Evaluation Of Aesthetic Use Of Public Space In Terms Of Visual Education

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ABSTRACT

Aesthetic understanding can come to the fore in all areas of human and social life including education. Public spaces provide concrete indicators of the culture of the people living in city centers where these concrete indicators are directly accessed and located. Works of art, which reinforce the identity of cities with their transfers to future generations, have continued this function since the earliest periods of history. Therefore visual education is essential to teach how to understand and conceptualize the expression of art in various forms. After 1980, with the effect of the conditions in the world, a significant metamorphosis emerged in terms of understanding of art. With the combined effect of postmodernism, the understanding of art, which keeps up with the new world order on the one hand and opposes it on the other, has sought to find a place worthy of it. This article focuses on visual education using the sculpture art in public spaces. The article was designed as a qualitative research and narrative method based on literature review was used. In the study, functions of works of art in public spaces, presented to the audience as a product of aesthetic efforts, were mentioned. In addition, public space works constituted the direct object of the teaching materials for visual education. The results have revealed that artists should design works of public space considering the original representation of the people of the region first and then the region in question because interaction of the people of a certain region with public works increases and develops a meaningful relationship with the space. As a consequence, it will contribute to visual education as teaching materials in a concrete way.

Keywords: Visual Education, Teaching Materials, Public Space, Aesthetic Understanding.

1. INTRODUCTION

The term "Asian central space tradition" used for the eastern world refers to the architecture of the public space (Akın, 1990; Ersoy, 2007; Demir, 2019). Monuments built in public spaces with remarkable costs are considered as an institutional indicator of the past state presence, especially in urban settlements (Altınsapan and Parla, 2004: 12). Since ancient times, works of art in the Western world have been positioned in the public space in a way that people can easily encounter. On the other hand, for example, theater and painting works, which are among the five classical art branches, have moved away from public spaces and started to take place in private spaces and galleries (Franks and Stephen, 1984: 18-20). On the other hand, the art of sculpture continued its existence in the public sphere. The remarkable quality of the sculpture art in public spaces has begun to be better understood, especially by public administrators. The spread of public sculpture, especially since the nineteenth century, draws attention as a concrete reflection of thatcase.

The use of the term "public" in English sources in 1470 equates the term with the common interest of society. The distinction between public and private in the context of areas whose foundations depend on different legal regulations has undergone a structural transformation based on social and administrative differentiation over time. As a result of this transformation, the concept of "public" began to be expressed in direct relation to state administration (Arda et al., 2003: 319).In order to increase the quality of life in public spaces, public art is used in some spaces. The function of works of art in public spaces has become an important issue for local and central governments in many countries in recent years. There are many countries that aim to protect and develop public spaces, while at the same time giving place to community-oriented works of art (Bayram, 2007: 64-65).

In addition to positive views on the public sphere, there are also those who put forward relatively negative and unpromising perspectives for the future. For example, according to Giddens and Sutton (2020: 287), in principle, the public space includes individuals coming together in a certain forum in an equal manner to discuss issues of public interest. However, the hope created by the first developments in the public sector has not been fully realized. The tradition of democratic debate has been clogged with the development of the culture industry, especially in recent years. The spread of mass media has caused some damage to the public sphere. This

emerged more clearly after 1970, when the postmodern understanding began to come to the fore. The main reflections of the postmodern understanding in the field of art have been in the following directions: The blurring of the boundaries between art and daily life, even erasing them completely, the collapse of the hierarchical distinction between elite and popular culture, and the confusion of codes due to the adoption of an eclectic (elective) understanding. As a result of the shaking of the originality and genius of artistic production, the view that such perspectives will turn into an activity based on repetition has emerged (Sarup, 1995: 158).

In this article, the reason for the effort to bring the aesthetic use of public space and the understanding of art after 1980 comes from the fact that the main environments in which the postmodern understanding is seen as a dominant character manifest itself in the cities. Because cities with a lot of public space have a distinct advantage in terms of developing alternatives against total designs and social engineering. Public spaces in cities undertake very valuable functions in terms of enabling both being innovative and trying to keep the traditional city alive at the same time (Zeka, 1994: 20).

