

**ART
IN PUBLIC SPACE:

PROPOSED
MODELS AND
RECOMMENDATIONS

FOR ISTANBUL**

JULY 2011



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This report has been drafted in the scope of Istanbul Foundation for Culture and Arts Cultural Policy Development projects.



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1 INTRODUCTION

This research has been drafted by the Istanbul Foundation for Culture and Arts in light of interviews conducted with experts from Turkey and Europe to be presented to the Istanbul Metropolitan Municipality, with the aim of devising a strategic administration plan and program in regards to art in public space.

This report, which was drafted with a historical perspective, based on the unpublished graduate thesis of Ezgi Bakçay¹, a lecturer at Marmara University Faculty of Fine Arts (MÜGSF), aims to provide a clear framework to institutionalise the system and infrastructure of art practices in public space. In a city that has been rewarded the title European Capital of Culture, this framework is necessary to sustain the momentum in the field of arts and culture.

The urban space that was designated as the field of research comprises the public, open and exterior spaces throughout Istanbul. In the scope of the study, the following experts and stakeholders were interviewed respectively: Tülin Ersöz (consultant to the Metropolitan Municipality Mayor and president of Istanbul Tourism Workshop); assistant professor Ahu Antmen (MÜGSF Department of Basic Education); professor Mustafa Ashier (MÜGSF); professor Nilüfer Ergin (MÜGSF Department of Sculpture); Beral Madra (art critic and curator); professor Hüsamettin Koçan (painter and academic); Sadife Karataş Kural (lawyer) and Münevver Eminoğlu (urban planner).

Information on art practices in public space of municipalities in Europe was compiled through the input from municipality officials and experts in London, Vienna, Paris and Amsterdam.

¹ Ezgi Bakçay, “İstanbul’da 1960 Sonrası Gerçekleştirilen Uygulamalar Özelinde Plastik Sanatların Kent Mekanıyla İlişkisi” (The relationship between the city and plastic arts in İstanbul since 1960), İstanbul, 2007.

2 CASE ASSESSMENT

The first and most significant finding emerging from the research is that the art of sculpture holds a very minimal position in open space in Istanbul.

A large majority of sculptures in open spaces in Istanbul are monument statues representing Atatürk and Turkish leaders. The number of sculptures reflecting artists' unique styles beyond the tradition of the monument is rather few. It is not possible to frequently encounter products of contemporary sculpture in Istanbul, inspired by urban memory, and social and physical data from the city. Sculptures installed in public space usually fall short of forming a relationship with the social and physical structure of the given space and remain nomadic in terms of their semantic field.

On the other hand, “in cases of installing a temporary or permanent artwork in public space, another important question is how the public participates in this process, how they espouse the process or the outcome. It is of great importance to be able to offer a clear response to the question of who decides which sculptures will be installed in public spaces and how; whether or not any art expert or board assumes a role in making the decision; and what legal framework regulates the protection of artwork in public space by local authorities or in case of a change in administration.”²

² Ahu Antmen, 19 January 2011, *Radikal*.

3 VISION

Presently, various reforms are underway for the transfer of authority to local governments and city councils with the influence of both the European Union accession process and the activities of United Nations Local Agenda 21. When developing their strategies for the city, it is important for local governments to include independent boards comprised of experts in decision making processes.

In accordance with the obligation to “invest in art” outlined in the European Urban Charter, approved and issued by the Council of Europe in 1992 for the effective use of the budget allocated to art and the public sphere by local administrations, it is necessary to clearly delineate to which sculptures this resource will be channelled and through what kind of a process. At this point it should be remembered that sculpture is not simply an ornament, but rather a work of art that will have an impact on people’s everyday life and define and establish itself through time and space.

The way to achieve high artistic quality in the works to be installed in public space in Istanbul is through the appointment of independent, autonomous boards for such processes as frequently encountered in Western counterparts. The existence of such boards is a precondition for the effective use of the economic contribution of the urban community, and consequently local governance, the relevant ministries and the private sector in enabling the city to host quality artworks. Only as such can art be influential in resolving the problems of modern cities, contribute to the advancement of public sphere, and create quality public spaces in the urban sphere.

4 THE CITY AND PUBLIC SPACE

4 1 WHAT IS THE CITY?

The fundamental consensus among those working on the city and urban life is that there are as many definitions for the city as there are cities. Thus, it would be appropriate to start with a basic definition: “The simplest is that a city is a human settlement in which strangers are likely to meet. For this definition to hold true, the settlement has to have a large, heterogeneous population; the population has to be packed together rather densely; market exchanges among the population must make this dense, diverse mass interact.”³

4 2 WHAT IS PUBLIC SPACE?

