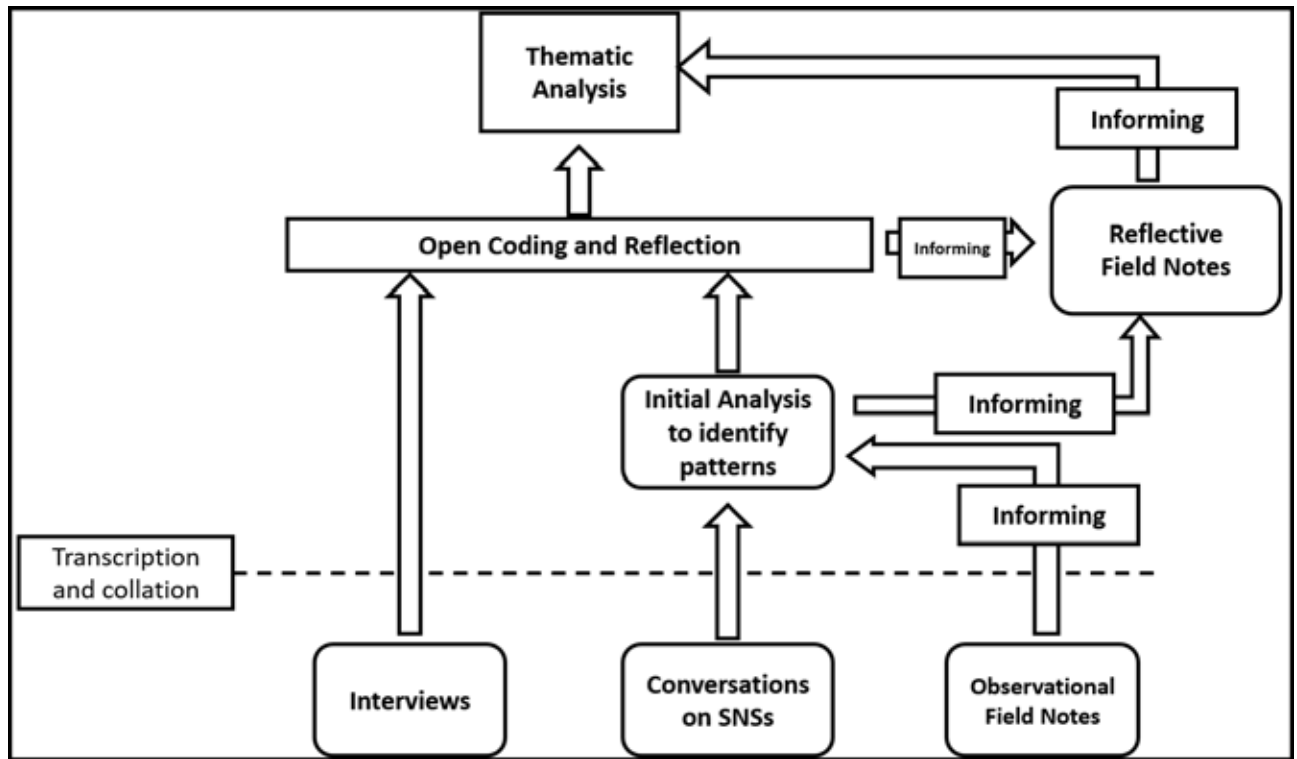


Figure 1: Data Analysis Procedure. Source: Boscaino (2021).

5.1 A Thematic Analysis

The thematic analysis started with the generation of the 67 open codes, as mentioned above. This represents an initial step of analysis since it is the first systematic organization of the meanings eliciting from the data (Miles et al., 2018). Once all the codes were generated, they were grouped and categorised in more abstract constructs and concepts. However, in this phase, the labels/categories/codes were developed using informant terms. This is what Gioia et al., (2012) refer to as informant-centric analysis and/or first-order analysis. What is important to know at this stage is that, following indication of the methodology authors, the researcher performed a “willing suspension of belief” (Gioia et al., 2012, p. 9) with regards to the theory discussed in the early stage of the research, so to give respondents—participants—the importance they deserve. The categorization of open codes allowed the development of first-order concepts which kept informants’ terms without “going native” (Gioia et al., p.19), but their meaning was influenced by the concepts identified in the literature review.

The categorization activity resulted in 33 first-order concepts. Each of these concepts represents one of the relevant aspects of the phenomenon for which street artworks become renowned in the digital era and has enough meaning to address a specific aspect of the research questions.

After the initial first-order categorization of concepts, the analysis continued with the purpose of understanding what is happening theoretically within the concepts. This is what Gioia et al. (2012) refer to as second-order or researcher-centric analysis. It means that the researcher should cease suspending their knowledge of the theory and start making sense theoretically of the categorised concepts. The result of the second-order analysis is to come up with themes—or higher-order categories—that explain a specific aspect of the studied phenomenon. Seven initial themes were identified, but the researcher started an evaluation of the themes by following Patton’s (2015) guidelines on categories in qualitative data analysis. Indeed, the categorised



Figure 2: Example of Archival Data Source: Boscaino (2021)

data extracts were re-read different times in order to verify internal homogeneity and external heterogeneity, as well as to verify the consistency of the data extracts with the theme they belonged to, and the consistency of each theme in relation to the whole dataset.

The evaluation of consistency of each initial theme allowed a further elaboration and review of the meaning of each theme and resulted in the development of eleven refined theme. At the end of the review, the researcher was concerned in making sure that every theme was able to explain

one relevant aspect of the phenomenon (Gioia et al., 2012). Finally, the eleven finalised themes were further grouped into aggregate—overarching—dimensions of the phenomenon for which street artworks become renowned in the digital era. The final organisation of themes and dimensions is available in Figure 3 below which has been referred to, in the thesis, as *coding tree*. It is important to notice how some of the second-order themes may look like they are repeating themselves in the list, however, each theme describes one of the aspects of the aggregate dimensions of the phenomenon studied here.

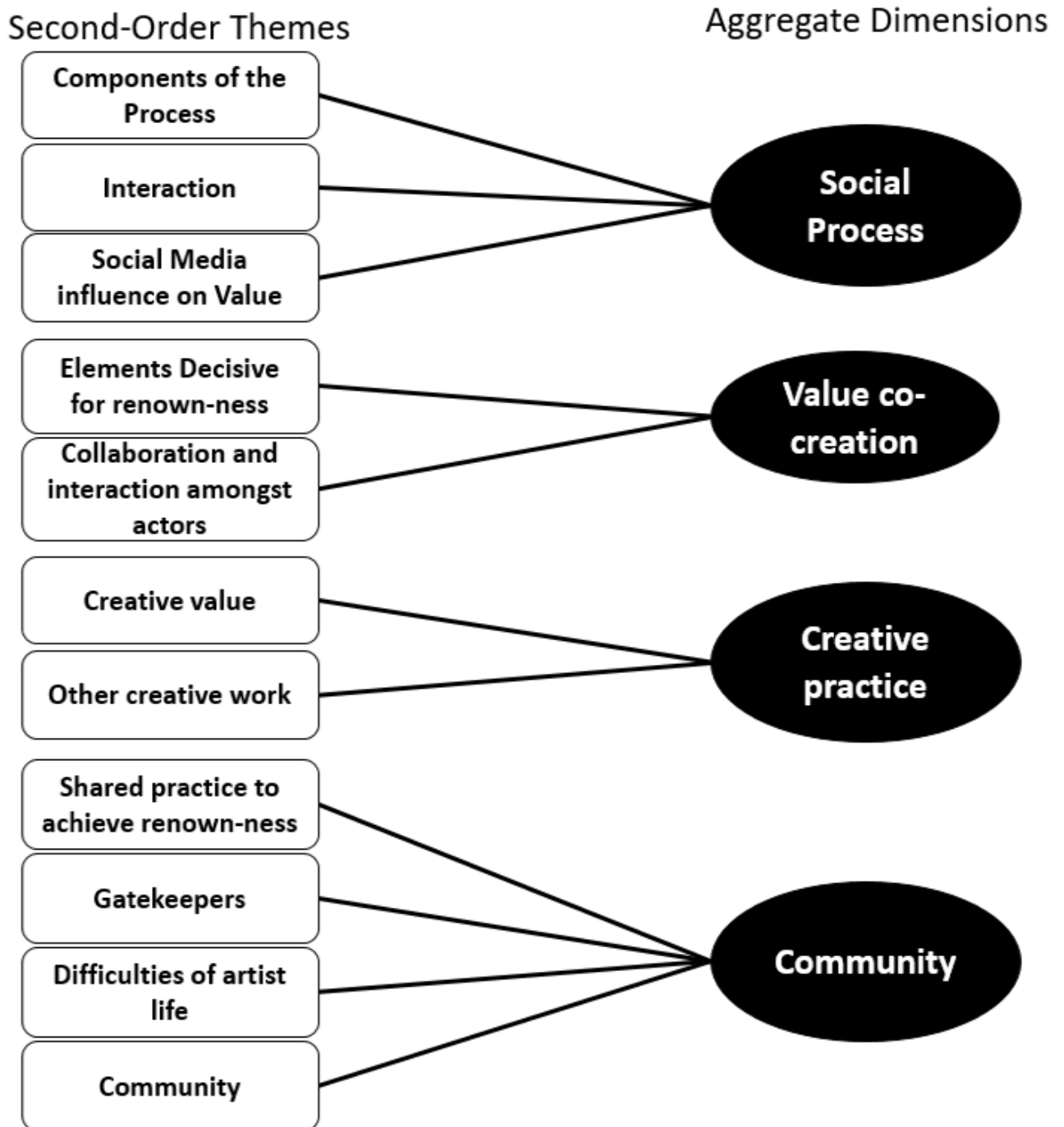


Figure 3: Data Structure
Source: Boscaino (2021)

6. A Complex World

As indicated in step four of the bulleted list at the end of the introductory section, after analysing the data, it is the researcher’s job to explain the dynamic relationships that have become evident from the data analysis. This task consisted of writing the relationships between themes, codes, concepts, and dimensions, and Gioia et al. (2012) suggest drawing a data structure that can visually support the discussion of the findings from the analysis. Indeed, the final stages of the doctoral study consisted of writing a *Findings* chapter where the story of each theme was illustrated and explained, as well as discussing the findings in relation to both the literature already reviewed earlier in the thesis, and further literature that was not previously considered. Using a data structure diagram was helpful both in terms of organization of the findings chapter, and in terms of showing the results of the analysis. The findings chapter also illustrated how the different concepts, themes, and dimensions inter-relate the one to the other, and showed the complexity of the phenomenon for which street artworks become renowned today. The data structure diagram has three levels: first-order concepts which are the first abstraction and grouping of the open codes; second-order themes, which result from including theory in the analysis and grouping concepts into higher-order categories; and aggregate dimensions, which represent, each, a key aspect of the phenomenon for which street artworks become renowned in the digital era. A representation of the second-order themes and aggregate dimensions resulting from the analysis is available in Figure 3 above.

The four aggregate dimensions are the *social process*, the *value co-creation*, the *creative practice*, and the *community* dimension.

Each of them has been illustrated analytically in the thesis, and next is an example of data extract related to a concept/ theme/dimension. In the extract below, an interviewee described how today different actors take part in the *making* of a street artwork, and contribute to its documentation and distribution towards audiences:

[Before the internet] “an artist who painted the wall, had to go home, wash hands, leave the spray cans at home and then go back out and photograph [the street artwork, while today] you have people who are behind you photographing it, before you’ve even finished it. So, there are other people who are kind of following, and documenting it while you’re actually doing it” (Group3_No15).

The data extract above has been used to support the narrative within the *Social Process* aggregate dimension. In particular, this extract is part of the *Components of the Process* theme, as illustrated in Figure 4 below, and is an example of the *Actions Performed in the Process* concept. This extract has been useful, together with others, to populate the *Social Process* dimension with insights on which actors are involved in today’s street art world, and which actions are performed by these actors that are able to influence the value of street artworks. The data provided fundamental learning that allowed the identification of a complex social process

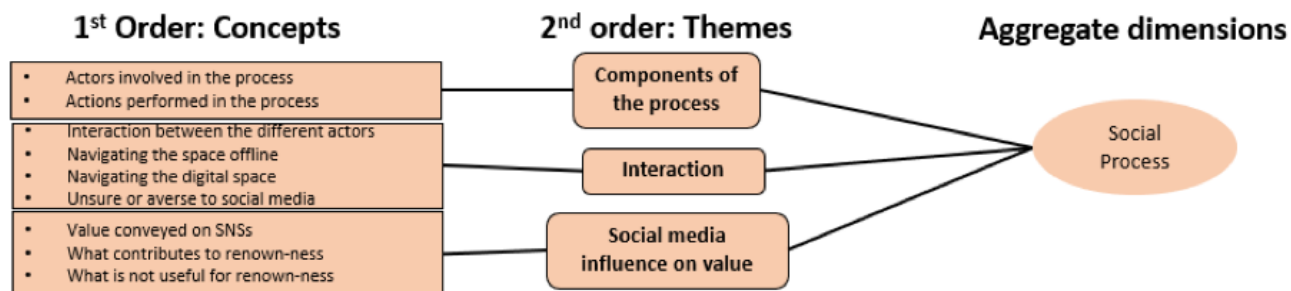


Figure 4: Example of Data Structure
Source: Boscaino (2021)

where different actors get involved in either the actual production of street art, or as influencers of creativities' value. Interviewees referred to a world where digital and analog actions influence how street art circulates within audiences. For example, Group3_No14 said that if "you do have tags in bigger cities, or along places where people travel (...) people tend to take photos of this and then you get up in essence" suggesting that before being noticed by professional actors such as photographers and bloggers, street artworks must appear in *real* places first and be noticed by the general audiences. These extracts above were coded as (IV) *Online vs Offline* and contributed to the understanding of the features of the process for which street artworks become renowned in the digital era.

As evident in Figure 4, the *Social Process* dimension of the studied phenomenon has three themes and each of these have a different number of concepts resulting from the data analysis that have been explained in the *Findings* chapter. After presenting the findings from the three types of data, the thesis continues with a *Discussion* chapter that demonstrated the articulation between the concepts emerging from the data and the theoretical relationships with existing theory. The discussion chapter underlined how the findings of this research contribute to expanding the theory of co-creation as well as providing a wider and more articulated understanding of street art.

7. Conclusions

This paper discussed the methodological choices made to conduct a doctoral study on street art. The method of this study was inspired by the Gioia methodology (2012) with adaptations that are allowed and encouraged by the author of the methodology themselves. Indeed, different studies using Gioia (2012) proceed immediately from open coding to first-order categorization, as well as from second-order thematization to aggregate dimensions. Conversely, in this study a great deal of time was spent in reviewing, refining, and defining themes once they had *emerged* from the analysis before going into organising aggregate dimensions, as visible in figures 2 to 4.

Adopting this procedure allowed the articulation of a complex social phenomenon where different actors intervene

and influence the value of street artworks, making them renowned. The method illustrated in this paper allowed the theoretical gaps identified in the literature to be addressed and answered the overarching research question. In particular, the method discussed here allowed the study to contribute to theory and to formulate relevant practical implication for professionals working within the street artworld. Hence, adopting the Gioia et al. (2012) methodology not only allowed addressing the overarching research question, but enabled the rich data set to serve both in contributing to different theories, and formulating practical recommendations for street artworld professionals.

With a qualitative approach that included the voices of three types of actors, conversations on SNSs, and field notes, the study explained how street artworks become renowned in the digital era: through a cumulative value-generation process that involves various actors interacting at different levels. This process begins with the formulation of the idea of a new street artwork and ends when the artwork becomes renowned amongst both professional and amateur audiences. In this process, the value of creativities is influenced as more actors get involved in the viewing, consuming, and discussing of street artworks.