2. REVIEW OF LITERATURE

Benjamin (2015: 21) argued that art has come to an end because of objects that can be reproduced by printing, such as photographs. According to Benjamin, any number of prints can be produced thanks to serial reproduction techniques. In this case, there is no point in asking which is the "original" print. Therefore, the moment the search for the criterion of uniqueness in production with artistic value is abandoned, the social function of art completely changes. Many authors aiming to reveal this change and make it more visible (Burgin, 1986; Appignanesi and Garratt, 1996; 18; Akay, 1996: 186-188; Germaner, 1997; Carroll, 1998; Cauquelin, 2005: 68-69; Geulen, 2006; Kuspit, 2010; Çadırcı, 2010; Danto, 2014; Turani, 2014: 183; Biricik, 2014; Öztaş, 2015; Hicks, 2015; Sorguç, 2016; Read, 2018: 162; Onat, 2019; Ümer, 2019; KültürDaşdelen, 2021) discussed various dimensions of these ideas of Benjamin. However, these writers put forward views on the axis of the end of art in general terms. Because of that reason this article focuses on a lower and relatively specific field of study within the approaches that announce the end of art. Depending on the focus, evaluations were made on the axis of public space sculpture art and within the scope of examples after 1980. The main reason for focusing on this period as a time period is that the value of public space art works, especially the stance of being urban and the individual's feeling of belonging to the city, is better understood after these years. The visual perception of the individual, whose sense of belonging to the city is reinforced, develops consciously. Even if not consciously, this development turns into an inner learning as a result of intuitively taking place in the inner world of the individual.

Although there are studies in the literature that evaluate the public space in terms of culture and education (McCarthy, 2001; Efland, 2005; Metin and Aslan, 2010; Metin and Aslan, 2011; Aslan, 2016; Susuz and Eliri, 2017; Silaci and Ebringerova, 2019), it can be seen that the studies that deal directly with the visual education aspect emphasized in this article are quite limited. Therefore, the article has the potential to make meaningful contributions to the related field of study within its limitations.

3. METHOD AND LIMITATIONS

This article was designed in accordance with the qualitative research method. Narration and evaluation method was used through literature review. In the narratives and interpretations, the subject of perception of works of art in public spaces was discussed. While the examples of sculpture art in public spaces are handled in terms of aesthetics, the effects they create on the audience are also mentioned. Although the article was written on public space sculpture as a general framework, it was also limited to the scope of the period when the "end of art" discourse, especially after 1980, became widespread.

The post-1980 period expresses both the postmodern understanding and a time period in which the narratives in art began to take different forms. Based on the assumption that they reflect works of art that seem unique but do not show a direct and close resemblance to each other, it has been hypothesized that the works of art of the period in question, which are included in the article, set an example for the discourse of the end of art. Based on this assumption, the following proposition is made.Artworks after 1980 reflect the basic realities of environment and people that dominate the understanding of life of this period, and this contributes to the determination of the role of sculpture in the public sphere.This proposition makes it possible to deduce that the styles of sculptors after 1980 are reflected in their works, thus shedding light on the vital realities of the period in question. As a result, the sculptures examined in this article have elements that reflect the art styles of the sculptors and lead them to seek answers to the following research questions.

Research Question 1: To what extent do the postmodern discourses in the context of the "end of art", which became evident after 1980, overlap with the styles put forward by the artists?

Research Question 2: What kind of personal and environmental realities does art, which ironically has a "leading" role among the "last" approaches, reflect in the narratives formed in the works of sculptors after 1980?

Research Question 3: What kinds of perceptions and interactions do works of art in the public space cause as visual education objects?