The concept of public space entails two complementary factual and normative dimensions. On the one hand, public space is the physical space defined by modern public law. Common places that are open to public use such as government agencies, schools, hospitals, roads, squares, parks are all public. With its second attribute, public space refers to a normative principle; an ideal, it signifies what is “shared, public, and open”. It is pluralistic. It defines social spaces in which ideas, expression and experiences are produced, presented, shared and discussed in social life. Furthermore it also comprises the entirety of culture and experience emerging from this process.

Public space is formulated as an urban space where democratic achievements come to life. For the society to have a say in political and economic life, public space has to be enlivened, and in some cases regenerated. Urban space is not impartial, permeant or neutral. Creating public spaces in the city requires devising solutions to symbolic and physical problems. And one of the effective ways of doing this is art.

³ Richard Sennett, *Fall of the Public Man*, New York: W. W. Norton, 1974, p.39.

4 3 SCULPTURE-ENVIRONMENT RELATIONSHIP AND DESIGN IN PUBLIC SPACE

Since its emergence, sculpture has been an open space art and has evolved with the logic of the monument. “By virtue of this logic a sculpture is a commemorative representation. It sits in a particular place and speaks in a symbolical tongue about the meaning or use of that place... Because they thus function in relation to the logic of representation and marking, sculptures are normally figurative and vertical”⁴; therefore monuments have historical, cultural and symbolic ties to the space.

However, the logic of the monument has been transformed with modern age. The term “*site-specific*” to define plastic artworks produced for a specific place and applied *in situ* has been coined as a result of these developments. In this context, the character of modern sculpture, which is independent and self-reflexive, has been replaced by a new understanding of sculpture.

For sculptures in open space -and particularly public space- to fulfill their expected functions they have to be designed and installed in line with certain principles. For the establishment of successful urban spaces, the relationship between sculpture and its environment should be assessed in the framework of design principles, and the design process of the sculpture should be intertwined with the urban design process. The sculptor will only be able to create the most appropriate work for the space by collaborating with representatives from different disciplines from the outset.

⁴ Rosalind Krauss, “Sculpture in the Expanded Field”, *October*, Vol. 8. (Spring, 1979), p. 30-44.

5 HISTORICAL PERSPECTIVE

5 1 ART OF SCULPTURE IN THE OTTOMAN EMPIRE

“In the 16th century, İbrahim Pasha had a couple of statues he had seen in Hungary erected in the Sultanahmet Square, yet public criticism eventually resulted in the removal of the statues. Selim III had secretly brought to the palace sculptures by an Italian artist. Sultan Abdülaziz, who had made his own statue on horseback, had locked away it away in the palace due to public uproar.”⁵

The art of sculpture in the monument tradition had only developed in the Ottoman Empire with the monument logic during the Tanzimat Reform Era. “The first monument initiative by the citizens took place in 1840.”⁶ However, this work, which was to be erected in the Gülhane Park following the Sultan’s Reform Decree, could not be realised. Monuments installed in open spaces were usually designed and applied by architects rather than sculptors. These monuments include ‘Hatt-ı Şerif’ by Gaspare Fossati in the Tanzimat Era and Artin Bilezikçi’s ‘Tanzimat Monument’ [and] the ‘Air Force Martyrs Monument’ in Istanbul by architect Vedat (Tek) Bey from the constitutional monarch period. The first monument erected in the Ottoman period by an Ottoman citizen is the ‘Abide-i Hürriyet’ (Liberty) Monument in Şişli. This monument, designed by architect Muzaffer Bey, was erected in 1911 to commemorate the reinstitution of the constitutional monarchy after the 31 March incidents.”⁷

⁵ Arzu Parten, Seda Yavuz, “Kültür Politikaları Bağlamında Türk Heykel Sanatı” (Art of Sculpture in Turkey in the Context of Cultural Policy), National Sculpture Symposium Papers, Kocaeli, 2005, p. 147.

⁶ Mustafa Cezar, *19.yy Beyoğlu’su* (Pera of the 19th Century), Akbank Publishing, İstanbul, 1991, p.141.

⁷ Günsel Renda, “Osmanlılarda Heykel” (Sculpture in the Ottoman Era), *Sanat Dünyamız*, vol. 82, 2002, p. 171.

5 2 THE REPUBLICAN ERA AND TURNING POINTS FOR THE ART OF SCULPTURE

In the late 1920s, Turkish sculpture artists' inexperience in making monuments to document the identity and history of the new age had led to foreign artists assuming this task. After 1930, artists from Turkey also began to be commissioned for works in public space. In 1932, "Menemen Martyr Kubilay Monument" was built by Ratip Asir Acudoğlu; in 1934 "Silifke Atatürk Monument" by Kenan Yontuş and in 1942, "Barbaros Monument" by Hadi Bara and Zühtü Müridoğlu.

In the decades spanning 1950 and 1960s, it is difficult to speak about solo exhibitions at all, save for a few exceptions. The only means of being visible for sculptors is open, public spaces. As for any works beyond the tradition of monuments in public space, one has to wait until 1973.