Using the method discussed in this paper implies looking at street art as a complex social world where the involvement of multitude of actors contribute to influencing and distributing the value and the meaning of creativities. As discussed earlier, street art has been looked at by reviewing its historical and conceptual evolution, but the social dynamics happening within the street artworld have been looked through the lens of value co-creation, which produced the main theoretical contribution of this study. Indeed, the findings expand the theory on value co-creation by highlighting the need to consider a non-linear and multi-dimensional social network where value is influenced, modified, consumed, and re-formulated according to the different audiences that take part in it.

Although there are different theoretical and practical implications of the study, the contribution to theory of co-creation suggests employing a socio-cultural perspective (Preece & Kerrigan, 2015; Rodner & Thomson, 2013) when

the aim is to understand the value dynamics within creative industries. This emerging view of value co-creation goes beyond the traditional understanding of one producer and a crowd/multitude of consumers and suggests considering the complex socio-cultural dynamics that generate interactions, relationships, and conversations amongst actors to figure how value is created, influenced, and distributed within creative contexts such as the street art one. The Gioia et al. (2012) methodology in this study sets the basis to conduct further studies so as to produce studies able to comprise the complex social dynamics of creative industries in the digital era.

Endnotes

- 1 - The platforms considered are Facebook and Instagram because they are rich in visual data. The most common features of these platforms are the *like*, *share* and *comment* actions.
- 2 - Either as interviewing process or navigating the web.

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Art, City and Social Bonding: Street Gallery

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Abstract

This work is a discussion on the impact, challenges and ambiguities of artists and makers presence in a community. The purpose is to raise questions on levels of possible, realistic community engagement from passers-by, active makers and sharing partners in the formation of spontaneous, enhanced identity in local neighbourhoods. The art in the street as by-product of care and meaningful engagement, without strong labels or pre-designed, carrier motivated collaborations between artists and communities are the focus.

The case study is the Flagpoles Project (1986 – 1991) initiated by Slobodan Dan Paich which consists of a great number of semi-permanent sculptures built for and with residents of the Golden Gate, Oakland, USA.

Reflecting on Flagpoles Project enables this paper to re-ask the artist's role in a community setting, and how do the artistic sensibilities, vision and cohesive visual language remain while the creative process is shared with community. The paper also focuses on an enquiry on the ambiguities on how a public art project can create a positive impact on diverse segments of a difficult neighbourhood and how can bonding through art transform the meaning of public space in urban context.

In general, the methodology starts from expressive inception, community context and its development. In this example it is based on interviews, testimonials, also on printed and digital materials concluding with related literature about social inclusion and role of the art in everyday setting.

Keywords

Street art; social bonding; community engagement; urban creativity

Introduction

As a response to the *Art in the Street* 2021-Issue 7 this essay is based on 2019 exhibition *Community Poles Project – Street as Gallery* held at *halka sanat projesi* in Istanbul, Turkey. The author of this essay was a co-curator in this exhibition. The material exhibited were visuals, texts and other documentation illustrating the journey of the project (“Community Poles Project – Street as Gallery”, 2019). The starting point and case study here are the Vertical Street Sculptures called The Flagpoles Project. The purpose of the essay is to raise questions on possible, realistic community engagement in local neighbourhoods and the role of the artist in a community setting.

Origins of the Project

The Flagpoles Project is an example of the impact, challenges and ambiguities of artists and makers presence in a community. Initiated by artist and architect Slobodan Dan Paich in 1986 the project continued for five years until 1991 in the Golden Gate district of Oakland, city in the San Francisco Bay Area, USA. The project consists of the collective making and display of significant number semi-permanent sculptures in the neighbourhood of the medium and low-income community for and with residents. The vertical sculptures are made of poles constructed from recycled, discarded objects such as retired fan belt, amputated chair leg, ribbons, crochets, doilies stiffen with paint, and many similar items.



Figure A. (1-2-3): Vertical Street Sculptures Samples from the Flagpoles Project

In her article in San Francisco Chronicle, Guttman describes the sculptures as *Totems of the Neighbourhood - East Bay community 'expresses itself'* with the title and subtitle. She interprets the project as a specific communal expression and Paich as the Father of the Flagpoles, an architect who started up the sculpture project with a windmill and some ribbons (San Francisco Chronicle, June 24, 1990).

Paich's multiple background inadvertently set the tone the project. In the claustrophobia of the Post-World War II Yugoslavia, Slobodan Dan Paich found his escape as a child in trusting his instinct to explore in several forms of expression. In a family of translators, the cultural history was a part of life. At age four he could tell the difference between Botticelli and Leonardo and at age seven between Mozart and Haydn. He began as a child soloist in the Radio Belgrade Children's Chorus. He also became a child actor and at 13 played a leading role in a major national film while he perpetually drew without imitating any trends or masters. He did them all at the same time in a way that what is considered today as interdisciplinary.

In the personal correspondence with the author of this paper he describes the world of his childhood as "a highly specialised and divided world where there was a tremen-

dous disciplinary chauvinism and fundamentalism in the 19th and early 20th C. western education and cultural values. Interdisciplinary was considered something amateur, a sign of weakness, a trait of people who could not make their mind and not as a trait of people who follow their instinct to explore and embrace and to find" (Paich, personal communication, October 15, 2021.)

Apart from his formal education, because of his curiosity and inquiries, he got a training in the theatre crafts, folkloric singing without notation which helped him develop an oral memory and multiple skills. In politically turbulent times, after his education being interrupted in the Painting Academy in Belgrade he studied under the utmost difficult conditions at Royal College of Art, London, where he got the Master of Fine Arts degree in 1983.

Through his teaching career, he taught art, and history of art and ideas, architecture, design theories and landscape design in England until he was invited to teach architecture at Berkley CA. in 1986. Once that he was in Berkley - Oakland - San Francisco area, the originating idea for the flagpoles project is conceived as a response to a neighbour's request of making a big piece of sculpture for the community. Instead of delivering the request, the artist leant towards

something more “whimsical, commemorative and totemistic” (Guttman, *ibid.*).

Process and Neighbourhood

The project has developed in two places hence in two phases: First in Paich’s garden with no fence and open to the street where children came spontaneously, then in a donated corner of a local parking lot workshop every Saturday for five years. It encouraged an unforced process of offering skills and working with volunteers on the making of unique pieces based on participation of the future owners of the sculptures.

North Oakland where the Flagpoles Project took place between 1986 and 1991 was a diverse neighbourhood. The demographic of the residence was and is thirty years later mixture of White, African American, Asian, and Latino populations.

These demographics showed themselves directly in the making of the Flagpoles as active participants and later indirectly when Paich did his future projects. The multi-culture of the neighbourhood kept reflecting itself in dealing with people living in more than one culture, the immigrants, indigenous people, and people of mix demographics that lived in Oakland. In that sense the artist’s engagement with the neighbourhood and the local people from diverse backgrounds complemented each other as well as the making of the project.

The Flagpoles project developed when Paich stated to work with voluntary local children whose families began to request for another flagpole for their garden and kept coming to help for the neighbouring gardens. Initiated in an intimate way in a private garden open to local curious children who are spontaneously included in the collective making and sharing, the Flagpoles Project has turned into a completely public project, especially with its second phase.

Street as Gallery

As described in Guttman’s article this “drive-by open gallery with gewgaws” has required no admission fee for par-

ticipation and has unlimited hours to visit. Guttman sees the project’s purpose to “plant art directly into the community, and for it to grow as tall and wild as the people want. Art on the street, out of galleries and museums, out of spotless glass cases and roped-off spaces. Art that is for the neighbourhood. Art that is the neighbourhood.” Guttman points out that the results are considered “art that is of, by and for the people”

According to Paich, The Flagpoles Project was created in a time when recycling was not particularly a great interest. However, all the materials used in the making of the Flagpoles were recycled including the long pieces of woods used were offcuts donation from the local wood yard. Crochets were hand-made specially for the project by elderly ladies from the old people’s home nearby. The local people donated all other materials. (Paich, personal communication, October 15, 2021)

Looking at the aesthetic side of the project one notices that although diverse in materials and shapes, the common feature of the poles is all being white. The following statement sheds light on the ways in which artistic sensibilities and care for cohesive visual expression remain while the creative process is shared with community:

“The decision to make them white was because many layers of white paint integrated disparate elements into coherent sculptural form responding to light as visual unit; but we were not dogmatic. We tried many things different... We went back to painting them white with few colourful ribbons dancing in the wind and that was not obscuring the sculptural form” (Paich, personal communication, July 15, 2021).

The sculptures were never haphazard collages, the practice was always making it into a pole. The white paint which was applied for six layers was the key that integrated all the materials and gave the poles their sculptural finishing. Not only putting many layers of paint visually united the sculptures, but also the gesture of repeatedly putting the paint layers on became the sharing point: People were

helping each other. The visual unification, something which was an aesthetic decision to unite all the pieces without any ideology just because it looked so much better when they were together, created also as a by-product of the process of sharing and unity.

The webpage dedicated to the Flagpoles Project emphasizes the vision of the visual element in the sculptures as follows:

“When we tried to paint the sculptures entirely black or brown, they became camouflaged, and their immediacy and presence were lost. When we tried to paint just one or a few of the elements that also broke and diluted the form. When we added larger, more recognizable household elements, they made the sculptures appear cluttered and junky. When we added beautiful, specially embroidered, painted, or silk-screened fabrics, they wrapped themselves around the sculptures and smothered them, so that neither the sculptures nor the materials were recognizable. In the end we returned to the basic sculptural score that emerged through the simple acts of people “doing and making” together at the outset of the project (Ferriols, 2020).

This dynamic showed delicate tentative relationship between artistic concepts coming from experienced professional and community. It has its place for the coherence and sharable identity. The initiatives without curatorial skills have huge community value in them self. Also, if curatorial skills have promotional agenda, they compromise social bonding of art in the street and community. Unintentionally Flagpoles Project found a balance because it came from within community the artist was a genuine part of it.

Community Engagement

In this case study, the social bonding in the form of community involvement is unpretentious and natural. In the interview Paich explains the process as such:

“When the original pole was installed, one neighbouring family whose children work on the first pole asked for a “thing” (sculpture?) installation on their house, and then one other family did the same. After five or six installed initially the second phase in the nearby parking lot contin-

ued. Having sculptures on their own houses, fences, patios, balconies some of the neighbours volunteered to help with installations for others. Putting them up was always spontaneous little ceremony of doing watching and admiring. Without fuss over the five-year project’s activities, a considerable number of people were involved.” (Paich, personal communication, July 15, 2021)

The involvement of the neighbourhood in the project is one its key features that makes the Flagpoles a community project. Aside from giving the name “flagpoles” and working in the making of the poles, as a side effect slowly over time the process inspired the neighbours to gather by themselves and save local library and organize spontaneously to ask City to support after school and homework programmes. Unknown to the artist the neighbours also applied for several grants and competitions which resulted in winning three awards and grants in two years. In 1990 Municipal Community Development Grant of City Oakland was given to the Flagpoles Project. Slobodan Dan Paich is granted with two awards: In 1990 Regenerating America – Social Invention Award and in 1991 the Oakland Metropolitan Chamber of Commerce’s Business Arts Award “OBA” in the Individual Artist category for the “Poles Project.”

This project became the seed of further engagements for the artist, and the above-mentioned initiatives that the community took in applying in several grants and competitions ended up in further developments concerning the revitalisation of Oakland. The Chamber of Commerce invited Paich to join the Committee of Arts and Culture where he developed many projects which were also awarded and largely celebrated (Appendix).

Conclusion:

Among many factors that enhance a positive impact in the lives of people and places there is evidently art and artists. Aside from discourses interested in the [so-called popularity or] value of urban environments, if not career motivated, artists and makers are usually and naturally interested in engaging with the physical and social architecture of places and responding to communities that help shaping that specific urban texture and its singular character.

This natural engagement of the artists can be exemplified in Doğan Çankaya's statement. As an artist in close collaboration with *halka art project*-İstanbul and the co-initiator of Art Halicarnassus-Bodrum with the author of this paper, he describes his relationship to art as follows:

"Art is something done by those who suffer from its absence, and not by those who are happy with its existence." (Çankaya, 2012)

According to Paich this statement expresses "deeply the lifelong practices, since childhood of people who just have to draw, play an instrument, write or dance. These individuals are vitality molecules of primordial human social bonding and sharing need. The spontaneous sacrifice they make is hours of practice and work so the talismans of humans can be actualized" (Çankaya, 2021).

Care and commitment as two human traits are the essence of many expressive initiations which start from individual acts of a maker and resonate in communities which may carry from time to time their own challenges and promises. The Flagpoles Project reflects the art in the street as by-product of care and meaningful engagement, without strong labels or pre-designed, carrier motivated collaboration between the artist and the community.

It also has a singular quality which enhances the realistic community engagement and social bonding from passers-by, active makers and sharing partners in the formation of spontaneous, enhanced identity in the local neighbourhood.

In his book *The Community: A Critical Response*, psychologist Gusfield defines two dimensions of community as territorial and relational. According to him, to form a community, humans need to create existential relations among themselves because simply sharing a territory or being physically close to each other is not enough to call a group of people a community (1975:29).

Testimonials and research of this essay reveal and indicate that the Flagpoles Project has generated genuine co-habitation interactions for different segments of the neighbourhood and enhanced the sense of community both in territorial and relational ways. Keeping the expressive, sharable intensions in a subtle yet present manner that also enhanced with its visual sense the identity of the neighbourhood.

The Flagpoles Project was not created with any pre-meditated intensions or followed any global trends. It was a response to the situation. Now, looking back to it in retrospective one sees that its immediacy, sincere engagement, and genuine methods become some of the main global trends in our days where almost every project aims at some aspect of 'regeneration', 'recycling', 'community involvement', 'multiculturalism' and 'interdisciplinary practice'. The Flagpoles Project is a pioneering example of all these intensions, already achieved in the mid-1980s. In that respect, it is a global project and its current relevancy in any geography has the potential of making researchers, educators and curators highly interested in revisiting it in the form of an exhibition as mentioned in the introduction or an article as this one. Hence, the process and the journey of the project provide material to further reflect upon impact and diversity of presence of art in the contemporary urban context that include streets.



Figure B: Constructing vertical sculptures

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Appendix
Office of the Mayor Proclamation



Office of the Mayor

Proclamation

O A K L A N D , C A L I F O R N I A

WHEREAS, Slobodan Dan Paich, born in Belgrade, Yugoslavia, now a long time resident of the East Bay, is an internationally exhibited architect, sculptor, and now Director of an Oakland-based dance company, Augustino Dance Company, has initiated many arts related projects in the City of Oakland; and

WHEREAS, Dan Paich has demonstrated an outstanding dedication and contribution of time and energy to the Oakland arts community having been involved in several projects for neighborhoods and business districts which enhance the aesthetic appeal of the area and beautification of the streets; and

WHEREAS, This Eastbay artist combines the issues surrounding community and pure aesthetics to demonstrate that art can exist for its own sake as well as for the benefit of the urban society; and

WHEREAS, Dan Paich was the sole coordinator of the "Windows on the Waterfront" entire exhibition involving the assembly of hundreds of pieces of art, crafts, memorabilia, props, costumes and printed materials from different outstanding Oakland artists and arts organizations, who are nominees for the 1992 Oakland Business Arts Awards. The exhibition being on display in the 23 windows in Jack London Square's Water Street formerly vacant building spaces; and

WHEREAS, I applaud Dan Paich for his continuous commitment to the citizens of the City of Oakland through his ongoing projects in and with the arts community; and


WHEREAS, Slobodan Dan Paich has received an award from the Oakland Chamber of Commerce Business Arts Awards committee for his work, receiving the high number of 19 nominations for this prestigious award;

THEREFORE, I, ELIHU M. HARRIS, as Mayor of the City of Oakland, do hereby proclaim, October 1, 1992,


"SLOBODAN DAN PAICH DAY"

in the City of Oakland, and urge its recognition, participation and support by all citizens.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the Office of the Mayor to be affixed.