4. CONCEPTUAL BACKGROUND
Reflecting the Aesthetic Understanding to the Public Space

Aesthetics, both in the sense of art and philosophy of beauty, separated from philosophy towards the end of the eighteenth century and gained its own research area (Kagan, 1993: 14). Aesthetics has evolved into a technique in a short period of time and reached the present day. Aesthetics, supported by rationalism based on natural sciences, has played a prominent role in shaping today's world (Gadamer, 2017: 28). People who have an aesthetic taste tend to objects that are the carrier of the value of beauty. The work of art, which attracts aesthetic attention, goes beyond being a mere physical object and turns into a phenomenal quality. According to this; A painting consists of paints, a musical piece of sounds, a sculpture of bronze, and all of these, at least in some way, have the characteristics of physical objects. The object, which is the subject of aesthetic orientation and attention, becomes an object with a phenomenal meaning beyond being a purely physical thing (Cevizci, 2000: 340). In addition, works in the fields of classical art such as painting, sculpture and music serve the purpose of revealing socially accepted generalizations or things that mask reality through some useful symbols (Bergson, 2016: 98).

The element that occupies a central position in terms of aesthetics is the work of art itself. In terms of effect, the need to be directed to the life of the art buyer through the work and to be suitable for the normal flow of life stands out (Geiger, 2015: 44). Works of art contain a set of (ontological) codes of existence. For this reason, any research or study in the field of art should try to make sense of the code in question, in other words, by perceiving reality/truth. Since such a reality can be acquired through interpretation, it almost has the quality of being a "sterile" reality (Heidegger, 2011: 118).

The view that aesthetics means the same as beauty in terms of daily use is widely expressed. As a matter of fact, aesthetics; It is a theoretical and formal approach to evaluation within the framework of content, structure and subject. In this respect, aesthetics has started to be used increasingly in the public sphere, as it has become a phenomenon that creates awareness in the society and has begun to attract attention.

The effort to reach the "end" reveals the basic characteristics of the progressive understanding of history. In the progressive understanding of history, history prioritizes getting rid of the past, since history is constantly on the linear progression line. In the progressive understanding of history, the past is seen as something that must be left behind in order to build the future (Abidoğlu, 2023: 584). In the period until the last quarter of the twentieth century, artistic approaches exhibited various periodic differences within themselves. This situation at least created a certain sense of direction for the art audience. Since the 1970s, with the prominence of the postmodern understanding, a significant break in the sense of direction has come to the fore.

This period, in which the discourses about the end of art began to come to the fore, also coincides with the time period when the Soviet Union collapsed. The combined effect of two separate situations has begun to make postmodern approaches more evident. Because postmodern art approaches, which have come to the fore since the 1970s, took place in the same period as the above-mentioned interaction. According to Read (2017: 156), a real artist should not care about the material and situation that is forced to be dictated to him. It is important for the artist to accept situations that will only serve his will to form. Fully applying this idealistic approach of Read brought some difficulties, especially in terms of pre-1980 art works. On the other hand, as can be seen in the following analysis-oriented expressions, it seems that the environment that Read idealized has been formed since the 1980s. While such an environment supports freedom and originality, it also complicates analysis and predictability. Despite all the difficulties, the recent works on the art of sculpture in the public sphere are presented below and presented to the attention of the reader.

Visual Education

Education for visual arts in schools, which are official education institutions, is considered as a part of general education. On the other hand, visual education is a field that has its own special education method and technical aspects. In terms of students, the education given in this direction; takes place in intellectual, cognitive, affective and physical activities (Artut, 2013: 227). Considering the world in general, almost all educational processes were initiated primarily under the control of the state. The sophists in Ancient Greece, the earliest known educators, aimed to educate people as an individual enterprise. Since it was understood in a short time that this initiative could turn into a monetary return, the effort to provide free education at the individual level took an institutional and monetary form. Missionaries of Indian origin, who aimed to give religious education, aimed to spread a doctrine that could be called institutional by dispersing to various parts of the world. In China, which is among the ancient civilizations, it is known that the teachings of Confucius are taught in official public administration schools. In Mesopotamian civilizations, especially in the Sumerians, it can be understood from the sources that have reached the present day that the dominance of the elderly (gerontocracy) as well as the religious-dominated administration (theocracy) are reflected in the understanding of education.