5 2 1 50 SCULPTURE INSTALLATIONS IN ISTANBUL FOR THE 50TH ANNIVERSARY OF THE REPUBLIC

The project for the installation of 50 sculptures in public space in 1973 in the scope of the 50th anniversary celebrations of the Republic is considered to be a turning point for the art of sculpture in Turkey. This project, which for the first time facilitated an approach beyond the traditional monument logic for sculpture artists in Turkey, has catalyzed the shift from monument statutes to modernist sculpture in public space. As a result of the project setting out for 50 sculptures, 20 sculptures reflecting the unique styles of 20 major sculptors were installed in public spaces of Istanbul.

The decision for the implementation of the project was issued by the “Istanbul Committee for the celebration of the 50th anniversary of our Republic” convening under the presidency of the Istanbul governor in May 1972. The president of the Istanbul Branch of the Celebration Committee was the dean of the School of Applied Fine Arts, Professor Mustafa Aslıer. The committee also included Prof. Hüseyin Gezer, president of Istanbul State Academy for Fine Arts and professor Şadi Çalık as an advisor. This initiative diverged significantly from its predecessors. For example, these works and artists that were considered to represent contemporary Turkish art were not required to depict any historical subject, and artists were asked to produce works for sites to be determined.

The justification of the project was outlined by the Committee as follows:

A. Monuments have been constructed in the Republican period. However, the independent works of sculpture artists have been confined to museums or studios in model dimensions. The three dimensional artworks of the Republican era need to be brought to light.

B. Even though Istanbul is the largest cultural centre of Turkey, there are no independent artworks in parks or squares.

C. Our people’s connection to three dimensional artworks has not been established. The impact of a handful of exhibitions opened at galleries does not exceed a couple of hundred people. The way for artworks to reach the public is through the parks, squares and roads.

The qualities sought in artist selection were as follows:

- A. Having established his/her artistic personality through exhibitions s/he opened or participated in
- B. Having qualified for state exhibitions
- C. Having works in museum collections
- D. Residing in Istanbul⁸

After works were commissioned to artists considered to meet the abovementioned criteria, a commission consisting of the president of the Fine Arts Committee professor Mustafa Aslier, architect Aydın Kürkçüoğlu from the Municipality Zoning and Planning Directorate and Lütfullah Özengin from the Directorate of Technical Works has determined where the works would be installed. In his statement following the completion of the sculptures, Prof. Mustafa Aslier has stated “the works are done and delivered to the community of Istanbul. They now belong to all of us. We are of the opinion that these works reflect contemporary sculpture in Turkey. Each work also further reflects its artist. In terms of art, the responsibility is upon these artists. And we are all in turn responsible for them. Because they are artists of this society.”⁹

Presently only a few of these 20 sculptures are still in place. Some of them have been damaged due to their material; some of them have not been embraced by the public and were eventually destroyed. Another reason for the brief life span of the works produced in the scope of the project was changes in local administration. What has been a determining factor here is not the political alliances of mayors, but the reluctance of new administrations to sustain the services provided by previous ones and the lack of a clear and sustainable arts and culture policy.

⁸ İstanbul Celebration Committee for the 50th Anniversary of our Republic, Competition Guideline, 1973.

⁹ Cumhuriyet Magazine, “Kısa Ömürlü Heykeller” (Sculptures with a brief lifespan), 20 April 1986, p. 23.

50 Sculptures in Istanbul for the 50th Anniversary of the Republic List of Sculptures installed in public space in Istanbul

1973	Muzaffer Ertoran	Tophane	İşçi Heykeli/ Worker Statue
1973	Gürdal Duyar	Yıldız Park	Güzel İstanbul/ Beautiful Istanbul
1973	Ferit Özşen	Arnavutköy Cape	Yağmur/Rain
1973	Metin Haseki	Gümüşsuyu Park, Dolmabahçe	Abstract: Negative Form
1973	Bihrat Mavitan	In front of the Hilton Hotel, Harbiye	Abstract: Rise
1973	Namık Denizhan	Taksim Gezi Park	Two Figures
1973	Haluk Tezoner	Maçka	Abstract
1973	Ali Teoman Germaner	Bebek Park	Abstract
1973	Hakkı Karayığitoğlu	Yıldız Park	Bahar/Spring
1973	Zühtü Müridoğlu	Fındıklı Park	Abstract: Solidarity
1973	Hüseyin Anka Özkan	Gümüşsuyu Park	Abstract: Echo
1973	Fusun Onur	Fındıklı Park	Abstract
1973	Yavuz Görey	Taşlık Park, Beşiktaş	Abstract
1973	Mehmet Uyanık	Barbaros Avenue, Beşiktaş	Unity
1973	Nusret Suman	Saraçhane Park, Fatih	Mimar Sinan
1973	Seyhun Topuz	4. Levent	Abstract
1973	Zerrin Bölükbaşı	Official's Club Garden, Harbiye	Figure
1973	Tamer Başoğlu	Yenikapı	Abstract: In memory of Bediha Muvahhit
1973	Kuzgun Acar	Gülhane Park	Abstract
1973	Kamil Sonad	Gülhane Park	Woman Figure