ELIHU M. HARRIS
MAYOR



(Un)Making Femininity on the Walls of Tehran

Negar Zojaji

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Abstract

This article explores how a series of street art images in Tehran which address the restriction of the right of women to enter sports stadiums, challenge the official discourse of femininity within the semiotic landscape of Tehran. It investigates how, through techniques of carnivalesque satire, these images subvert the gender order that dominate the official visual discourse of femininity in urban space. The article proposes that the function of this street art series as a form of resistance is enacted both by its internal generic structure, and in relation to the official mural landscape of the city.

Keywords

Street Art, Mural, Tehran, Carnavalesque, Femininity

1. Introduction

In the summer of 2014, a poster appeared on one of the busy main streets in Tehran and, soon after, went viral on social media. This street art piece portrayed a girl wearing the national soccer jersey of Iran while holding up a container of dishwashing liquid like a trophy (Figure 1). The poster was created by graffiti artist Black Hand, concurrently with the FIFA World Cup games, and illustrated an issue relating to women's rights. In Iran, women have long been banned from watching sports matches live in stadiums and, along with several other issues, this has become a dominant narrative in the discourse schema of discrimination against women. The restriction has been resisted by female soccer enthusiasts through different types of resistance and guerrilla acts, such as sit-ins at the stadium gates, and at times making their way into the stadium by disguising themselves as men. Black Hand's timely piece addressed the same issue by making a metaphorical reference to the traditional role of women as homemakers. The container held by the girl in this image is inscribed with the classical trademark of dishwashing liquid, Jaam. Additionally, Jaam is also the Farsi word for cup, as used in the phrase 'world cup'. Hence, the artist has made a paronomastic use of the word Jaam while simultaneously juxtaposing the icons of a female figure, a dishwashing liquid container, and the

national team's jersey, to visually signify, and critics, the restriction on women's right to enter the stadiums.

Just as quickly as the piece was erased afterwards, reproductions of it began to circulate widely on social media and, furthermore, it attracted the attention of mainstream broadcasting media (see for example Rakusen, 2014; Kamali Dehghan, 2014; Jamshidi, 2014; Tavakolian, 2014) (Figure 2). Later, in 2017, a twitterstorm erupted using a hashtag meaning 'women's turn' ([#????_????](#)) which, once again, heated up controversies about women's restricted access to stadiums. These sensation occurred mainly in order to negotiate women's right to enter the stadiums to watch an imminent soccer match between the national teams of Iran and Syria. It is also worth mentioning that this occurrence coincided with the primary post-presidential election months, and that attempting to facilitate women's access to stadiums was among the propositions of the new administration ("Iran Again", 2017). All these conditions joined together to raise the controversy to an unprecedented level (Bastani, 2017). Accordingly, and building on the successful experience of 'Woman with dishwashing liquid', a group of street artists became engaged with the respective controversies through their creative practices. The issue was mainly addressed by street artists Black Hand, T2, and Shahrzaad in a thread of



Fig. 1

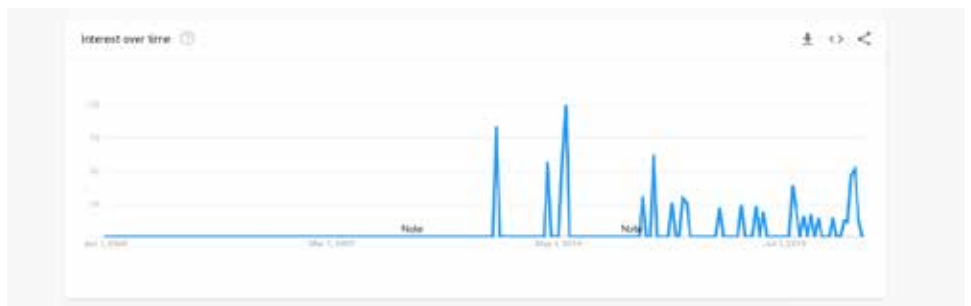


Fig. 2

street art on the walls of Tehran. This article explores the visual and textual resistance carried out by means of this thread of creative practices. It explores how the generic content of these images reifies the Bakhtinian concept of the carnivalesque and further, through visual analysis of these works, it investigates how they function as forces of resistance in the city's visual discourse of femininity.

2. Resisting the restriction on the right to enter sports stadiums

The ban on women attending men's games in stadiums has long been in effect. Since the early post-revolution years, women have been banned from practising fandom in men's games at stadiums. Although this ban is not explicitly stipulated in the country's constitution, it has been fixed as an unwritten law following the gender-based segregation of sports spaces since the revolution (Babakhani, 2014; Hassanzadeh, 2019). Thus, the issue has since been surrounded by controversies. In the meantime, women have been engaging in acts of resistance to reclaim this right. As a form of resistance, women have in some cases made their way through by masquerading as men. In a note about the background to the restriction on women's access to stadiums, Doroodgar (2017), a board member of the Iran Football League narrates an instance that took place in 1996, when a girl who had disguised herself as a man was identified and scolded by a security guard (Doroodgar, 2017). In the 2006 movie *Offside*, which is a realistic drama about these masquerading women, the director portrays the struggles of a group of young women disguised as men, who are detained and taken to the police after they have been identified.

Another activist effort made by Iranian women is collective sit-ins or public gatherings at the gates of a stadium. A famous instance of these is women gathering at the stadium gates in 1997 during public celebrations of the Iranian National team's qualification for the World Cup. During this event, women were allowed to enter the stadium for the post-match celebration under the control of the police (Amado and Amato, 2001). In another instance, in March 2018, some women created a visible presence in front of

the stadium in the hope of gaining the opportunity to be able to watch a Tehran derby live (Ghanoon Daily, 2018). Similarly, the visual creations of street artists in 2017 expressed their discontent and resistance to the restriction on women's right to enter stadiums.

3. A Carnival sense of femininity

Created in response to the intensified controversies about women's right to access stadiums, 'Women's Turn' street art began to show up in 2017 Tehran. This street art series negotiated, and claimed, women's right to participate in football events both through both dashing portrayals of women and the juxtaposition of normative elements of femininity and masculinity. Regardless of differences in their artistic techniques, these works all shared a generic feature that distinguished them as a series. They all articulated their reflections on the dispute with humour and chaos, which characterise them as reifications of the Bakhtinian carnivalesque.

Humour, in street art, is more than simply an applied technique of articulation. As in other forms of artistic expression, the use of humour in street art can be strategic. Nevertheless, regardless of any strategic applications, humour is an integral part of street art. This is due to the interventionist nature of such art, which allows it to evade the more serious tasks attributed to the arts. Yet, as contended by Gralińska-Toborek (2018), this does not canonise street art as an aesthetic genre of humour, but it rather characterises serenity as one aspect of street art, which coexists with its seriousness. Yet, art theorists and public space experts often strip street art off of this serenity in their analytical approaches (Gralińska-Toborek, 2018). The techniques of carnivalesque used in 'Women's Turn' street art, are an instance of this coexistence of humour and seriousness.

Introduced by literary critic Mikhail Bakhtin (1984b), the carnivalesque describes a genre whereby relations of domination or oppression are challenged in the process of



Fig. 3

practising humour and disorder. As such, the carnivalesque is a mode of dissent and resistance to the orders of domination. Bakhtin's conception of the carnivalesque stemmed from his analysis of the folk culture of humour in late mediaeval carnivals, and was further developed and coined as a term in his book *Rabelais and His World* (1984a). Bakhtin considered the plots of these carnivals to form a serio-comical genre in which the hierarchies of the official world were represented inside out by means of an alternative discourse. This inside-out representation was generated through techniques of desecration, mesalliances, manifestations of eccentric behaviour, and familiarisation of the otherwise separated elements, used in the plots of the carnivals. Thus, although ephemeral, the carnival offered an opportunity to experience life from inside a different worldview and, by doing so, prepared the human consciousness for an alternative world of possibilities.

The key element of the Bakhtinian carnivalesque is the carnival laughter. This is an ambivalent form of laughter that is both mocking and joyfully assertive. It is not hostile or negative (Bakhtin, 1984a). It is not the laughter of one-sided humour, irony, or sarcasm, nor is it directed against one single private person. It is rather directed at a historical situation or an ideology and is, hence, philosophical. Therefore, it is fundamentally universal and inclusive (Bakhtin, 1984a). With its philosophical nature, the carnival laughter does not deny seriousness, but rather coexists with it.

Laughter purifies from dogmatism, from the intolerant and the petrified; it liberates from fanaticism and pedantry, from fear and intimidation, from didacticism, naivete and illusion, from the single meaning, the single level, from sentimentality... It is a peculiar point of view relative to the world; the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious standpoint. (Bakhtin, 1984a: 123)

Moreover, based on its philosophical nature, in contrast to the carnival itself, carnival laughter is not ephemeral. It is timeless and "rises above and transcends the objects at which it is temporarily aimed" (Lachmann et al., 1988-1989: 123).

The pure manifestation of this genre is Menippean satire. This makes bold use of fantasy and adventure to create a situation in which the alternative discourse is put to the test. The sense of adventure and fantasy, in Menippea, is combined with the collision between the wisdom of a philosophical idea and the vulgarity of worldly evil. It is full of allusions to the great and small events of the epoch; it feels out new directions in the development of everyday life; it reveals newly emerging types in all layers of society, and so on. It seeks to unravel and evaluate the general spirit and direction of evolving contemporary life (Bakhtin, 1984b).

To apply the Bakhtinian framework of carnivalesque humour to the 'Women's Turn' street art series, this research has used images of street art created mainly by Black Hand, Shahrzaad, and T2. These images have been stratified into groups based on the visual devices of the carnivalesque employed in them.

Figure 3 illustrates some instances of these street art works created by T2. The topic of the images is connoted by the setting (i.e., the stadium), or by typical elements that signify soccer spectatorship, including the national flag painted on participants' faces. Women in these images are portrayed laughing and wearing moustaches. In the Iranian culture, the moustache signifies masculinity, especially to the contemporary eye, although at some points in history they have been popularly worn by women, too (Najmabadi, 2005). It signifies manhood and reputation (Keshavarzian, 2007). In one of the images, the moustache is pink which, as a colour that is traditionally considered feminine, is incongruous with the connotation of the moustache itself.

In these images, normative gendered assumptions built upon biological sex traits are challenged through the juxtaposition of incongruous symbolic elements. The laughter thus inspired is not a destructive one. It is an inclusive laughter resulting from the unexpectedness of the carnivalesque unification of elements that are supposed to be kept separate in the non-carnavalesque world.

Figure 4 presents other examples of these street art images. Here, the artist has used satirical reversal, changing the real-life hierarchical order of the male-dominated field of soccer into a female-dominated one. By doing so, the artist has exposed the exclusionary nature of the established power relations exercised in the practice of soccer spectatorship by introducing an antithesis. "As a form of statement, satirical inversion presupposes that the world will recognize in the reversal of itself its own perversion and thus come to see its true possibilities" (Gadamer, 2004: 284).

From a Bakhtinian perspective, these images represent life turned inside out. Through this representation, the impositions that determine the socio-hierarchical order of the ordinary are suspended (Bakhtin, 1984b). This carnivalesque reversal of the gender order proposes an alternative to the current state of affairs.

The poster shown in Figure 5 represent reunification of the otherwise separated or, in Bakhtinian terms, carnivalesque *mésalliances*. Through this technique, all things that were self-enclosed, separated, or distanced from one another in a non-carnavalesque worldview are brought together, unified, and integrated. In the second picture, this sense of unification is further emphasised by the participants' outfits, which represent the two main rival soccer clubs in Iran.

By the unification of men with women, who are banned from stadiums in non-carnavalesque life, these representations visually authorise a situation that is considered inadmissible based on the established, real-life gender hierarchies.

In these images, the immovable and long-established restriction of women's right to access stadiums is negotiated through being visualised. Through this visual negotiation, these representations prepare the viewer's consciousness for a more egalitarian possibility. The humour that is used to communicate this possibility presents this world of equality as a happier one (Bakhtin, 1984a). At the same time, these images challenge the real-life gender boundaries that have long been publicised as sacrosanct. Moreover, in terms of introducing a novel and unprecedented alternative to their subject of criticism, the humour used here is corrective.



Fig. 4



Fig. 5

The ambivalent humour in these representations challenges the seriousness and immovability of the gender hierarchies and, by doing so, subverts the orders of domination. This humour does not direct laughter against a particular entity, but rather towards a paradoxical human condition. Hence, the laughter is inclusive and universal, and not negative or driven by a sense of superiority. In contrast to the one-sided, negative laughter that could reinforce divisions, this laughter mitigates the divisions by its panoptic dimension. It is through such laughter that these images create an opportunity to experience a carnivalesque sense of the world that stands in tension with the orders of the official world.

4. Genealogy of Official Urban Visual Discourses of Femininity

In contemporary Tehran, murals make up a significant part of urban public art. Before the 2000s, these murals maintained a male-dominated discourse. They mainly served to make ideological statements that supported revolutionary values and wartime resistance. Thus, they formed a landscape of power. Dominant patterns in these murals included depictions of the fathers of the revolution, anti-American manifestations, and martyrdom (Chehabi and Christia, 2008). The murals that were introduced into the city's public space later only added a touch of femininity to the urban visual context through sporadic

visual representations of motherhood. The emergence of representations of motherhood in these murals is attributed by Christiane Gruber in her 2008 article 'The Message is on the Wall' to incentives to boost the birth-rate in line with the atmosphere of hope that followed the ending of the Iran-Iraq war. Gruber also contended that the visual patterns in Tehran's murals may change in the future, depending on the changes in the country's political standpoint (Gruber as cited in Chehabi and Christia, 2008). Today, mural representations of women in Tehran have become more thematically diverse. These murals, which now appear more frequently, no longer portray women only as mothers. Women in these murals are portrayed in three principle thematic contexts: motherhood, wifehood or housewifery, and public presence. Nevertheless, women still appear to be visually underrepresented in the urban visual discourse compared to their omnipresent male counterparts. Drawing on Gruber's contention, this recent increase in the emergence of mural representations of women can be traced in the national policies.

The principle national urban policies have been devised based on the framework of a master development plan that was launched in 1988. After the revolution of 1979, the government took an executive initiative in order to fulfil developmental objective on a nationwide scale. This initiative has since been put into effect in the form of five-year plans of action, with the first one launched after the end of the war in 1988.

In terms of urban development, the considerations in the first five-year plan (1989-1993) mainly focused on the equipping of the cities and rural areas, the provision of facilities, and urban decentralisation (see Islamic Parliament Research Center, 1990). The second plan (1995-1999) called for civil development projects (see Islamic Parliament Research Center, 1994). It was in the 2000 to 2004 plan of action that cultural considerations were gradually incorporated into urban development plans. Accordingly, some objectives in the same plan were to optimise the urban image in accordance with Iranian cultural values of vernacular architecture, preserve the nation's cultural

heritage, and create new cultural centres. Increasing the integration of cultural considerations into urban development plans lingered on into the fourth development plan (2005-2009), which laid stress on urbanisation (see Islamic Parliament Research Center, 2000). The fourth plan required the identification, and thereby preservation, of the sites that had witnessed major incident during the revolutionary years. It also required making use of cultural centres and urban public spaces to publicise the values of the revolution, and the deployment of Iranian art motifs and symbols in architecture and urban design (see Islamic Parliament Research Center, 2004). Urban considerations in the fifth and sixth development plans included the enhancement of urban and rural landscape identity, as well as the reconditioning of the Iranian-Islamic architecture (see Islamic Parliament Research Center, 2011; Islamic Parliament Research Center, 2017). In overview, the urban development plans have created a gradual shift from an exclusive focus on developmental constructions to the integration of cultural conduct.