The concept of education is expressed as "behavior change in the desired direction" in its most general definition. In the study conducted by Hoffman (1999), it was revealed how certain behavior patterns developed over time. Hoffman's work contains remarkable aspects in terms of explaining how educational processes are institutionalized, since it is desired that the behavior patterns in question are "in the desired direction". Hoffman has examined how the sensitivity of the US chemical industry to protect the natural environment has evolved. In this quantification, it has been determined that the US chemical industry's understanding of not polluting the natural environment is primarily legally mandated (coercive/prescriptive) by the state. In the advancing historical process, with the initiatives of environmentally sensitive non-governmental organizations, not polluting the environment has begun to be perceived as a morally "correct" behavior (moral). Today, environmental awareness has turned into a (cognitive) understanding that all public and private institutions must comply with. It is possible to adapt this transformation of understanding explained by Hoffman to the visual education process. Around the world, states take a leading role and build an education system that conforms to written rules, traditions or practices (coercive). It is beginning to be widely accepted (moral) that being educated is a preferred "right and positive" situation with the contribution of all segments sensitive to education in the historical flow. In the last stage, the necessity of being an educated person becomes a generally accepted universal understanding (cognitive). As a matter of fact, the process expressed by the general concept of "visual education" has reached the level of primary education today. This education, which has been given from an early age under the title of "visual arts education" at primary education level, continues to be given at a more advanced level depending on the advancing age and the field of specialization.

It is possible to explain the development process expressed by Hoffman in three stages and the development and institutionalization of visual arts education in Turkey. Sculpture art in Turkey has developed with the leadership of the state in its initial stage. The said initial process refers to the situation in the time period described above with the concept of coercive/prescriptive. Sculpture art in this early period developed more in line with the demands of the public. Public demands that started to increase in the following periods contributed to the development of sculpture art, which is a part of visual arts education and has the opportunity to spread this role to large masses in the public sphere. Education, practices and interpretations of sculpture have brought success in this field. After the leadership of public institutions and organizations, public demands began to come to the fore, and private institutions and organizations also contributed to the quality and development of the art of sculpture (Gezer, 1973: 39; Kedik and Savaş, 2002: 80-81; Özcan, 2015: 405) . This development process refers to the moral period, which is the second stage in which visual art education began to gain widespread acceptance. Today, there is no doubt that the third stage, the cognitive level, has been reached and visual art education has become an indispensable part of normal education. The following explanations for analysis also constitute the findings of this article. The examples of public space monumental works chosen in accordance with the subject of the article were determined based on the fact that visual perception and interaction started from childhood. Thanks to the intense realization of visual perception and interaction in public spaces, monumental works and sculptures turn into visual education objects for members of society from an early age. Therefore, these works provide meaningful contributions to the field of visual education in terms of color, form and subject.

5. Analysis: Aesthetics And Sculpture Applications In The Public Space
There is a special connection between public space art and its audience. Art in the public sphere develops a direct interaction with the audience through physical contact with the environment. A direct and individual feeling arises with works of art in public places, in crowded environments where large participation takes place. Public space works use spaces in a common way, just like the individuals of the city. A statue placed in the square identifies the urban square in question with the name of the statue over time. After such an integration, the sculpture becomes the depiction of a specific address and the meeting point, thus turning into a source of communication for people.

When considered from an organismic point of view, urban areas evoke a large organism with a wide variety of elements. When the intensity of urban life is taken into account, the distinctive effects of public space artworks draw attention. Public spaces open to use at all times; it meets the audience more directly than the works in galleries, exhibitions or museums. Indoor artworks can cause the perception that they are placed inside a private glass dome or even an ivory tower when compared to public spaces. For this reason, the artistic design of the open space imposes an additional responsibility on the artist. Considering that his work will be seen by everyone, it becomes the priority of the artist to create works in a wide scope that appeal to everyone. The following examples of public spaces suggest that artists create these works out of a sense of social responsibility.

Grande Arche
La "Grande Arch" is one of the works that can be shown as an example of the effect of emptiness in urban spaces in terms of form. This work, which means a great arch, meets some of the needs of the residents in the

public space, as well as its monumental character. This large-scale building was designed with the hope that it would be a new gateway to humanity and humanitarian ideals. Its large space creates an inviting effect, thus providing a gathering, resting and activity area for urban users (Gözkonan, 2023: 62).