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THREE DIMENSIONAL CONTEMPORARY ARTWORK INSTALLATIONS IN PUBLIC SPACE EVENT

In August 1992, the Istanbul Metropolitan Municipality launched a competition to select projects for the event “Three Dimensional Contemporary Artwork to be Installed in Public Space”. The use of the phrase “three dimensional contemporary artworks” as opposed to “sculptures” is the first sign of the shift in perspective. This event, with all its phases from its inception to its realisation, has introduced significant changes to the tradition of permanent art application in open space in Turkey and has been an instructive experience for the present.

The initiative was launched through a visit by professor Ali Teoman Germaner, professor Zühtü Müridoğlu, professor Tamer Başoğlu and professor Özer Kabaş to Hilmi Yavuz, the department head of the Istanbul Cultural Affairs Unit of the time. Following this meeting the demand for sculptors to make permanent installations in Istanbul was conveyed to the Istanbul mayor, professor Nurettin Sözen; and upon Hilmi Yavuz's suggestion, sculptor Nilüfer Engin, who was trained in Italy on open space art installations, was appointed as the consultant for the project. Following Engin's presentation to Sözen on public space sculpture, the project was launched and the 30 select venues were discussed over slides by a large team comprised of urban planners, artists, art critiques, architects and sociologists and a jury was formed subsequently. The jury included Istanbul mayor professor Nurettin Sözen, Istanbul Metropolitan Municipality Head of Zoning Department professor Mete Tapan, Istanbul Metropolitan Municipality Head of Cultural Affairs Department Hilmi Yavuz, Mimar Sinan University (MSÜ) Faculty of Architecture lecturer Engin Erkin, MSÜ Fine Arts Faculty Sculpture Department Chair professor Ali Teoman Germaner, MÜGSF Sculpture Department Chair professor Haluk Tezonar, president of the International Plastic Arts Association associate professor Hüsamettin Koçan, İTÜ Urban Planning Department Chair professor Dr. Hande Süher, Sculptors Association president professor Hüseyin Gezer and art critique Beral Madra.

The venues designated for sculpture installations were: Yenikapı coastline, Taksim Gezi Park, across the Ihlamur Palace, Üsküdar Pier Park, Tünel Square, Maçka Democracy Park, in front of the Lütü Kırda Congress Center, Kabataş Park, Kadıköy Pier Park, and Kuruçeşme Park.

Of the 64 artists invited, 32 entered the competition with a total of 55 works, and for the first time in Turkey, each artist submitting a model to the competition received compensation. The 10 selected statues were installed at different venues throughout Istanbul. In this selection process, the qualities of the spaces designated were considered much more thoroughly compared to the event in 1973. Artists such as Metin Haseki, Namık Denizhan, Yavuz Görey, who were selected to install their original works in 1973, had submitted similar works as projects for this competition as well, yet they were not selected by the jury. Those who were selected were at the very least artists who felt the need to define the conceptual link between the work they proposed to produce and the space in their proposals.

Sculptures installed in public space in the scope of 1992 Three Dimensional Artwork Installation in Public Space Event *(All works were selected through competition.)*

1992	Ümit Öztürk	Yeşilköy Airport Junction	Abstract
1992	Vedat Somay	Yenikapı	Abstract
1992	Adem Genç	Taksim Gezi Park	Abstract
1992	Meriç Hızal	Üsküdar İskele Park	Abstract
1992	Mümtaz Işingör	Beşiktaş	Abstract
1992	Ayşe Erkmen	Tünel Square, Taksim	Abstract
1992	Işılar Kür	Kadıköy	Abstract
1992	Rahmi Aksungur	Maçka Democracy Park	Abstract
1992	Ertuğ Atlı	Kabataş Park	Abstract
1992	Hakkı Karayığitoğlu	Lütfü Kırdar, Harbiye	Figure

5 3 BEST PRACTICES FROM THE WORLD

“Working for open space in the urban sphere is to question the artistic production that has been maintained in the museum for over a century. This at the same time means for the artist to descend from the dais s/he has been standing on like a sculpture, taking the risk and admitting modesty. This is a new form of thinking and producing art.”¹⁰

Following the modern era, the definition of open space sculpture has also changed. While the only condition sought for a sculpture to be installed in open space was the durability of material in previous times, now space is approached as a totality of historical, cultural, social and symbolic meanings, and consequently the work is considered to be a part of this whole. It is no longer possible to conceive and design a work outside the place it will be exhibited. Through this process sculpture has been carried from parks, gardens and squares to inside the city, its streets and vibrant centres.