With regard to gender policies concerning women, the first plan mainly sought to carry out educational reform among women. The main objectives of this plan included the promotion of women's socio-economic position through increasing their level of education, increasing women's participation in educational affairs, and extending the scope of girls' education. Thereafter, from the third development plan onwards, enhancing the status of women in the family, the realisation of women's legitimate rights, and attending to the constructive role of women have held a fixed position in gender policy. In addition to these, the fourth plan required the drafting of a bill of rights focusing on the core principle of providing the necessary conditions for the growth of social organisations that work to protect women's and children's rights. The fifth plan, additionally, required supporting single female heads of household. During the same years, the municipality of Tehran sponsored a two-year research programme entitled 'Women and Urban Life' to optimise the conditions of urban life for women based on their demands and preferences. This programme was conducted by means of contributions from scholars,



Fig. 6

experts, and urban managers and aimed to propose policies and strategic urban planning patterns to be incorporated into executive measures (Moshirsadat, 2015). Thus, as with the gender policies, the national policies appear to have followed the trend away from focusing on educating women to considering their other social needs.

In retrospect, the increasing number and diversification of mural representations of women in Tehran represents both the increase in attention to women's status and the increase in considerations of cultural conducts in national policies. Hence, representations of women in official murals have been organised in accordance with public policies. However, despite the recent quantitative increase and thematic diversification of official mural representations of women in Tehran, these representations still seem to follow a tendentious visual logic. This logic can be recognised in the way in which each of the thematic strata of representations are semiotically coded.

4.1 Semiotics of Femininity in the Designed Landscape of Tehran

Figure 6 presents some instances of mural representations of the feminine as a mother. These are the earliest patterns

of femininity in post-revolutionary murals in Tehran. In these murals, motherhood is conceptualised through a relational process between the child and the female participant. Relational processes represent the world in terms of permanent states of affairs or general truths about the world (Kress and Van Leeuwen, 2006).

Participants in murals of motherhood are posed as 'offers', that is they do not cast a reverse gaze upon the viewer. The figures are, however, predominantly pictured in frontal view facing the audience. Considering the headroom as well as the scale of the human body covered in these images, representations of motherhood are for the most part framed as medium-close or medium-long shots. A medium shot implies the dominance of social affinity between the viewer and the participant. Regarding colour processing, different degrees of colour saturation and colour differentiation are worked into the imagery that represents motherhood. However, the predominance of soothing shades of blue, grey, and green in the majority of these murals suggests a sensory approach towards colour coding. This sensory approach to colour selection contributes to the sentimental signification of these representations. This signification lends these murals a higher level of modality by creating

pathos. In terms of figurative representation, however, a more naturalistic approach has been adopted. Moreover, the feminine participant is the most salient element in the majority of these murals, in terms of both size and its central position.

Figure 7 provides examples of murals in which the feminine is represented as either a wife or a housewife. As seen in the images, the domestic role of the feminine as housewife is signified either by representations of tools or/and by the setting of a house, or by a male participant as the husband. In the latter case, the semiotic function of the male participant is similar to that of the child in motherhood murals. The male participant in these murals attributes a uxorial role to the woman.

The human participants in the majority of murals that domesticate the role of women interact with the viewer as offers. The participants maintain a social or impersonal distance from the viewer due to being framed in medium or long shot. Regarding colouring the depiction of homemaking in murals has largely been modalised through the modulated use of naturalistic colours. The background, although not always fully realised, is mainly processed. In terms of depth and lighting, the participants in these murals are naturalistically represented. Furthermore, although not maximally bright, these images have a higher range of brightness than the motherhood murals.

The most recent group of murals represents women in the public domain (Figure 8). These often include images of urban women in the public space as well as exertion by rural women. The notion of a public presence in these murals is often signified by the indexical application of tools. In some instances of public urban life, the analytical arrangements embedded in the women participants' outfits also signify their socio-economic concerns.

In these murals as well, the participants interact with the viewer as offers. The framing pattern ranges between full shot and long shot. Participants are rarely portrayed in frontal view. Instead, they are either viewed from behind or from an oblique angle. The colour approach in a rural context differs from the colour approach in an urban

context. On the one hand, while in representations of rural women the degree of colour saturation degree is higher than the natural level, representations of urban women are articulated in lower colour saturation. On the other hand, low colour modulation in representations of rural women contrasts with the modulated colours used in representations of urban women. The same distinction is made in colour brightness between the two tropes. In contrast to rural displays, the colour brightness is minimal in representations of women in the urban public domain. In terms of compositional framing, the separation of elements in murals that represent the urban domain suggests a sense of disconnection. However, in the case of the rural domain, a coherent arrangement of elements has been used.

Altogether, considering the three thematic clusters in relation to each other, mural representations of women in Tehran seem to be coded differently based on the role they attribute to women. These murals mainly interact with the viewer as offers. The human participants in these images are not looking at the viewer. Instead, they offer the represented participants to the viewer 'as items of information and objects of contemplation' rather than participants with whom the viewer can enter into a social relationship (Kress and Van Leeuwen, 2006: 119). As a consequence, they produce a sense of disengagement and depict the represented participant as 'other' (Kress and Van Leeuwen, 2006). This type of interactional representation is used when the purpose is to offer a kind of objective knowledge that is free of emotive involvement or subjectivity (Kress and Van Leeuwen, 2006). The dominance of offers in these murals thus, serves as a visual rhetorical strategy that authorises them as sources of knowledge and modes of inquiry.

Notwithstanding, owing to the predominant use of a frontal angle in murals representing women in the domestic roles of motherhood and homemaking, the feminine participants in these representations maintain higher interpersonal relations with the viewer than those in the murals of social interaction. A frontal angle implies involvement. It implies that "what you see is part of our world, something we are involved with" (Kress and Van Leeuwen, 2006: 136). These murals thus communicate a sense of 'self' by means of their



Fig. 7

positioning. A frontal angle is also the angle to depict ‘this is how it works’, ‘this is how you use it’, ‘this is how you do it’ (Kress and Van Leeuwen, 2006: 145). Hence, in these murals, the domestic role of the feminine has been coded as an objective truth while at the same time trying to subjectify the viewer as ‘self’. The dominance of a frontal view in these murals thus further supports their function as devices of instructing, informing, and thereby interpellating the subjects.

In representations of motherhood, this sense of involvement is also promoted by framing. Compared to the use of long shots, which implies impersonality, the use of a medium shot in these representations implies a higher level of interpersonal interaction. It connotes the cultural value of motherhood as a highly cherished position in Iranian social culture. In Muslim culture, the mother is deserving of respect, generosity, and kindness for her role in birthing and raising the people. A famous quote, stating that ‘paradise lies at the feet of the mother’, indicates the high status that mothering occupies within Muslim culture (Pappano and Olwan, 2016).

Conversely, the frequent use of an oblique angle and back views in murals representing women in public space implies a sense of detachment. Hence, identification with the female participants in these murals is not facilitated as it is in cases of murals of the domestic role of women. In murals that have assigned domestic roles to women, the frontal view functions as a device of involvement. In contrast to such a frontal view, an oblique view implies to the viewer that “what you see here is not part of our world;

it is their world, something we are not involved with” (Kress and Van Leeuwen, 2006: 136). Accordingly, a back view is considered the non-social side of the human body. By being represented from these visual points of view, female participants in the most recent murals are represented as ‘other’.

The detaching effect of the back view in these murals is accentuated by other semiotic devices, one of which is the absence of any background. The way in which background is articulated in an image can modify the effects of the foreground. In western visual culture, for example, the same compositional device, the back view, is employed in romantic *rückenfiguren*, where the human participant is portrayed in posterior view, but facing towards a worked-out background, which is usually natural scenery. The use of background in such paintings places the viewer in the position of identifying themselves with the represented participant due to sharing the visual experience of viewing the background (Schott, 2020). In the case of the present murals, in contrast, the absence of any background hampers the identification experience.

Within the naturalistic coding orientation, the absence of setting lowers modality. By being ‘decontextualized’, shown in a void, represented participants become generic, a ‘typical example’, rather than particular, and connected with a particular location and a specific moment in time (Kress and Van Leeuwen, 2006: 161).

In addition to the absence of background, the participants are represented in an action process that implies moving

away from the viewer. Thus, their detaching effect is promoted by their status of movement. Additionally, in those murals of public presence where both male and female participants are present, the detaching effect of the representation of female participants in back view is further emphasised in comparison to the male participants. The male participants in the same murals are viewed either from the side or in frontal view and, in the occasional cases where they are viewed from the back, the detaching effect is nullified by portraying the participant's face as turned towards the viewer. In the latter case, the orientation of the male participant's head mitigates the maximum detaching effect of their posterior posture. The result is 'a double message: 'although I am not part of your world, I nevertheless make contact with you, from my own, different world'; or 'although this person is part of our world, someone like you and me, we nevertheless offer his or her image to you as an object for dispassionate reflection' (Kress and Van Leeuwen, 2006: 138). Given all these circumstances, feminine participants are coded as 'other' when represented in the public sphere.

Overall, in terms of the differences in colour processing and contextualisation, female participants in murals of the domestic sphere have been naturalistically coded, and thus more realistically portrayed, while representations of participants in the non-domestic sphere tend to shy away from maximum realism. Quoting Steve Neale, Christine Gledhill attributes such realism to verisimilitude. Realism, she writes, is:

the more familiar term through which we judge whether [a fiction] constructs a world we recognize as like our own. ... Verisimilitude, he argues, refers not to what may or may not actually be the case but rather to what the dominant culture believes to be the case, to what is generally accepted as credible, suitable, proper (Gledhill, 1997: 360).

To conclude, as an institutional means of mass communication, the current urban visual discourse in Tehran takes two different modal approaches to the articulation of femininity in domestic and non-domestic

contexts, respectively. This difference lies in the use of semiotic devices that determine the level of certainty in each of these tropes of visual representation. While mural representations of women in the domestic sphere are semiotically coded to imply certainty, credibility, and verisimilitude, mural representations of women in the public sphere imply detachment and estrangement due to their lower modality. This reduced degree of modality in the latter group of mural representations is at odds with the very decision to introduce these representations as new elements into a visual discourse that had, for too long, existed without them. It thus manifests an aporetic attitude towards the inclusion of such representations.

This challenge between certainty and aporia within the visual discourse of murals, further suggests an epistemic approach to their modalisation. It is through the epistemic modalisation of representations, rather than absolute statements of inclusion or exclusion, that possibility or necessity of inclusion of an object situation based on the author's world of knowledge or beliefs is expressed (Zagona, 2007). In relation to the other two visual tropes of femininity, and as a nascent semiotic sequence within a pre-existing visual discourse, the recent mural representations of women suggest an epistemological break marked by discursive struggles of power relation that objectivise women as social bodies through visual modes of inquiry. The public presence of murals serves as a resisting force that challenges the well-established structure of a discourse that has long tended to domesticate the role of women.

In retrospect, the 'Women's Turn' street art series, as a non-sanctioned visual means of communication, functions as a force of resistance in the visual discourse landscape of the city. As such, the images challenge the hierarchical gender order that is marked out by semiotic struggles over representing women in the private and public spheres.

Conclusion

This article has tried to build on the body of knowledge about urban visual activism by exploring the official and unofficial visual discourses of femininity in the urban space

of Tehran. Drawing on the use of satire in Women's Turn street art created on the walls of Tehran in resistance to unequal power relations that gender the right to access and use stadium space, it has exemplified the performativity of street art as a form of resistance related to the designed landscape of the city as part of a discursive whole.

The analysis of these street art images suggests that their activism takes place at both textual and visual levels. At the textual level, the resistance is performed by the mode of expression used to communicate the message in these images. The modal techniques used in these images to communicate the message - including travesty, reversal, and the unification of incongruous elements - offer a carnivalesque worldview. By employing these techniques of the carnivalesque, these images manage to subvert the existing orders of domination that run the non-carnival world. Driven by their carnivalesque serio-comical features, these images represent a bold and activist image of femininity.

At the visual level, Women's Turn street art challenges the semiotic order that dominates the designed landscape of the city. While the semiotic articulation of the designed mural landscape of the city favours a domesticated image of women, Women's Turn street art promotes an agentic image. Therefore, when considering both their textual and visual structure, these images make statements about femininity and at the same time challenge the statements that tend to dominate the official discourse of femininity.

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Urban Outdoor Seating Elements, An Assessment for the Post-Pandemic Era

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Abstract

In threatening social life on a global scale, the Covid-19 pandemic epidemic made us think and experience the fragility of our cities from different aspects. The pandemic spread rapidly, feeding off the established social system of our cities. Having become crowded with population growth, urban communal areas were effective in increasing the flow of pathogens. The most intense common usage of the city is open spaces. In this article, it is aimed to determine the design-related effects of the pandemic in the urban open space. For the study, a seating element was chosen that provides contact density in the common use of urban residents in the urban open area. Following a literature review regarding urban public open spaces, the impact of the Covid-19 pandemic was investigated. In the urban open space, the effects of the pandemic are listed over the settlement, design and maintenance criteria of the seating element. The table prepared in accordance with information obtained in the article and the urban open-space seating element was discussed comparatively before and after the pandemic. In line with the findings, an attempt was made to determine the foresights that will benefit the design phenomenon for the post-pandemic era and urban open spaces in general.

Keywords

Urban Open Space; Post Pandemic (Covid-19); Urban Seating; Outdoor Furniture; Bench; Industrial Design.

Method

A literature research regarding urban public open spaces was conducted for this article. Information about the relationship between the pandemic and the city, as well as the current Covid-19 outbreak was obtained through the expression of the urban open space. With the foresight that the spread of the pandemic will be effective in urban open spaces, research was conducted regarding the act of sitting, where socializing human mobility stops; a study of technical literature was completed under the subtitles of site selection, design and maintenance of the seating element. Information obtained as a result of all these studies was compared under the heading of findings before and after the pandemic. The change in the seating element in the urban open space rendered by the pandemic was discussed. After the pandemic, an attempt to analyze the urban open space seating element criteria was made whereas the results were shared at the end of this article.

1. Introduction

In 2020, cities encountered a pandemic that posed detrimental effects for their social structures. As part of the fight against the pandemic, the WHO made public recommendations such as quarantining, social distancing and self-isolation. Such recommendations have become key strategies to reduce the spread of the global epidemic (Lunn, et al., 2020; WHO, 2020). However, said measures imposed against the pandemic go against the grain of human desire for social interaction. Thus, they also conflict with urban forms, i.e., cities, parks, squares, public spaces, which are designed on the basis of human social needs (Kelly, et al., 2012). Viewed as a hub of socialization, urban designs give rise to a contradiction between a tendency to increase social relations amongst individuals and measures imposed to reduce them with the impact of the pandemic (Xiao, Romanelli, Lindsey, 2019; Seema K. Shah, Kimmelman, et al., 2020), a situation that inevitably brings many questions to the forefront. We

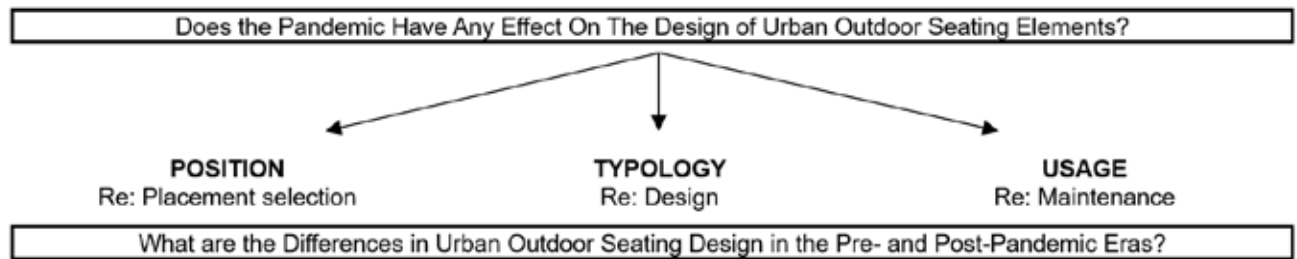


Table 1. Article method and problem layout.

are living in unprecedented times where measures are imposed to maintain distance in public open spaces designed for the purpose of having citizens gather and meet up. Due to these measures, city residents unable to get sufficient sunlight and fresh air in this current situation, had to go through an emotionally and physically challenging period of being apart from one another.