Image1: Johan Otto von Spreckelsen "Grande Arche".

Buren's Columns
In France, Daniel Buren shaped the courtyard behind the eighteenth-century Palais Royale, which is centrally located in Paris, with his signature striped patterns. Adults can sit on the numerous columns erected at different heights, while children can run and play. Buren's Columns is not only a monumental sculpture, but also has a design that can transform visitors into living sculptures by sitting on them and standing on them (Shiner, 2004: 445).

Image 2:Daniel Buren, "Buren's Columns", Paris, 1986.

Bring to Light
Recently, public space art projects have come to the fore as a comprehensive spectrum. The "Out of Darkness" project in Wolverhampton, in which twelve artists use light creatively by outlining buildings, highlighting architectural features and illuminating open spaces, adding excitement to the night and at the same time reinforcing the sense of security, has remarkable aspects in terms of its impact on the public sphere (Shiner, 2004: 445). The "Bring to Light" art event, which is a similar type of work, is held every year free of charge. It is held as a night show on the New York City waterfront that presents art-related events such as site-specific light, sound and performance. This event, which takes place simultaneously with the "Nuit Blanche" events in many cities of the world, offers different acquisition opportunities for the participants by activating the areas that are not frequently used by the urban people. All these contribute to the restructuring of public spaces (Gözkonan, 2023: 66).

Image 3: Jason Peters "Bring to Light", 2011.

Moerenuma Park

Japanese-born American sculptor Isamu Noguchi has also worked on furniture design and landscaping, in addition to his sculptures that prioritize functionality. Noguchi designed the Moerenuma Park project in Japan as a fully functional and livable sculpture. The shapes it uses reflect plastic values, have the function of a playground and can store solar energy. Noguchi wanted his works to create usable spaces at the same time. He preferred vibrant colors in the spaces he designed for children (Huntürk, 2011: 335).

Image 4: Isamu Noguchi, "Moerenuma Park", Sapporo, Japan.

Igloo

Since the last quarter of the twentieth century, artists have used various materials to draw attention to social consumption in their sculptures. Artists have begun to prefer not to exhibit their works indoors. The open spaces of the city, appealing to as many viewers as possible, have become a reason for preference for artists. Mario Merz's series of works called "Igloo" should be evaluated in this context. It is seen that Merz's approach wants to describe the going and coming between the concepts of time and space with the house symbol (Nur, 2023: 7).

Image5:Mario Merz, "Igloo", Kröller-Müller HeykelBahçesi, Otterlo.

I Don't Want to Change the World. I Only Want to Express it

In the twentieth century, urban and public space sculpture has sought a new, intangible and incomprehensible form. The main reason for this is based on a radical orientation towards human beings. The effort to penetrate all areas that are unique to human beings and the revival of interest in human problems and needs have supported this orientation. Some urban sculptures aim to draw attention to current problems. It is aimed to carry the formal understandings of the past period to public spaces by adapting. While doing this, works resembling ancient art understandings were made, not directly. Harmonizing some forms that can be described as traditional with current designs and firsts can provide such a reminder. Artist Luis Martinez Santa Maria created the columns using eight barrels of engine oil each. This retrofitted form evokes traditional iconic columns. With this work, the artist emphasizes the problems of humanity and ecology (Ibragimova, 2020: 167). With this work, the artist also states that today's art cannot completely break away from traditional art, cannot be considered apart from it, even if it wants to, and can only be differentiated by imitating it in terms of form.

Image 6: Luis Martínez Santa María, "I don't want to change the world. I only want to express it".

Image 7: Luis Martínez Santa María, "I don't want to change the world. I only want to express it".

Image8: Luis Martínez Santa María, "I don't want to change the world. I only want to express it".

Image 9: Luis Martínez Santa María, "I don't want to change the world. I only want to express it"

Image 10: Luis Martínez Santa María, "I don't want to change the world. I only want to express it".

This work of Maria, consisting of barrels, does not have an aesthetic appearance when viewed closely (Image 6 and Image 7), on the contrary, it exhibits an unpleasant visual appearance. On the other hand, when the work is viewed from a slightly longer distance and evaluated together with environmental elements, it can be clearly seen that it has very impressive reflections (Images 8, 9 and 10).