¹⁰ Daniel Buren, “Kente Yerleşmek” (Settling in the City), *Sanat Dünyamız*, vol. 82, İstanbul, 2002, p. 135.

In a research conducted on permanent modernist sculpture installed in urban space, the case of Germany deserves special scrutiny. Because since the 1930s the state in Germany has allocated a significant budget for murals, mosaics, sculpture, plastic art practices in public space. When the country entered a reconstruction phase after the Second World War, cities from Hamburg to Munich were adorned with sculptures in parks, hospitals, schools and gardens. As an offshoot of this tradition Open Air Sculpture Exhibitions were launched in Münster. However, despite this tradition, the temporary exhibition of sculptures in urban space had introduced an entirely novel context, and led to new problems. For instance, the 3rd Open Air Sculpture Exhibition organised in Münster in 1997, “has revealed that exhibition can quickly turn into show with various PR strategies.”¹¹ Economic income and attracting the viewers are obviously important for the sustainability of the event and increasing the arts audience. However, turning the exhibition into a fairground scene in order to attract audience and increase profit is a dangerous approach.

Before moving on to the case of Turkey, it will be useful to discuss the experiences of artists who have realised permanent and temporary art practices in public sphere and theorized this practice with a consideration of all the abovementioned factors in various parts of the world.

¹¹ Walter Grasskamp, *Art In The City- An Italian and German Tale, Public Art*, ed. by. Florian Metzner, Germany, 2004, p. 339.

5 3 1 DANI KARAVAN'S ART IN OPEN SPACE EQUATION AND "AXE-MAJEUR"

The Israeli sculptor, Dani Karavan, born in 1930 in Tel Aviv, is an artist who produces site specific works, combining plastic arts and architecture, blending cultural memory and nature to create world-renowned works. With his practice introducing contemporary takes to the monument tradition, he proposes innovative responses to questions around sculpture in public space.

Dani Karavan's thoughts on plastic art application in the public sphere may be regarded as a manifesto and strategy outline. Karavan has clearly formulated plastic art applications to be realised in public space and with the help of the equation he developed, has rendered his individual creativity applicable to public space.

The equation is:

"Commission + Time + Space + Objective + Budget = Art.

1. The Commission is a board established by a public or private institution responsible for public art in urban space.
2. The duration in which the artist will prepare and realise an approved work should be determined beforehand.
3. Space can be in a city or the natural environment.
4. Objective of the work: What is the founding objective of the commission and what is its most effective field of use?
5. What financial contribution will the client offer the artist?"¹²

¹² Dani Karavan, "Dani Karavan", MÜNİH, Prestel, 1992, p. 125.

If the composition of the commission does not entail a democratic, pluralistic representation, the artist will encounter serious problems in the implementation phase; a clash or conflation of ideological values and discrepancies in aesthetic quality will be unavoidable.

AXE-MAJEUR: CONNECTING TO THE SOCIAL AND PHYSICAL ENVIRONMENT

Dani Karavan's colossal work, "Axe Majeur", was realised in Cergy-Pontoise, France. In 1980, Karavan was appointed by urban planner Bertrand Warnier and Michel Jaouen to give this new city an identity. The work consists of a three-kilometre long axis towards Paris and 12 stops: Belvédère Tower, Tower Square, Impressionists Park, Paris Tour, Terrace, Human Rights Garden, Gerard Philippe Amphitheater, Stage, Bridge, Astronomic Island, Pyramid and Ham crossroads.

In 1987 when public officials were just about to relinquish the Axe Majeur project, a civil society movement bringing together individuals from various professional groups espoused the project and formed the Axe-Majeur Association. The organisation included numerous prominent people from the arts, politics and the business world such as architect Riccardo Bofill, historian Georges Duby, politician Pierre Pflimlin, Jacques Rigaud from RTL, author and Nobel Peace Prize laureate Elie Wiesel.

Raising the necessary funds for the project, Axe-Majeur Association has generated financing for the subsequent phases of Axe Majeur. The association has succeeded to find 24 companies to sponsor the building of the 120 columns and the Paris Trip in 1988, and approximately 50 companies have planted trees in the Human Rights Garden in 2002.¹³ The Axe-Majeur Association is an exemplary successful strategy devised to overcome economic and political pressures confronting art in public space.

¹³ www.san-cergy-pontoise.fr/sortir/axemajeur/site.php

5 3 2 MAYA LIN'S "VIETNAM VETERANS MEMORIAL"

"Vietnam Veterans Memorial" is a national memorial in Washington D.C., the capital of the United States, commemorating the veterans and soldiers missing in action from the United States Armed Forces.