While urban life is becoming increasingly crowded, 70% of the world's population will live in cities by 2050, according to the medium variable projection (UN WPP, 2017). Although increased crowding in open spaces boosts opportunities for the virus to spread, cities with decent public health plans and programs constitute lower risks than rural areas with poor public health care plans and programs (Litman, T., 2020). Urban life crowding renders spaces between buildings more and more crucial. We know urban outdoor spaces as places where citizens can breathe. Said areas are designed as solutions for human requirements that not only reduce stress but also improve physical, psychological and mental health. Maintaining the known social use of public open spaces poses a challenge in controlling the spread of Covid-19 in the outdoor environment (Rojas-Rueda, et al., 2019). However, an updated and healthy design approach can secure the density of public open spaces needed for the physical and psychological health of urban residents (Velarde, Fry, and Tveit, 2007). Due to the human-to-human transmission of pathogens via droplets from a distance closer than two meters (WHO, 2020), The act of sitting stationary in open space is highly likely to provide suitable conditions. This article aims to evaluate the design criteria of seating elements in urban open spaces affected by the pandemic. Known for their noteworthy work in the field of

developing fundamental theories pertaining to the physical character, dimensions and components of public spaces, authorities such as Jan Gehl and William H. Whyte support keeping people's interest in public spaces alive. Nevertheless, the pandemic demonstrates that human interest in public spaces must be designed with new criteria in mind.

2. The necessity of urban outdoor seating and its relationship with the pandemic

With the exception of private property, all open spaces within the city limits are public, and those that are not completely covered with artificial enclosures and have unrestricted access from all adjacent areas can be defined as public open spaces (McKenzie, et al., 1978). The use of spaces, which can be described as the right to the city (Lefebvre, 1970) and shared by the citizens, creates social unity. We can summarize this association with the fact that what attracts people the most is other people (Whyte, 1980). In the use of these areas, the act of sitting is a position where people have stopped and are in a static state. The act of sitting can differ in various species, as it allows the muscles to rest. The allocation of places to live in the common areas of the city to meet the stay-wait behavior is one of the most important parameters for the vitality of a public space (Whyte, 1988). The choice of outdoor seating is affected both positively and negatively by the quality of the venue. In 1990, Gehl developed a four-point scale (View, microclimate, site placement, and neighborhood/edge relationship) to assess the quality of settlement In connection with the city quality study. In terms of the results of this, it was determined there was a clear link between seating quality and increased use. It can be said that the position in the urban space shows the position of the people in the social venue

and vice versa (Altman & Rapoport, 1980). There are a number of physical conditions that affect outdoor activities in cities. Outdoor activities in public spaces can be divided into three categories, each placing very different demands on the physical environment: Essential, Optional and Social activities (Gehl, et al., 2011). In three outdoor activities, people walk (Functional), sit (Recreational), talk (Social) Among these, which overlap with standing/sitting behavior, Optional activities take place only when the external conditions are suitable (time, place and motivation). The venue and situation no longer forces people to guide their actions, i.e., standing, sitting, eating, etc. When the quality of urban open space is appropriate, those in the act of sitting will also engage in spontaneous social activities. Social contact can be active as well as passive (just seeing and hearing other people) (Gehl, et al., 2011). In the urban open space, there is a gap between other people and objects while doing all these activities. The anthropologist Edward T. Hall first defined this gap as distance (see Table 2). The common source of information about the distance separating two people is the loudness of the sound (Hall, 1966). The use of distance in human spatial relations such as the act of sitting can be called a study of perception and usage (Gladstone, I., 1961; Ottenheimer, H., 2011). The three types of space and the four measures of distance in interaction are still used by social scientists and architects today. They provide useful guidelines for defining interaction areas and comfort zones for a range of behavior in the outdoor environment.

The three types of spaces are:

- Fixed feature space: includes things that are stationary (walls, fixed seating elements).
- Semi-fixed feature space: contains movable objects that are not fixed (movable furniture).
- Informal space: Includes personal space around the body that travels with a person and determines the distance between people.

As is seen in Table 1, proxemics, which define the space around a person in stages, are among the important subjects we shall use as criteria in our study for the act of sitting in the urban open space. In lieu of a specific vaccine against

the coronavirus, physical distancing and quarantining the population are amongst the most urgent and precautionary measures (Hishan, Ramakrishnan, et al., 2020; Salama, A. M. 2020). Urban open spaces, with the space they create in the city, are useful for meeting social meeting needs as well as allowing people to breathe and come together with nature. The World Health Organization (WHO) has recommended outdoor spaces should be chosen instead of indoor spaces in situations that require people to come together. Effective in the spread of the pathogen, it has led to the placing of signs warning three meters between stationary seats in order to increase the physical distance of people. It also warned people to maintain a distance of at least two meters from others, and to use masks if they cannot guarantee this distance (WHO, 2020; UK Gov. COVID-19 Secure Safer Public Places, 2020). Physical distancing is a key public health strategy to reduce transmission and potential re-emergence of the Covid-19 pandemic. In particular, increasing the amount urban outdoor spaces and enabling people to enjoy outdoor spaces for longer periods of time increases the importance of the act of sitting and can assist efforts to reduce the spread of the virus in line with public health guidelines (NACTO + GDCI, 2020). It is against human nature to keep more than six people from different households from getting together during the pandemic in an outdoor sit-in, gathering and gathering center. Regarding precautionary measures to be implemented in the use of parks/gardens, recreation and recreation areas, Article 56 of the Covid-19 epidemic management and study guide published by the Turkish Ministry of Health, recommends compliance with social distance rules of at least a meter and marking it with signs, and visitor planning should be carried out at a basis of one person every four square meters. The same article also recommends there should be a distance of at least three meters between table seating areas, such as picnic areas conducive for eating and drinking activities (T.C. Ministry of Health, 2020 S:289).

Measurement Unit	Distance Definition	Explanation	Seat Sharing
00-45 cm	Private	Expresses intense feelings.	In physical contact.
45-76 cm	Personal Near	Amongst close friends and family.	Communicating in a private utter tone of voice.
76-120 cm	Personal Far	Amongst close friends and family.	Can dine together.
120-210cm	Social Near	Friends, neighbors, colleagues.	Voice communication in a speaking tone.
210-360cm	Social Far	Neighbors, colleagues, acquaintances.	High voice communication in a speaking tone.
360-760cm	Public Near	Used in formal situations.	One-way communication.
760- cm	Public Far	To Observe.	Spectator status.

Table 2. Four basic and eight distances (Proxemic Fields) were determined according to social circumstances (Hall, 1966). Table content was developed by the authors.

The WHO, ECDC, CDC and TTB have stipulated that crowded indoor spaces should be avoided, and that open spaces are much less risky. In regards to evidence surrounding Covid-19 pandemic transmission which was obtained from numerous studies, there is international consensus that proximity, prolonged contact, high frequency of contact, and the use of limited shared environments are all strongly associated with a high risk of transmission. The average risk of transmission is associated with the proximity of social interactions (WHO, 2020). There is scant evidence of transmission of Covid-19 and other respiratory viruses in outdoor environments. Nevertheless, extended meeting times or the inability to maintain proper distances poses a risk which can facilitate transmission during the stationary act of sitting in such environments (see Table 3). Therefore, it is important to recognize that close outdoors interactions can pose a risk (Nooshin Razani, M. D., et al., 2020; Kelly, M. P. 2021).

Factors associated with contamination risk	Lowest risk of contamination	Highest risk of contamination
Environmental factors		
Distance The degree of proximity is highly dependent on current regulations. The degree of contact between groups can be reduced by measures such as placement distance of the seating element and stimuli.	Always maintain a distance of two meters. People with weaker social bonds pose a low risk as they are unlikely to be close for any significant period of time.	Regular close interaction of one meter. Since social venues are open to the use of all citizens, the level of proximity poses a high risk in the use of those who had social ties before.
Duration Although it is variable, it can be said there is a medium level of risk.	Contact lasting a few minutes or less.	Contact lasting a few hours.
Number of people The standard number of three people has been temporarily reduced to two people in all independent bench designs.	Wide distribution of people interspersed.	Crowding of people with close contact.
Common weather and environmental conditions	Outdoor venues naturally have lower risks.	Indoor venues with insufficient ventilation, low temperature and humidity.
Viral emission	Passive activity Face cover/mask.	Dynamic activity No face covering/no mask
Shared surfaces	Infrequent contact with rarely shared surfaces. Easy cleaning. The risk can be reduced through self-cleaning and regular cleaning.	Regular contact with common surfaces. Infrequent cleaning. There is a potential for increased risk through the joint use of seats, backrests and armrests.
Human factors		
Communication frequency	Case isolation, infrequent contact.	Daily, regular contact. Public open spaces are exposed to the intensity of use by all citizens. This situation increases the level of risk.
Social Bond	Persons held in a limited isolated area.	Public open space shared with multiple strangers.
Hygiene Behavior	Regular hand hygiene, face covering/mask use	Rare hand hygiene, no face covering/maskless use. Being outdoors can be misleading and reduce precautions.
Socio-economic factors These depend heavily on the location of the seating element and the demographics of the region they are in.	People working from home who have ample space to be isolated.	Poverty, crowded housing and people who cannot be isolated for both space and financial reasons.

Table 3. Summary of factors associated with the risk of transmission (using EMG/Nervtag document, 2020; Weed, M. & Foad, A. 2020). Use of public space will increase as stay-at-home restrictions ease.

In order to ensure social distance in city centers, it is recommended to re-plan spaces which are necessary for people to conduct their walking, stopping and sitting activities. (NACTO-GDCI, 2020). Interventions should be focused on areas with high pedestrian traffic, especially since immobile places in space sharing pose a great risk (UK Gov. COVID-19 Secure Safer Public Places, 2020). It is foreseen that fixed social contact in urban open spaces may boost the spread of the pandemic. As people begin to mingle again, urban designs that enable individuals to better manage their personal risks should be promoted in order to reduce the further spread and resurgence of Covid-19. Sitting behavior can be rearranged according to physical distance changes in urban open spaces. Outdoor use is crucial during and after the pandemic whereas public spaces are possible where communities can act in a healthy, safe and equitable manner, sit down to rest and pause. These strategies can be adopted and implemented by leading cities embracing the urgent need for lasting change in this unprecedented time (NACTO-GDCI, 2020). In this regard, it may be acknowledged that urban open spaces are indispensable in the treatment of urban dwellers during the pandemic process. While open

spaces are viewed as less effective compared to enclosed spaces in the spread of pathogens, our urban designs that become crowded and constrict the distance in their spaces pose a threat. Nonetheless, in the fight against the virus, we need open spaces and to breath fresh air more than ever before.

3. Urban outdoor seating elements

All places and objects open to common use have been transformed with the impact of the Covid-19 pandemic. Seating elements as immobile contact points in open spaces are among the products where the effect of the pandemic has changed noticeably.

There are usage expectations that will cause a discontinuation in outdoor urban activities and seating element preferences (see Table 4). The interaction of people during this discontinuation can create sufficient grounds for the spread of the pandemic. A survey of seating preferences in urban open spaces (P:111) was used. This table was developed by the authors.

URBAN OUTDOOR ACTIVITIES	USAGE OF SEATING ELEMENTS
Walking	Resting
Running	-
Playground	Waiting Observing
Walking Dogs	Waiting Observing
Yoga-Meditation	-
Reading	Waiting
Eating	Waiting

Table 4. The relationship between urban outdoor activities and the usage of seating elements. The table was prepared by the authors.


MOST EFFECTIVE	CATEGORY QUESTION	FACTOR	PRIVATE/SPECIFIC	
	Seating Placement	Microclimate and Contextual Conditions	Sun/Shade Exposure	
			Enclosed/Outdoors	
		Public/Private Grounds The First Avilable Empty Seat		
	Seating Direction	Visualization	Other People	
	Seating Shape and/or Style			Water
				By Someone Else on the Topic
	LEAST EFFECTIVE		Shape	Benches
				Walls
			Style	Various Seating Elements for Relaxing
			Wooden Benches	
			Benches with Backs	

Table 5. Factors affecting seating (Devlin, J. A., 1996).

It can be said that seating preference patterns exist in certain user classes in the public open space, and that these models are based on certain micro-climatic and contextual conditions rather than seating type and/or style (see Table 5). We can examine the seating element under three headings: The position where the preference of seating element usage occurs (location selection), usage typology (Design) and the Usage Sustainability (Maintenance). Thus, the differences in the seating element before and after the pandemic will be determined in more detail.

3.1. Seating Element Location Criteria:

The importance of positioning urban open spaces in a context where different social groups such as gender, age, social status, culture, ethnicity and occupation have non-discriminatory access is known (Lefebvre, 1970; Lynch, O. M., 1979). Therefore, we cannot talk about only one function in public spaces (Lennard, S. H. C., Lennard, H. L., 1987, p: 13). For this reason, access types can be mentioned first in order to provide sitting in open spaces. It is essential that places are accessible to a variety of users, based on different classifications of users. For a venue to have unlimited access, it must show certain features in terms of physical, visual and

social access (Francis, M., 1989). The action of sitting makes several important demands regarding the particular situation, climate, and place. In general, sitting activities take place only where the external conditions are suitable, and sitting places are chosen much more carefully than standing ones (Gehl, J. 2011. P:155). Visual access is an equally important element in making people feel free to enter the space (Carr, S., et al., 1992, p: 144; Gehl, 1987, p: 113). In terms of the relationship between social behavior and the urban environment, it is important to know the 'surprise effect' as the most important factor to avoid when planning out a public space (Greenbie, B. B., 1981). It can be said that the opportunity to see the events in the seating area is a dominant factor in the choice of seating, but other factors such as sun and wind direction also have an impact. Many researchers cite a relationship between environmental conditions such as sun, shade or wind and the use of space. Protection from these elements is considered according to the climate of a particular place to sit (Carr, S., et al., 1992; Gehl, 2010; Francis, M., 1989). In addition to physical needs, psychological needs can also influence where a person chooses to sit. People have a need to control their environment. A valid example for urban open spaces would be a person's ability

to change the environment using movable chairs. Movable seating elements help people coordinate the space themselves (sitting in the sun, being alone or sitting in a group) and adapting them according to their needs (Francis, M., 1989 p: 167). People's seating choices are preferred along the façade and spatial boundaries.