Public sapace works constitute the direct object of the teaching material, thus eliminating the need for additional material. Despite this, the educational issues that are desired to be conveyed through the works, and explanatory information are given on the plates in an appropriate place of the work. Tour guides provide instructive information to the audience who come to such places with touristic tours. Audiences, who come to the places where there are works of public space, as a conscious choice, repeat the preliminary knowledge they have obtained from books, magazines and the internet, which are open sources of information, and experience it by seeing it on site. Some of today's public space works can be accessed in visual, audio and written expressions by mobile devices by reading the barcodes on an appropriate part of these works. Information about such works, which are mostly located in a central location, can also be reached from tourism information offices, and there are many different alternatives for the individual who is willing to learn.

Permanence in the learning processes can be achieved through repetition and the acquired knowledge is thus reinforced. By making a special effort to see the public spece works in place, the audience reaches the information that the artist wants to be externalized through the work and internalizes the information in question, and thus both parties mutually reach their goal. A similar situation arises from the perspective of individuals who frequently use a particular urban public space, not as an outside visitor. Public space works contribute to urban people as visual learning materials from childhood.

Especially city centers, where public spaces are located, differ from other cities thanks to their natural and cultural assets, and the city develops people's sense of belonging. For this reason, besides the natural beauties especially in the city centers, artistic assets create a holistic effect and meet the biological, psychological and educational (intellectual) needs of people. The reason for the existence of works of art depends on their acceptance, acceptance and adequate understanding by the audience. Being able to understand the work of art adequately makes it necessary to increase the efforts towards visual art education. Art works that stand out with their visual aspect are among the main learning elements that transform people from an unqualified community to a qualified society with aesthetic values. Artworks awaken aesthetic feelings in the audience, strengthen the bonds between members of society and make meaningful contributions to visual learning processes.

CONCLUSION AND SUGGESTIONS

Based on the topics discussed in the article, it becomes possible to express appropriate responses to the research questions listed in the method and limitations section. To what extent do the postmodern discourses in the context of the "end of art", which became evident after 1980, overlap with the styles put forward by the artists? It is necessary to give an answer to the research question stated in the form here. In this article, postmodern trends, which have been increasingly coming to the fore in the understanding of art in recent years, are emphasized. It does not seem possible to deal with this trend independently of technology. In recent years, individuals born into a world such as virtual reality or the existence of individuals who adapt in a short time even if they meet this reality later on, affect the field of art, albeit indirectly. The reflections of technology are not limited to the games of childhood and early youth. Augmented reality applications are implemented in many areas such as training employees and training security forces in simulated environments. In addition to opportunities such as virtual tours of historical sites, marketing activities in the construction and decoration sector, environments where visitors to museums can see works of art can also be offered in the field of art.

The progress of technology and the fact that individuals are affected by it stands in the middle as a phenomenon that cannot be denied. The main subject of discussion here is not whether today's individuals are affected by technology, but in what way they are affected. Since artists are also members of the society, they do not lead a life in isolation from the effects of environmental factors. Therefore, each artist is more or less affected by current developments to a certain extent. The fact that postmodern discourses and mainstream transformations such as liberalization and globalization developed at about the same time is far beyond being a rough coincidence. The understanding of the end of art, which came to the fore after 1980, was not limited to the art circle. Perhaps the most profound impact, though reflected in many other fields, is The End of History, penned by Fukuyama in 1989? After his article titled, he became prominent in the field of social sciences. Since this article aims to discuss the end of art approach within the scope of public sphere sculpture, it may seem that all these theoretical discussions are out of scope. However, in the main sense, all these and similar discussions express a dominant (paradigm) environmental context from which public space sculpture cannot be excluded, even if it wants to. When it comes to public space, all concepts such as "user", "viewer", "visitor", "consumer" and similar ones, especially refer to individuals who benefit from urban space. These individuals, on the other hand, both influence and are influenced by artists with their likes, expectations and comments. The reciprocity of the effect, the relationship between the individual, who is in the position of "actor" in the actor-structure distinction, and the "structure", which is the elements surrounding him (artistic environment elements for this article), comes to the fore. Since this relationship is not one-sided, it does not take place in a purely "actorist" or only "constructive/structuralist" direction, but brings forward a form of relationship that is expressed as "constructivist".