Over time, there have been certain additions to the Vietnam Veterans Memorial, the design and construction phases of which have been rather controversial. The monument consists of three main parts: "Three Soldiers Statue", "Vietnam Women's Memorial" and "Vietnam Veterans Memorial Wall".

The most renowned part of the monument, the "Vietnam Veterans Memorial Wall" has been designed by Maya Lin. This memorial has been ranked 10th in America's Favorite Architecture in 2007. Architect and artist Maya Lin, who has designed one of the most striking monuments in the States, is a designer who combines landscape architecture and art. She won the local competition for the "Vietnam Veterans Monument" in 1981 when she was a 21-year-old student at Yale University, being selected from among 1420 contestants.

One of the V-shaped arms of the wall completed in 1982 faces the Lincoln Monument, while the other faces the Washington Monument. Lin has articulated her objective as follows: "I wanted people to really cry." This long and low "strip" made of polished granite (gabbro) rocks the artist designed when she was just a student is engraved with the names of 58,261 soldiers who died during the war in Vietnam. While being a work designed to console and soothe, the monument also evokes "the feelings of the American people who are living in an age of misguided wars."¹⁴

¹⁴ <http://www.arkitera.com/h41260-sanat-ve-peyzaj-mimarligi-arasinda.html>

The design had been controversial at the outset because it defied the tradition of the war monument and because Lin was of Asian descent. Despite all the criticism, however, today the monument has become a pilgrimage site for the families and loved ones of the lost American soldiers in Vietnam.

5 3 3

HANS HAACKE'S PERMANENT INSTALLATION IN PUBLIC SPACE: "TO THE GERMAN PEOPLE"

Hans Haacke, an internationally renowned artist, proposes alternative responses for those who question the status, meaning and objective of plastic arts in public space through his innovative solutions, methods and perspective. Haacke designs site specific works, thus the emerging works are bound to space and will be robbed of meaning if they are transported elsewhere. One of Haacke's most controversial permanent applications, which is also one of his most prominent works that has grown to be identified with its venue, is the installation he realised for the Reichstag building in Berlin in 2000.¹⁵

¹⁵ Reichstag is the name of the building where the German Parliament convened before Adolf Hitler assumed power.

There was a need for a parliamentary permit for the realisation of the project and this process of granting permission became a national issue with extensive press coverage. Each representative, based on his or her ideological stand either rooted for or against Haacke's project. Following extensive debates, on April 5, 2000, Bundestag (the parliament) issued a permit for the project. Subsequently "to the people" (Der Bevölkerung) was written with white neon lights on a soil surface of 147 square metres and this was installed in the North courtyard of the parliament. This phrase was employed as the antithesis and complement of "to the German people" inscribed on the building facade in 1916 by King Guillaume.¹⁶

Hans Haacke's project envisioned that the letters be filled with soil and planted with greens. Wind and rain; the shared wealth of the entire society, would suffice to make the plants blossom. Thus the work would flourish and evolve throughout the process.

The most significant factor enriching Haacke's work is participation. The 669 members of the parliament were invited to participate in the second phase of the project by bringing 25 kg of soil from their home districts to put around the neon letters. 200 MPs including the head of the parliament Wolfgang Thierse participated in the project. Thierse chose to bring the soil from the Prenzlauer Berg Jewish Cemetery, evoking a haunting trace from Germany's memory. Another MP who partook in Haacke's Project, the liberal Dirk Niebel, added water rather than soil, to symbolically contest Hitler's request from the 1936 Berlin Olympics athletes from different counties to bring soil from their homelands. Thus, with the contributions from participants the space of signification introduced by the artist has expanded. Haacke's work, dedicated to Alberto Adriano from Mozambique who was assassinated by neo-Nazis, is a contemporary monument that debunks the traditional monument approach.

¹⁶ "VOLKE" corresponds to "people" or "folk" in English, yet the word has been laden with fascist connotations throughout Germany's political history. "DEUTSCHEN VOLKE" is an ideological reference with an emphasis on race used to define German people. On the other hand, the word "BEVÖLKERUNG" chosen by Haacke rings closer to "population", including all German citizens regardless of race, religion or language.

6 RECOMMENDATIONS FOR A NEW CULTURAL POLICY

There is a need for an impartial initiative comprised of members from various professions, representative of the city residents, which develops proposals for plastic arts practice in urban space, undertakes decision making processes, serves as a mediator between local administrations and artists, provides artists with ideological and aesthetic independence and autonomy.

The commission in Dani Karavan's equation is such an institution. However, especially considering the budget required for plastic art applications to be realised in urban space, an impartial and democratic structure can only be ensured with an autonomous organisation established under local administrations.

It is a fact that the public service approach renders art production more accessible for people of all classes. As in the case of Axe Majeur Association, civil organisations and initiatives channeling support from the private sector for public benefit may serve as intermediaries between the public and private capital.