When people want to stand, they tend to seek support from the details of the physical environment by standing, leaning or sitting. Rather than the center, people choose the borders of an area, and it is known that they want to leave the openness in front of them where they can perceive the space. The placement of the seating element should be directed by conducting a thorough analysis of the spatial and functional qualities of the location. Each bench or seating group should preferably have a distinct local quality and be positioned in a small space, a niche, a corner, in a place that offers intimacy and security (Gehl, J. 2011, p:159). The reason for preference in the choice of seating is also related to the type of seating. Demands vary for different groups of people. Children and teenagers often make little demands on the type of seat and in most cases agree to sit almost anywhere; on the ground, on the street, on stairs, by a fountain or on flower pot edges. On the other hand, other groups of people place higher demands on the seat type. For many people, a defined seat, bench or chair is a basic requirement to be able to sit. the comfort and practicality of the seat is important, especially for the elderly. For these reasons, a

well-equipped public space should offer many different seating opportunities to allow all groups of users to stay. The general demand is to provide and place an adequate amount of primary seating in carefully selected, strategically correct locations that offer as many benefits to users as possible (Gehl, J. 2011, p:159). Sitting pairs should be placed at an angle of 90°-120°, this is suitable for both conversation and sitting alone. Those using walkers need space to position their walker next to the bench while sitting. Studies show that about 30% of the physically challenged cannot manage more than 50 m. without pausing, and 20% can only manage between 50 - 200 m. Seating elements provided at 50 m. intervals will help less mobile people use open spaces more easily and encourage the use of public spaces (Gehl, J. 1987).

We can mention two main systems that have proven to have a significant impact on people's interactions regarding how social environments affect mental relaxation or recovery.

The sociopetal space: this tends to bring people together and encourage communications and interaction. In spatial terms, it is defined radially, with ways of joining and overlapping, and interconnected rings and spirals.

The sociofugal space: This tends to distance people from each other and suppress communications. It is spatially described as box-like or grid-like.

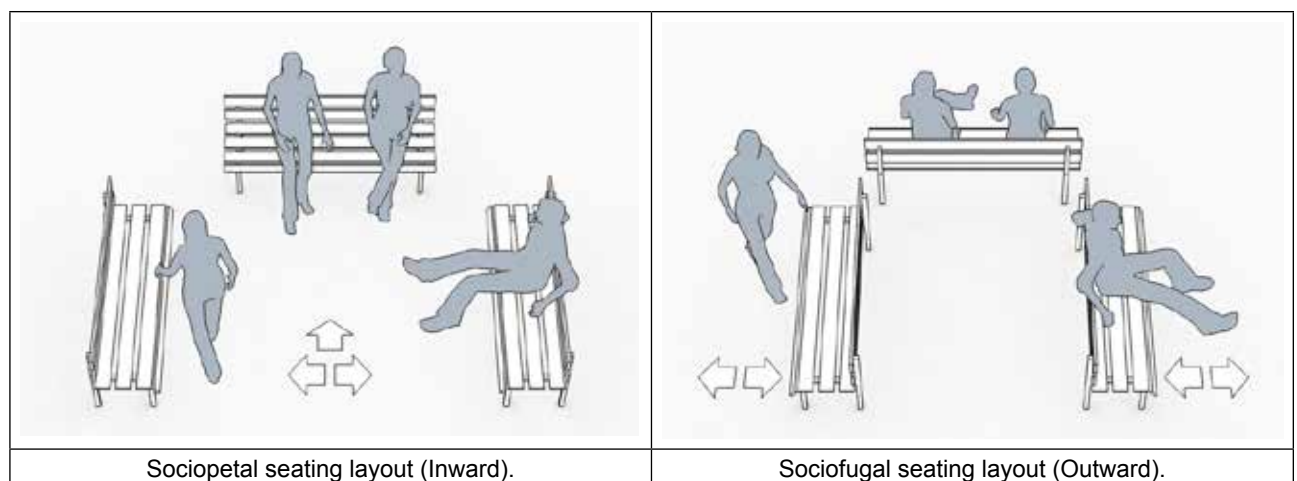


Figure 1. Social space usage layouts (illustrated by the authors).

In this way, designers can regulate the amount of interaction with the layout of items such as furniture in the integrated space (Main, B. & Hannah, G. G., 2010).

While sociopetal location layouts encourage face-to-face interaction by directing people to each other, sociofugal location can naturally provide the desired isolation in pandemics (see Figure 1). Public open spaces, which we believe meet community demands and needs, are key to the vitality of a city, whereby a public space must constantly attract and retain visitors in order for it to be considered successful. While the level of activity is partly a result of the number of visitors at a venue, Gehl, Whyte et al. underscore the importance of activity duration, stating that spaces with sustained activity levels are often achieved by encouraging longer individual stays. It can be said that the settlement of seating areas in open urban areas can be used effectively to increase social communications or reduce social distance.

3.2. Seating Element Design Criteria:

In the use of open space in cities, the population character is extremely diverse. The needs, preferences and lifestyles of this mixed community differ as much to its anthropometric measures. Psychological needs include the need for things such as security, easy access, privacy, social interaction, comfort, and identity (Krupat, A., 1985). Some or all of these physical and psychological needs can be met through the design of the seating elements in an open space which beckons people to use it and puts them at ease psychologically. Beyond the location of the seating, the layout and form of open spaces also affect their use. It is seen that seating elements, such as wall corners or seating groups, which provide more variation in seating position and orientation, are used more than straight or linear seating (Joardar, S. D., & Neill, J. W., 1978). In addition to seat types, location, and orientation, not everyone needs or is compatible with the same type of seat (Lennard, S. H. C., Lennard, H. L., 1987, p:31). The needs of people are discussed from the aspect of two basic (functional and aesthetic) design approaches. In not taking into account the “cognitive, emotional or social aspects” of people, “Functionalist” designs (see Figure 2) are concerned with the optimal way in which tasks can be accomplished. (Krupat, 1985, p: 164). Physical and psychological comfort are essential needs that should be address-

sed together in public space design (Carr, S., et al., 1992, p: 92).

Sitting should not only provide physical comfort, but should also provide psychological and social comfort that results from giving users choice and control over where they can rest (Whyte, 1980, p: 28). p:75). People or small groups of people are interested in designs offering more opportunities to communicate with each other (Gehl, 2010, p:75). As well as the design criteria compatible with human anthropology and ergonomics in terms of quantity, the effects of psychological quality characteristics are also important in the seating element.

Human spatial design standards are derived from ergonomic and cultural data. Major differences can be seen between cultures and land use. Standards are often created to ensure:

1. Minimum safety distance (ergonomic / legal)
2. Perceived user comfort (psychological / perceptual)
3. Traditional behavior (cultural/ritual)
4. Aesthetic choice (cultural / personal)

Most “normative” standards require cultural adjustment before they can be applied to a particular design environment. Cultural standards are often referred to as the ‘hidden dimension’ and can sometimes be absolutely contradictory (Harris, C. W., & Dines, N. T., 1998 p:55). The design criteria that deems people’s personal behavior as effective as their social behavior during the spread of the pandemic. The seating element is designed in various forms that can provide pause/rest in the sitting position. The variety of forms increases with additions to meet the various needs of the seating element. The seating element can be comprised of components such as a whole structure, sitting area, supports, back support and armrests, or it can be in a wide variety of forms with additional functions such as flower pots, lighting or bicycle carriers. When we examine the seating element sections over their measurements (see Figure 3):

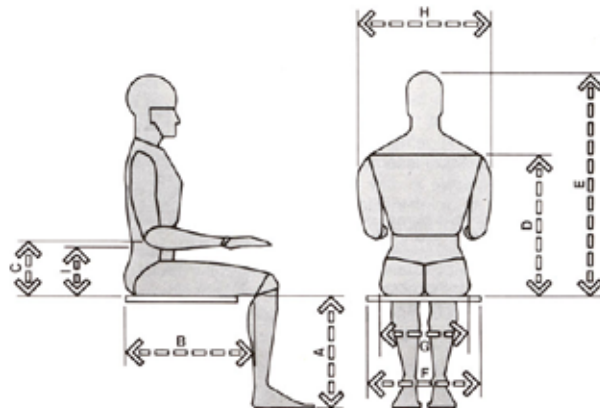


Figure 4-4. Key anthropometric dimensions required for chair design.

MEASUREMENT	MEN				WOMEN			
	Percentile		Percentile		Percentile		Percentile	
	5	95	5	95	5	95	5	95
A Popliteal Height	15.5	39.4	19.3	49.0	14.0	35.6	17.5	44.5
B Buttock-Popliteal Length	17.3	43.9	21.6	54.9	17.0	43.2	21.0	53.3
C Elbow Rest Height	7.4	18.8	11.6	29.5	7.1	18.0	11.0	27.9
D Shoulder Height	21.0	53.3	25.0	63.5	18.0	45.7	25.0	63.5
E Sitting Height Normal	31.6	80.3	36.6	93.0	29.6	75.2	34.7	88.1
F Elbow-to-Elbow Breadth	13.7	34.8	19.9	50.5	12.3	31.2	19.3	49.0
G Hip Breadth	12.2	31.0	15.9	40.4	12.3	31.2	17.1	43.4
H Shoulder Breadth	17.0	43.2	19.0	48.3	13.0	33.0	19.0	48.3
I Lumbar Height	See Note.							

Figure 2. Measurements for a seated figure as defined by Dreyfuss. <https://www.core77.com/posts/90066/Rethinking-Chair-Comfort>

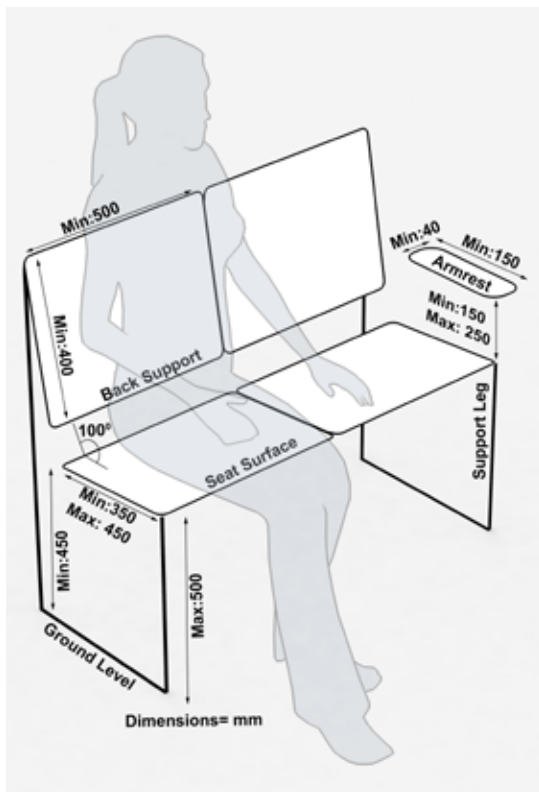


Figure 3. Typical freestanding seating sections and certain common measurements (Harris, CW, & Dines, NT, 1998, p:240; Marcus, CC, & Francis, C. 1997 ; Url: <https://www.marshalls.co.uk/commercial/blog/street-furniture-design-and-the-equalities-act>). Developed and prepared by the authors.

The seating surface should be inclined to the rear between 2° - 10° on the horizontal axis as well as an angle of 95°-105° between the seat and the back support. The seat surface depth of the seat should be between 35 cm – 45 cm for benches with backs and 75 cm for benches with open backs. A seat height of 50 cm is usually the most comfortable. The front edge of the seat should be curved, not angular. When timber boards that are closely spaced and follow the contour form are used, it is generally preferred to have a surface size of 20 cm. While the seat length should be 50 to 60 cm per person, people will sit closer together if there is an armrest between them. If a support is used to cover the front surface, a 8 cm kick clearance is required beneath the seat. Backrests with a slant and a slight curve arcing towards the rear are comfortable. The height of the backrest should be 50 cm in order to provide support for people’s backs and shoulders. Backless benches allow people to sit on both sides at the same time. Armrests are useful both for helping people get up from the seat and for dividing a bench so that more people may sit. The edge of the armrest should extend all the way to the edge of the seat and have a firm, rounded grip surface. There are shape changes in line with different features in the typical seating element equipment for the usage area types. Due to the diversity of user needs and criteria in the design of open public space seating elements, simple solutions targeting the general median level are used intensively in the dimensions and typology of the integrated design and its elements.

Design - Plan	Product design corresponds to the planning stage of management.	Redesign of the seating element suitable to the pandemic conditions.
Production - Do	Production refers to making or working on the designed product.	Production with materials and methods suitable for pandemic conditions.
Establish - Check	Review the assembly, analyze the results, and identify what you have learned.	Monitoring and control of usage during the pandemic process.
Research - Action	Mass production implementation of the approved solution.	Spreading the effective solution against the pandemic to all relevant products.

Table 6. Evaluation of the outdoor seating element usage process, making use of Deming, W. Edwards, 1982. The table was developed by the authors.

3.2. Seating Element Usage Period Maintenance Criteria:

It is as important to provide and plan out places to live in urban open spaces as it is to maintain their function throughout their use (Whyte, 1980; Gehl, 1987). Urban open spaces are places in nature and outdoor conditions. For this reason, there is no protection between the equipment such as the seating element positioned here and the environment. Thus, seating elements positioned in urban open spaces are designed with the principle they will be directly exposed to open environmental conditions and protect themselves.

Moreover, outdoor seating elements are affected by physical wear, vandalism and abuse. The urban seating element requires monitoring, cleaning, repair and retouching throughout the period of use where it is positioned. It is crucial to eliminate the destruction of seating elements due to various reasons for their sustainable use. Some of the most successful projects encountered involve processes that are routinely reviewed and rearranged to meet changing conditions. Urban furniture can be easily added, removed, reconfigured, sometimes reinforced and transformed into positive benefits for the space. For in-use maintenance, the Plan - Do - Check - Action (PDCA) model may be used to encourage continuous improvement and implement change (Deming, W. Edwards, 1982), (see Table 6).

With the post-use evaluation (PDCA) method, seating elements in outdoor areas may be tested to see how well they meet function and user needs. Such an assessment is recommended to identify opportunities for improvement and initiate change.

Another important factor is that the seating elements are clean and ready for use. Outdoor seating routinely accumulates dust, pollution, leaves, bird droppings, and spills from food or beverages, with the horizontal parts of the seat accumulating more than the vertical parts. Most public seating is never or rarely cleaned except for the natural forces of rain and wind. Of course, users may also be cleaning seats without realizing it. In most cases, the need for cleaning is minimal. The combined effect of wind, rain, and occasional sweeping away of garbage by users is usually sufficient. If more is needed, it is cleaned by the janitor assigned by the management responsible for the open area. Seats under canopies that block precipitation or solar rays are more likely to be cleaned manually (Main & Hannah, 2010). With the effect of Covid 19, areas with high usage should be cleaned more frequently, whereas particular attention should be given to the cleaning of frequently touched surfaces (seating area armrests). For this purpose, 1/100 diluted (half a small tea glass per 5 liters of water) bleach (Sodium hypochlorite Cas No: 7681-52-9) can be used as a disinfectant after cleaning with water and detergent. Surface disinfectants containing active substances approved for viruses and having a "Biocidal Product License" issued by the Ministry of Health can be used for surface cleaning and disinfection (T.R. Ministry of Health, 2020 p:289). Since the design of open space seating elements is compatible with social gathering, an attempt to transform them into forms suitable for the pandemic with temporary defined zones and barriers was made. As the Covid-19 virus can remain in the air and on

surfaces for a long time, cleaning activities in public spaces, especially high-contact surfaces such as doors, handles and furniture, have been increased. The amount of furniture provided to users has been limited in order to reduce the disinfection workload and risk of contamination (Peinhardt, K., & Storring, N. 2020). Once discharged from the body, the coronavirus can remain active on surfaces for hours or days.