What kind of personal and environmental realities does art reflect in the narratives shaped in the works of sculptors after 1980, ironically having a "leading" role among not only the first research question but also partly the second research question, "last" approaches? clarifies the statement. It seems possible that the thought that these research questions are still not adequately answered in the literature review and analysis-oriented narratives. The main reason for this is that although there are scientific sources about the end of art in the literature, there are no works that declare the end of sculpture art, which is a sub-branch of art. This situation reveals the necessity of making new studies by making further readings on the subject, not a mere criticism. Although it has been claimed that, especially in recent years, it has been more resilient in resisting the impositions of making art serve administrative purposes, and although this issue has been partially addressed in this article, it should be stated in the context of future study proposals that more advanced narratives, comments and evaluations can be made.Therefore, in the process until the 1980s, the axiological aspect of art can become equally evident as the efforts to contribute to the administrative goals of public, private or local administrators are understood. Because any activity, which is an administrative issue and somehow crosses the path with art, goes beyond ontological and epistemological grounding, and requires axiological grounding that evaluates ethical and aesthetic aspects together. This requires examining the direct or indirect intervention of the administrators in the formation of art in the public sphere or their positive/negative effects.

The third research question of the article is "Which kinds of perceptions and interactions do public space artworks as visual education objects originate?" expressed as. Visual perception and interaction begin at a very early age, even before the individual's birth. Having discovered the power of visual perception and interaction decades ago, human beings began to look for various ways to bring education to the public sphere. Architectural structures, sculptures, which are objects of visual education in the public sphere; It plays an educational role from childhood through its colour, form and subjects. The leadership (prescriptive) of state administrators, who realized the value of this role, gradually became widespread (moral) through the lower level public institutions, governorships and municipalities. When it comes to today, the majority of people accept that public space works are a contributing factor in terms of both culture and education from childhood, beyond improving the awareness of urbanity (cognitive).

The term "cultural ambassador" is used for each letter stamp. Although the letter stamps, which were widely used in the past years, have decreased, they continue to be used today. The visual elements on the letter stamps and the explanatory information about the visual element transform each letter stamp into a transmitter of knowledge and culture. It is possible to use this kind of analogy for sculpture works as they are cultural ambassadors. Especially in recent years, visual media and metaverse technology have further increased the quality of public sculptures as cultural transmitters and educational elements. The group of sculptures dealing with a certain theme also undertakes the function of an Olympic ring that complements each other, just like the stamp series. Viewers of sculptures are similar to people who collect stamps and similar cultural objects (such as coinsor ethnographic items). Art lovers, who examine sculptures in virtual environments or directly watch closely, receive information and culture education just like collectors. Moreover, in this learning process, they do this in an unlimited environment and time, not within physical boundaries like the classroom. In addition to visual elements, descriptive information about the image is included on the letter stamps. Information about the work can also be obtained near the public sculptures. Those who want to obtain more detailed information can access information and comments from open sources such as books, articles or art magazines. Situations that cannot be expressed in tens of words can be expressed with an unwritten cartoon. Sculptures also contain many information and interpretations beyond the explanatory information about them. In this respect, they play the role of both explicit and implicit educational aids.

The social movements that started after the second half of the twentieth century led art to develop a closer interest in social issues. Large sections of the public space encouraged to participate in works of art in a way that creates physical proximity. In this way, works of architectural and sculpture art began to gain new meanings for the audience. In particular, there was an expectation that public space sculpture would create an intellectual awareness based on knowledge and learning. Therefore, the artist should design the works of public space in a way that will provide an original representation of the people of the region first and then the region in question. In this way, the physical interaction of the people of a certain region with public works increases and develops a meaningful relationship with the space. Thanks to artistic arrangements, public spaces can create an alternative to visual learning against the fragmented and alienated life of today's society.

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