6 1 BEST PRACTICES FROM EUROPE

LONDON: "THE FOURTH PLINTH" PROJECT IN TRAFALGAR SQUARE

"The Fourth Plinth", one of the most significant projects of art in public space realised in London, illustrates the city's public art vision. The launch of the project and its current application are outlined below.

The Fourth Plinth at Trafalgar Square in central London was designed by Sir Charles Barry to support an equestrian statue in 1841; however the statue could not be completed due to financial constraints. The debate around how the plinth should be used had continued for over 150 years, yet a consensus could not be reached. In 1998, the Royal Society for the Encouragement of Arts, Manufactures and Commerce¹⁷ granted permission to three artists, Mark Wallinger, Bill Woodrow and Rachel Whiteread to exhibit three modern sculptures on the plinth. Following the extensive interest in these works, the Fourth Plinth Commission founded by the Mayor of London has ascertained the transformation of this success into a tradition.

The Fourth Plinth Exhibition in Trafalgar Square is considered to be an international pioneer for the exhibition of world-renowned modern artworks in public space. Leading artists from around the world are submitting proposals and producing works to be exhibited in this prestigious space.

The Fourth Plinth has hosted works such as Marc Quinn's "Alison Lapper Pregnant" (2005), Thomas Shütte's "Model for a Hotel" (2007) and Antony Gormley's "One and Other" up to date.

ORGANISATIONAL COMPOSITON OF THE COMMISSION

The commission established to select works to be exhibited includes, in addition to the Municipality, representatives from public and private institutions working in the field of visual arts at the national level, artists and independent consultants.

¹⁷ <http://www.thersa.org/>

VIENNA: ART IN PUBLIC SPACE LLC, KÖR (KUNST IM ÖFFENTLICHEN RAUM WIEN)¹⁸

The “Art in Public Space Fund” was founded in Vienna in 2004 by the Departments of Culture and Urban Planning. The goal of the fund was identified as promoting, documenting and advancing artworks in public space and a budget of 800.000 Euros was allocated to this initiative. Following successful projects between 2004 and 2007, the organisational structure of this fund was changed into a limited liability company in July 2007.

In addition to strengthening urban identity through modern art, this shift aimed to reopen to discussion the characteristic of public spaces as places of social and cultural interaction.

The KÖR jury has adopted the following principles:

1. To research the local identity of the city and propose models for alternative definitions.
2. To revitalise and advance public space with temporary or permanent projects.
3. To increase the quality of art in public space through promotion and documentation.
4. To make art in public space a significant component of cultural life, and thus strengthen Vienna’s position in the international arena and define its stance in modern art.

¹⁸ <http://www.koer.or.at/>

5. To convey to the public and officials that art in public space is not merely decoration, but also an independent tool to resolve issues through socio-cultural interaction.
6. To offer special support to young artists in the scope of temporary art projects.
7. To raise the status of art in public space in the eyes of the public and facilitate the perception of art in public space as an asset by residents and visitors.

**PARIS: ART IN THE CITY COMMITTEE
(LE COMITÉ DE L'ART DANS LA VILLE)**

Art in the City Committee, founded by the Paris Municipality is reelected at the beginning of each election term. The recommendations of the committee, also including the Regional Director of Cultural Affairs and the municipality official responsible for landscaping, are presented to the Mayor of Paris, after which the decision making process is launched. The main responsibilities of the committee are:

Municipality commissions: All the projects pertaining to public space and the municipality's jurisdiction are presented to the committee.

Initiatives outside the Municipality: The committee has full authority for the installation of new works in public sphere for purposes of decoration, celebration, memorial ceremonies, donations or any other purpose, or the restoration of any existent work by a public or institutional initiative.

Municipality art policy: The committee makes proposal for the overall framework of the municipality policy for art in the public sphere. Furthermore, the committee also has the mandate to make recommendation for new projects to be proposed in this field. This policy aims to ensure that artistic production receives the recognition it deserves within the broader concept of public space.

AMSTERDAM: AMSTERDAM ART FUND¹⁹

In Amsterdam, districts are directly responsible for the installation, protection and maintenance of sculptures in public space. The seven districts in the city fulfill this duty within their given boundaries. The decisions for the installation of sculptures in public space are also taken by district boards. Financial support is usually provided through the Amsterdam Art Fund by the central administration.

Amsterdam Art Fund is an institution supported by the city administration; however it is independent in its decision making. The Art Fund supports art in public space in a variety of ways: The most important strategy of the fund is the “matching fund” programme developed for large projects. The matching fund allows for the allocation of a matching budget to the independently raised funds of the given project. Thus 50% of the project budget is covered by the Art Fund and the other half is provided by cooperatives. As for smaller projects, they are implemented by the districts with the financial support from the Art Fund.

Amsterdam Art Fund makes decisions on artworks in public space in its own expert commissions. A few districts have also founded their own art commissions. In certain projects, temporary commissions are established. The central city administration is also undertaking efforts to start a commission on art in public space projects with experts and district representatives.