If a person touches the infected surface, the virus can enter the body and cause infection by transferring it through the hands to the eyes, nose or mouth (WHO., CDC., 2020). Evidence suggests that contact with infected surfaces is not the main driving force of Covid-19 (CDC; Goldman E., 2020; Pedreira, A., Flood, Y., & García, M. R., 2021). For this reason, exaggerated surface cleaning has been criticized as a show of hygiene, primarily giving a false sense of security against the airborne pandemic (Thompson D., 2021). The Covid-19 virus is resistant enough to remain active for days on dry surfaces. Therefore, the virus can remain on surfaces that have been touched long enough to spread to new individuals. The duration the virus can survive depends significantly on the type of surface, temperature and humidity.

The Covid-19 virus dies rapidly when exposed to ultraviolet sunlight, in other words, sun-exposed areas can be considered to be under natural protection. Like other enveloped viruses, Covid-19 survives longest when it is at room temperature or lower, and relative humidity is low (<50%) (Bueckert M., Gupta R., Gupta A., Garg M., Mazumder A., 2020). The virus can remain infectious for several days or even for about a week under ideal conditions at room temperature on many surfaces, such as glass, some types of plastics, stainless steel, and leather. The virus also usually dies after a few hours on some surfaces, such as cotton fabric and copper (Bhardwaj, R., & Agrawal, A., 2020). The virus dies faster on porous surfaces than on non-porous surfaces due to capillary action in the pores and faster spray droplet evaporation (Chatterjee, S., Murallidharan, J. S., Agrawal, A., & Bhardwaj, R. 2021). For instance, surgical masks provide protection thanks to their porous structure. The CDC says that in most cases, cleaning surfaces with soap or detergent rather than disinfecting is sufficient to reduce the risk of contamination. Areas used by sick people indoors and common use products should be disinfected (CDC, 2020).

However, it can be said that the surfaces in open areas are under natural ventilation and UV protection. The lifetime of the virus is generally shorter on porous materials (e.g. tissue, fabric) than non-porous materials (e.g. metals and plastics) (R. Suman, M. Javaid, et al, 2020; N. van Doremalen, T. Bushmaker, DHMorris, et al, 2020).

Most anti-viral polymeric materials are applied as surface coatings and do not significantly alter the bulk properties of the substrates. When used as coatings, antiviral polymers are non-polar bonded (e.g. overpainted), antiviral polymeric materials and their active parts are exposed to the environment and therefore must be resistant to degradation by humidity, temperature and UV exposure, as well as abrasion and erosion. Along with the global Covid-19 pandemic, the increased use of polymer composite materials in 'high-contact' products underscores the need for emerging anti-viral surfaces. As the surface of composite products is often polymer-rich, many viruses, including SARS-CoV-2, are unlikely to survive on these surfaces for long, thus aiding indirect transmission of viruses. The SARS-CoV-2 global outbreak sends a strong message to the polymer composites community that opportunities exist for the creation of next-generation materials with virus-resistant surfaces (Mouritz, A. P., et al., 2021).

Carrier droplets of viruses smaller than 5 μm can be spread from an infected person to an uninfected person through the air. In this case, there are two main ways to stop this spread by practicing social distancing or wearing a mask, which can mainly be improved with a Polymer Nano Composites (PNC) layer. Carrier virus drops of more than 5 μm can accumulate on parts of the human body, such as hands, to indirectly spread the virus in the event of contact. Polymer Nano Composites (PNC) can be a crucial obstacle to the spread of pathogens by forming a barrier at the product-product and product-human interface (Jawad, A. J., 2020). In the spread of the Covid-19 virus, the risk of airborne transmission is high when infected people violate the distance protection in social gatherings, even in open spaces. Since contaminated surfaces have an indirect effect in the spread of the Covid-19 virus, they must be disinfected. As it is difficult to detect this or to clean all surfaces,

it is important to use new materials such as Polymer Nano Composites (PNC), which are effective in virus spread on surfaces.

When choosing an outdoor seating element, it is important to maintain its function as much as the location and design. The expectation of reducing and cleaning away the risk of virus transmission with the effect of the pandemic requires additional practices and different approaches. With the impact of the pandemic, necessary changes have been observed in existing traditional seating elements. Together with maintenance cleaning processes, this situation has revealed the necessity of new quests in the production method and material preference.

4. Research Findings

After the literature review was compiled in the article, criteria for the pre-pandemic and post-pandemic seating elements were evaluated. The seating element criterion level was evaluated as (+) decreased-low level, (++) medium-stable, (+++) increased-high level.

5. Discussion

In addition to their attractiveness, the problems of cities with increasing population density are on the rise. The pandemic has forced us to reconsider social urban designs. The increased use of public outdoor spaces, which are urban vacancies, has made these areas more important. With the pandemic, these areas have been found to be effective in the treatment as well as controlling the spread of pathogens. It can be said that as the effect of the distance between people and the time they spend immobilized in the wake of the pandemic is known, the possibility of the occurrence of these conditions in outdoor urban spaces poses risks in regards to seating elements. This situation creates a contrary situation between pre-pandemic and post-pandemic seating element design. Prepared in accordance with information obtained from the literature review, an attempt was made with the findings table of this article to determine the differences and the impact levels before and after the pandemic, i.e., 'Seating Element Location' (Choosing the location), 'Usage Typology' (Design) and 'Usage Duration' (Maintenance).

In the evaluation criteria of the 'Seating Element Location' choice, it was determined that environmental conditions such as Visual Access, Solar Protection, and Airflow / Wind Impact have not changed with the pandemic. In reducing the spread of the pandemic, isolation of the infected is a priority as the risk of viral emissions increases and it is crucial to prevent contact between people. As a solution suggestion, increasing social distance provides a decrease in the preference for social interaction and the sociopetal seating arrangement, while the preference for the sociofugal seating arrangement increased. This situation has been updated as the distances in the human and surrounding spacing intervals (Proxemics) have gotten further. In the post-pandemic period, the placement of seating elements in such a way to gain more benefit from the impact of ultraviolet solar rays has become one of the important criteria for the fact it provides anti-viral benefits.

In the 'Seat Element Design' evaluation criteria, the pandemic has no impact on the technical supplementary function availability, ergonomic/physical criteria, the use of armrests to provide access support, vandalism and resistance to weather conditions. While the number of users in the bench-type seating element is reduced due to; the presence of additional social functions, the presence of back supports, and the large contact surface on armrests due to the risk of pandemic, it is observed that the effect of users adjusting their distances with the continuous type seating element, the separator function of the armrests and the color preference which influences people's psychological state is significant. If the seat is shared, there is a change in the length of the space remaining between the users. It is unnecessary to greatly alter the design of seating elements with the effect of the pandemic. Nevertheless, the need for increasing the distance between users and creating barriers may require stylistic differences. With a flexible design approach, it can be foreseen to work on more mobile solutions in seating elements.

In the 'Seating Element Maintenance' evaluation criteria, the pandemic plays no part in the preference of features such as ease of repair and replacement, inflammability, glossy surface in material preference and non-transmission of rapid heat change. Expectations increase in regards to

Seating Element Site Selection Criteria	Pre-Pandemic	Post-Pandemic	Seating Element Site Selection Criteria	Pre-Pandemic	Post-Pandemic
Visual access	++	++	Social interaction	+++	+
Sociopetal seating	++	+	Sociofugal seating	++	+++
Solar protection	++	++	Exposure to Solar /UV impact	+	+++
Air flow /Wind impact	++	++	Viral emission	++	+++
Close distance	15-45cm	15-100cm	Personal distance	45-120cm	100-200cm
Social distance	120-360cm	200-400cm	Public distance	360-760cm	400-1000cm
Distance to pedestrian traffic flow	At least 60cm	At least 200cm	Seating elements array spacing	60cm -50m	2 – 50m
Seating Element Design Criteria	Pre-Pandemic	Post-Pandemic	Seating Element Design Criteria	Pre-Pandemic	Post-Pandemic
Bench type seating element (3 people)	+++	++	Continuous type seating element (Multi-use)	++	+++
Teknik ek işlevi bulunan (Saksı, aydınlatma v.b.)	++	++	With social additional function (F & B, stop)	+++	+
Ergonomic/Physical criterion	++	++	Vandalism and weather resistant	++	++
Having back support	++	+	Use of armrests to provide access support	++	++
Increased contact surface of the armrests	++	+	Separator function of armrests	++	+++
Minimum distance adjacent to sitting area	10-40 cm	100cm	Color preference effective on people's psychological state	+	++
Seating Element Maintenance Criteria	Pre-Pandemic	Post-Pandemic	Seating Element Maintenance Criteria	Pre-Pandemic	Post-Pandemic
Ease of repair and part replacement	++	++	Separator function of armrests	++	+++
Easily disinfected	+	+++	Easily cleaned	++	+++
Porous surfaces	+	+++	Shiny surfaces	++	++
Inflammable	++	++	Does not conduct rapid heat exchange	++	++
Preferred materials	Wood, Metal, Concrete	Polimer Nano Composite (PNC)	Anti-viral protection	+	+++

Table 7. Seating element evaluation criterion. This table was developed by the authors.

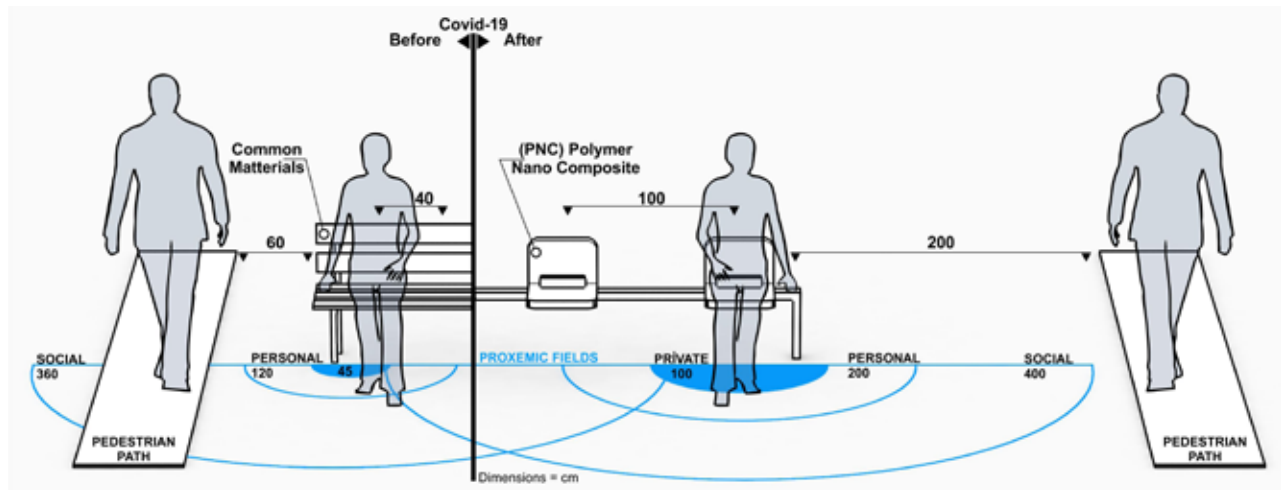


Figure 4. Seating element evaluation image, pre- and post-Covid-19. Images prepared by the authors.

being easily cleaned and the separator function of the armrests. The same is valid regarding seating elements being disinfected to a much higher degree than before the pandemic and have anti-viral protection. In order to reduce the area of the disinfection process, an attempt to impose measures regarding barriers in sitting areas. This situation has reinforced the need for the use of self-disinfecting products. The virus is known to expire faster on porous surfaces than on non-porous surfaces due to capillary action in the pores and faster spray droplet evaporation. The preference of using materials such as wood, metal and concrete before the pandemic may give way to new materials such as Polymer Nano Composites (PNC), due to their effective anti-viral properties in the post-pandemic era.

By maintaining recommended distances, the positioning of seating elements prevents airborne spread from infected people. In the design of seating elements, there is the necessity to increase the barrier or distance in case of user sharing. In case the virus accumulates on the seating element, it can infect parts of the human body, such as hands, to indirectly spread upon contact. Anti-viral materials such as Polymer Nano Composites (PNC) can be developed to constitute a crucial barrier in the spread of pathogens by forming a barrier at the product-user interface.

Moreover, it has been noticed that existing urban seating elements don't have flexible structures compatible with sudden changes such as pandemics. Although healthy urban studies have been conducted for a long time, it has been revealed we don't think we have forgotten the relationship between epidemics and the city, as they don't provide the desired effect. It has been observed that for instance, outfitting cities with one-way designs centered on socialization can render cities useless in the face of a crisis. The pandemic has reminded us that design should be created with multi-dimensional thinking in mind. In short, the bench design as we know it, has to change.

Conclusion

The pandemic has manifested a conflict between designs that tend to increase socialization and measures to reduce it. As the importance of outdoor urban spaces has increased, we encounter the necessity to update plans and designs. Although the surfaces in outdoor spaces feature natural ventilation and UV protection, seating elements that cause the probability and duration of contagious viral contact may pose risks. As a result of this study, it was determined that the location selection and maintenance criteria gained importance, particularly in the outdoor seating element, an attempt of which was made to harmonize with temporary solutions during the post-pandemic era, whereas there was

no significant difference in the design criteria. The impact of the pandemic has altered the hygiene and distance criteria of seating elements, which had been formulated by social, sharing and security criteria during the pre-pandemic era. In terms of site selection and maintenance during use, outdoor seating elements have been highly affected by the pandemic, whereby this varying situation needs to be reconsidered. Seating element designs have been affected relatively insignificantly by the pandemic. Nevertheless, it is expected that seating elements shall offer mobile sharing amongst users and be flexible in the face of change. In the end, boosting the comfort of usage of outdoor seating elements can be ensured by supporting with case studies specific to the subject of this article.

Conflict of Interests

The authors declare no conflict of interests.

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Reflections on the Institutionalization of Independent Public Art and its Influence on Social Taste

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Abstract

The present paper deals with the persistent trend of transferring independent, or anonymous, even illegal, public artwork into institutions. From the postmodern era (e.g. artists like Keith Haring) to the present (e.g. an artist like Banksy, etc.), several significant cases have provided evidence that public art has become popular and sought-after by the audience. Nowadays, in addition to the classical media, the Internet, which has become, so to speak, the 'voice of the people', significantly facilitates the massive popularization of independent public art. However, such a demand makes many cultural institutions conceive of dramaturgy accounting for the most significant trends, the primary goal being attracting visitors. This results, among other things, in the formation of the aesthetic taste of the audience or the whole society. The paper seeks answers to these questions: whether or how the authenticity of independent artwork changes when transferred into the institution; how the popularity of public art shapes the dramaturgy of art institutions in Czech and Slovak cultures; how it modifies the aesthetic taste of the wide audience.

Keywords

Street Art; Public Space; Art Institutions; Street Art Exhibitions.

1. Introduction

The architectural form of the public space gradually began to change from the 1920s onwards. The path from decorativeness to functionality, which was determined by the architectural direction of functionalism, was significant. Another important influence was industrialization, which greatly marked the shape of urban architecture. The result was not only a visual change, but also an impact on the thinking and behavior of the inhabitants of large cities. In the postmodern atmosphere of the 1970s in the USA, young people who wanted to point out their existence in metropolitan cities took the floor. They began to mark public space, signing it with various pseudonyms. They started making graffiti. Gradually, however, some authors changed the wild and free signing to a speech that had its own characteristic concept. The result of this process was the emergence of several artistic forms in the public space, which are collectively referred to as street art². Street art is anonymous (respectively pseudonymous), mostly also illegal

manifestation of visual art in the public space, which is historically partly based on the graffiti as an art form; however, during its development, it has become more and more distant from it. Graffiti is mainly about presenting one's name or pseudonym, while street art is rooted primarily in social themes and its authors often use humor and satire. Street art is also part of urban art, which includes many different mediums and forms including graffiti, street art, and is primarily inspired by more general ideas like urban architecture or urban lifestyle (Heritage Editorial, 2019). Street art is more appealing to recipients, for several reasons: 1. the works are more story-based, we could say that they resemble a comic strip; 2. they do not project as much aggression as graffiti, as the latter is often associated with vandalism; 3. they make the impression of the authors' caring about the society, and their social or political involvement is clearly identifiable. The most common forms of street art are painting, sculpture, installation, but also a poster, sticker, template, or mosaic.

Street art has undergone some stages. One of the fore-runners of street art is e.g. artist Keith Haring, who was inspired by the new style of graffiti in the 1970s. Instead of writing, though, he created his own sign language; it was formed by the silhouettes of animals, especially dogs, and of human figures (Versteeg, 2018). Street artists started to place their output in the public space to encourage the recipients to take action and bring change. Some exhibit exclusively in the public space, while staying anonymous or using a pseudonym (e.g. Sam3, Blu, Os Gemeos). Others exhibit concurrently in the public space and in galleries, thus, their work being almost identical (generally, graffiti artists present in galleries, but also e.g. Banksy, Space Invader, Blek le Rat, Slinkachu). Still others have absolutely established themselves in the environment of institutions – they have given up the street pseudonym and exhibit regularly in galleries under their own name (e.g. Jean-Michel Basquiat aka Samo, Shepard Fairey aka Obey, Ján Kaláb aka Cakes, Matěj Olmer aka Bior).

The present paper discusses pros and cons of presenting street art in the public space, and also virtual space of Internet. In order to understand what institutionalized street art is about, I provide the definition of an institution relying on George Dickie's (1974) theory of the institutional definition of art. To prove the present trend of launching exhibitions of street art in Czech and Slovak institutions, I give a survey of street art exhibitions in the last 10 years. Lastly, I provide the consequences that street art has on the audience's taste. The aim of the paper is to ponder whether or how the authenticity of independent artwork changes when transferred into the institution, how the popularity of public art shapes the dramaturgy of Czech and Slovak art institutions, and how street art modifies the aesthetic taste of the wide audience.

2. Pros and Cons of Presenting Street Art in the Public Space

Street art exhibitions are extremely popular today. This is obviously so thanks to the Internet, the strongest medium that has an enormous influence on the popularization of street art. It transfers art from the real public space to virtual space. The Internet has clearly contributed to the massive popularity of British artist Banksy. His works appear to

be easy to read, they are satirical, and they criticize the consumer society, which is why they have become sought-after content for the so-called sharing on social networks. In this way, they have become a means of expressing the attitudes of Internet users (social networks).

The presentation and reception of artwork in the virtual world can be perceived both positively and negatively. It is certainly a great advantage that the works are made available to recipients who would not otherwise be able to watch them. On the other hand, the perception of content on the Internet is often superficial and unfocused (Šobáňová, 2016, p. 81), which in turn significantly degrades the possibility of an aesthetic experience. In any case, the popularity of street art on the Internet triggers demand for this type of art within institutions and contributes to the acceptance of the art forms of graffiti and street art in the eyes of both the public and art theorists. Some artists, based in street art, have decided to step out of anonymity; their work has developed and the new space for them now is an art institution. I perceive this shift as a natural development in creation, but partly also as effort for being institutionally recognized.

Such popularity simultaneously exposes street art to the breach of authorship and censorship. Preserving anonymity can mean much trouble for an artist, especially in relation to maintaining control over the use of their work. A proof of this is a British artist Banksy³. In 2018, he won a lawsuit against the Italian gallery Mudec Museum that, within an unauthorized exhibition, offered for sale unlicensed souvenirs with the motif of Banksy's works. On the other hand, a year later, he lost a lawsuit to the British company Full Colour Black that offered for sale greeting cards with motifs of his most famous works without his consent. The situation is all the more paradoxical because Banksy profiles himself as an author who despises copyright and claims that 'copyright is for losers'⁴ (White, 2020).

In addition to situations where street art artists are invited to beautify public space, also censorship or the destruction of artwork in the public space can sometimes be a case. There are cases when the authorities did not accept the artwork in the public space and, for the purpose of censor-

ship, devalued it or completely destroyed it. For example, an Italian street artist with the pseudonym Blu, in 2011, during the *Art in the Streets* exhibition in the USA placed a mural, i.e. a large-scale painting on the wall of a building, with the theme of death expressed as a result of the desire for money, directly addressing the USA politics. The authorities had the work painted over. A similar case happened in Košice in 2013, but the reason was different. The owner of the building granted the authors of the mural, Ukrainian artists In-teresni Kazki, permission; however, the house was placed in the historic city center and part of the art community and the monuments board initiated the restoring of the facade to its original condition, i.e. they had the mural painted over. An artist does not usually have to deal with such problems during the exhibition in the institution. A gallery provides a kind of security and eliminates chances of censorship or destruction.

3. The Transfer from the Public Space in an Institution

3.1. Defining an Institution

The theory of the institutional definition of art was formed in the Anglo-American philosophical environment, especially in the 1960s, when Arthur Danto first spoke of the existence of the so-called artworld. It was his reaction to the art of the avant-garde and postmodernism which often used existing objects from everyday life (ready-made). It had lost the ambition of imitation (mimesis), thus its definition through the theory of imitation was no longer possible. Danto saw something in the artworld as a list of works recognized by institutions. The philosopher George Dickie, who further developed the idea, considered the world of art to be a group of all the people who run art institutions. According to Dickie, the main task of the artworld was to grant the status of art work to a selected artefact that the author presents to the public as a "candidate for recognition" (Makky, 2019).

The theory of the institutional definition of art was a reaction to difficult-to-understand art, and especially to such artwork that hardly deserved to be called art (Žebíková, 2020, p. 59). The definition of the term institution within this theory has undergone the same development: initially, it was perceived as a closed unit, constituted by professionals; later, it was necessary to admit that an art institu-

tion consists not only of a small circle of workers but also of the professional public associated with it, even anyone who is an active participant in the running of the institution (Žebíková, 2020, p. 60).

The institutional theory of art has a number of critics. Among other things, they claim that it insufficiently describes art, as it focuses only on its status, but lacks an apparatus for its evaluation (Žebíková, 2020, p. 75). Nevertheless, it can still be regarded as applicable, and in the spirit of recognition of art by institutions, perceive the motivation of a group of street artists to leave the public space and become part of an institution.

The exhibition program, and in general, the entire dramaturgy of an art institution, depends on the institution type. Dave Beech (2014) classifies art institutions according to who founded them, who finances them, but mainly who regulates them, as a) commercial, b) state, and c) public⁵. Although public institutions depend on the market (visitors buy tickets, food, books ...) and the state apparatus (which, among other things, approves subsidies and grants), their main domain is sovereignty. They do not work in line with consumer demand, they do not adapt to it at all costs, and they do not apply democratic principles (on the basis of which the wishes of the majority are fulfilled) (Beech, 2014, p. 51). It can, therefore, be assumed that different approaches are applied in commercial, state, and public institutions on the basis of their motivation, which, as it were, can be respectively profit, the strengthening of historical or current political concept, and presentation of valuable art works. The inclusion of street artwork in the exhibition plan most often takes place in the first type of institutions, i.e. in commercial galleries.

3.2. Exhibitions of Street Art in Czech and Slovak Institutions in the Last 10 Years

The fact that street art exhibitions have currently been an interesting global trend can be evidenced by the number of exhibitions of street art, i.e. works of graffiti and street art, which have been implemented in the last 10 years. I choose the most essential ones from the Czech-Slovak cultural space to illustrate the interest of both the audience and the institution in this type of an exhibition program.

So far, the last project of its kind in Slovakia was the exhibition of artists Banksy and Poppy in the Košice Kunsthalle, which was open until the end of June 2020. It brought to Košice not only original paintings, i.e. the most frequent expression of both artists, but also a curious object in the shape of a watchtower, carved into olive wood, with which Banksy meant to draw attention to the long-standing Israeli–Palestinian conflict. The exhibition also included a multi-media presentation.

In the Czech Republic, it was Banksy's Prague exhibition. Viewers could see it in the Mánes Gallery during the summer of 2020. It was the so-called unauthorized exhibition, which was confirmed by the announcement "The artist Banksy is not associated with this event" on the exhibition website. It is deemed controversial also because the wall graffiti, available to the recipients, was created on the spot by young Czech artists according to the original model, i.e. a work implemented in the public space.

At the beginning of 2020, the Bratislava Danubiana Gallery offered an exhibition by the Czech artist Zdeněk Řanda, better known under the pseudonym of Pasta Oner. This artist has extensive experience with street art, but his work has fully adapted to institutional practice, because exhibiting in art institutions is an absolutely dominant part of his artistic activity. His current work is more in the spirit of pop art from the end of the last century. In the same year, he also presented his work at the controversial joint exhibition *Alfons Mucha and Pasta Oner: Elusive Fusion in the Kampa Museum in Prague*. The artistic community criticized the project mainly for the artificial connection of authors from different periods and directions, which indicated the specific purpose of the exhibition, namely to attract visitors in the first place.

A smaller, but still varied exhibition, called *From Behind the Corner*, was hosted in 2018 by Nová Cvernovka in Bratislava. The exhibition included exclusively works of Slovak artists.

Probably the most extensive exhibition was *Obsessed with the City* in the Gallery of the Capital City of Prague. Recipients were able to visit it between 2012 and 2013, and with

a total of more than 21,000 visitors, it became the most popular institution-based exhibition of the time. It presents works by artists from around the world, with most of the works being created as site specific specifically for this project.

Equally popular are the street art festivals in Bratislava (*Bratislava Street Art Festival*) and Košice (*Street Art Communication*), which have been held since 2011 and which are attended by artists from all over Europe every year. The most significant output from both festivals are the aforementioned murals, i.e. large-scale paintings on the walls of buildings; however, they also include experiments like buses painted in a street art manner, which have served for public transport in Bratislava since September 2020.

4. Consequences of the Transfer into an Institution

Undoubtedly, the consequences of the transfer of street artwork into an institution have both positive and negative effects on the audience and on the exhibition culture in general. The biggest advantage is the education of young audiences, in particular towards art. In other words, street artwork opens the way to art for many people. Another advantage that an institution provides can be the possibility to immediately experience works that would otherwise be intended only to a small circle of recipients who have access to the public space for which the work was created, because artworks can travel as exhibitions to people all over the world. Last but not least, a clear advantage is the institution-provided education of a viewer, which takes place in the form of work description (information on the exhibited works), informational materials, and catalogues. Education helps recipients to correctly interpret works of art that may at first glance appear to be easy to read. If street artists are to socially activate the recipients, it is necessary to incite a specific activity to which the artist tries to encourage us.

The trend of exhibiting street artwork in institutions can also be approached critically, which will open up several negative consequences for the work, the author, and the recipient. The big problem is clearly the shift in authenticity and the partial loss of the aura of the artwork. The problem is also its being snatched from the space for which the work was originally intended, which changes the author's inten-

tion. However, the author does not even have a chance to render an opinion. To illustrate, I present two different approaches to the design of Banksy's exhibitions: 1) exhibitions, the concept of which is created by the author and that are staged by the author and to some extent by curator, and 2) exhibitions that can be tagged unauthorized, i.e. such that without the author's consent use their street paintings in other contexts, or even present mere replicas of the artist's works, produced by other artists. It is appropriate to fear that through reproduction the work loses part of its authenticity (Makky, 2019, p. 124), but also its quality. This is definitely a big problem as it degrades unauthorized exhibitions and marks them as commercial events merely generating profit. At the same time, we can ask: do artists authorize all their exhibitions? What about deceased artists? In this case, however, authorization is necessarily related to works transferred from other contexts and not those that were primarily created for the purpose of exhibition, presentation in the institution, or even outside it.

The negative consequence of the excessive popularity of street art and the increased frequency of its exhibiting is the impact it has on the taste of the audience. My view is that it is oriented towards simple forms, which must necessarily contain humour, irony, and which are socially critical. Likewise, the works of street artists are often easy to read and do not require the involvement of imagination and creativity. In other words, the recipient receives a message from the author without having to exercise intellectual capacity. Therefore, I do not consider it appropriate if these themes and approaches "overwhelm" the contents of works of institutional art, which are more intimate as well as much more varied. Interestingly, we are often confronted with controversy of street art exhibition projects in art institutions around the world. Some of these exhibitions showed no aesthetic and dramaturgical quality; they even teetered on the edge of legal use of exhibited artefacts.

An example of good practice on how to present fine art "from the street" in institutions with the greatest possible elimination of negative effects on the recipient and art itself can be the project *Invader Was Here*. The project of an established French street artist using the pseudonym Space Invader was implemented in the southern French

city, Marseille, in 2020 and consisted of two levels of artwork presentation: (1) exhibition in the gallery with all the essentials associated with it (i.e. lighting, adjustment, etc.) and (2) parallel implementation of the work in the public space. The artist created a map in which he marked all his interactions in the public space, so a visitor of the exhibition can also perceive the work in its natural environment for which it was created. The exhibition and the intervention in the public space are equal and complementary, they allow to understand the author's work in complexity; at the same time, this concept offers an institutional gallery space in which a full aesthetic experience is possible (Welsch, 1993).

5. Conclusion

The current interest of the recipients in visiting street art exhibitions in institutions, and thus their constant inclusion in the exhibition plan of important institutions, testifies to the extraordinary attractiveness of these artistic expressions. Their popularity helps to promote the institutions themselves, and thus also other exhibitions of 'classical' institutionalized art. The presentation of works of street art therefore certainly has a positive impact on the popularization of contemporary art.

The most significant negative consequences of frequent exhibitions of street art are their insufficient quality in some cases and the formation of the audience's taste towards works with lower artistic value. The problems with exhibitions usually lie in pulling works of art out of the context of the public space that is natural to them and in the low quality of the reproductions, or in their unauthorized use by the artist (or the unauthorized in the exhibition as a whole). The reason may be the saving of financial and other resources in their preparation, because these exhibitions are conceived as mass events organized for the purpose of generating profit. The taste of the audience can be shaped by the massive popularity of street art to such an extent that it becomes a measure of quality and value. Within such a perception of contemporary art, works of institutional art with high artistic value become alternative, or even secondary. This could deepen the difference between high and low art. Some of the works of art come to the margins of the audience's interest in contemporary art as elite art, and what artists try to tell us through them will remain unspoken to most people.

Despite partial criticism of exhibitions of street artists, my view is that street art should be part of the artworld. However, on a par with it, institutional art, which is able to absorb themes from a much wider range of society or life as such, should also be popularized. In relation to the development of society's taste, which clearly has an impact on the perception of societal values as such, it is necessary that institutionalized art find its way to the general public. This can be achieved through better promotion and a wider selection of activities added to exhibitions in institutions as a sort of accompanying program. The institutionalization of street art has several positive consequences, the most fundamental of which is the popularization of contemporary art; the negative consequence can be the formation of recipients' tastes towards purely simple content in works of art.

Endnotes

1. This essay is the result of the project VEGA no. 1/0051/19 *Music and dramatic art within 19th and 20th century aesthetic theory and aesthetic education in Slovakia*, realized at the University of Presov, Faculty of Arts, Institute of Aesthetics and Art Culture.
2. We are fascinated by the phenomenon of street art because of its spontaneity and creativity. Thanks to these qualities, this art form got from the periphery and rejection to the centre of attention of art circles. Unlike graffiti, however, street art authors have begun to use forms of presentation in public spaces that are more friendly to the masses (Bandúrová, 2014)
3. Craig Williams (2016) theory say that it is no longer just one artist, a whole group of authors operates under this pseudonym.
4. One of his works in the public space consists of the inscription: "Copyright is for losers©™"
5. Market, State, Public (Beech, 2014)

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