One of the objectives of the committee, which aims to establish a centre to facilitate exchange and support between various institutions working on art in public space, is to document artworks in public space.

¹⁹ The questions presented to the Amsterdam Municipality on the issue were addressed by Municipality Arts and Cultural Policy Consultant Lucas Winnips.

It should also be recalled that art in public space does not consist of only sculpture. Amsterdam's "art in open space" approach entails a combination and interaction of public space, architecture, local planning and design. The sculptures of urban sculptor Hildo Krop²⁰ installed on buildings and bridges in the 1930s, or the bridges of the KNSM Island with their striking design can be enumerated among examples of this broader concept of art in public space.

6 2 A NEW PROPOSAL FOR THE ISTANBUL METROPOLITAN MUNICIPALITY: ART IN PUBLIC SPACE BOARD

As illustrated in the practices of municipalities in Europe, the realisation of plastic art installations that aim to interact with the multilayered social and physical structure of urban space can only be rendered possible with the participation of experts from different disciplines and the residents of the given place in the design and creation process of the artwork. Otherwise, plastic arts will have no function further crowding the commotion of urban space with new objects and adding to the visual pollution.

The ideal solution is to establish an independent board responsible for plastic arts in public space under the umbrella of the Metropolitan Municipality. Such an initiative will facilitate the transformation of urban spaces to vibrant public spaces with plastic art installations. This will constitute a substantial step towards "raising awareness of the Istanbul community to espouse the cultural assets of the city by getting better acquainted with the city and developing a citizenship awareness", as stated in the Istanbul Metropolitan Municipality 2010-2014 Strategic Plan.

One of the preconditions for this board to achieve its objectives is to ensure sustainability.

²⁰ http://en.wikipedia.org/wiki/Hildo_Krop

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LEGAL FRAMEWORK

The pertinent legal framework includes law and regulations such as the “Directive on Procedures and Principles on the Establishment, Responsibilities and Administration of Field Management and Council of Monuments” addressing the preservation areas and archeological ruins in the scope of Law No. 2863 on “Preservation of Cultural and Natural Assets”, and “Directive on Procedures and Principles on the Preparation, Presentation, Implementation, Monitoring and Ownership of Preservation Oriented Zoning Plans and Landscaping Projects.” Yet there are no regulations on procedures for the use of public space beyond those included in Law No. 2863. However, the cultural elements and artworks in public space should be considered as important as preservation areas or archeological ruins. Social culture should encompass contemporary and present day art, as much as it embraces historical artifacts. The lack of a regulation on the issue is a major shortcoming in this field.

While in the current system parallel sections are included under the responsibilities of the Istanbul Metropolitan Municipality Survey and Projects Department Urban Design Directorate, it should be noted that due to the fact that the Urban Design Directorate administrative organisation is comprised of director, chief, public servant, contract staff, workers and other staff, it does not entail the structure to fulfill the desired function.

The proposed board should report directly to the Metropolitan Mayor, to underscore its independence, facilitate its operations and decrease bureaucracy. It should be envisioned as a body to ensure collaboration when necessary with both other relevant units and the Urban Design Directorate in order to issue binding decisions. The necessary legal framework should be developed to realise this.

6 2 2 THE ORGANISATIONAL STRUCTURE OF THE ART BOARD

1. The Art in Public Space Board will work under the Metropolitan Mayor and consist of experts in the field.

2. The board, consisting of 7 people, will include an expert representing the local administration appointed by the Metropolitan Mayor, as well as representatives elected from relevant departments of universities, and vocational organisations working on urban life, public and art.

3. The board will;

A. Develop the art in public space policy and major focus areas of the Municipality and direct the Municipality in promoting these strategies to the public,

B. Review projects developed by other institutions, assess their compatibility with municipality policies and act as the decision making body.

C. When deemed necessary in implementation processes, establish project-specific sub-commissions, and support the establishment of the internal regulations of these sub-commissions within the given legal framework.

6 2 3 AIMS OF THE ART BOARD

1. To develop a vision of the city's cultural policy in public space,
2. To promote Istanbul's international relations through best practices,
3. To support artists and artworks in public space,
4. To plan short and long term activities,
5. To organise competitions,
6. To monitor the condition of existent sculptures that have been installed in open spaces of Istanbul, and overtake the protection and maintenance of these sculptures,
7. To issue decisions and permits for artworks in public space,
8. To establish relevant bodies with designated areas of responsibility and authority and secure the necessary resources to fulfill the abovementioned tasks.

6 2 4 THE JURISDICTION OF THE ART BOARD

1. To develop a vision for the Municipality's art in public space policy,
2. To select artworks to be displayed/installed in public space,
3. To act as a consultative and refereeing body for artworks the municipality will host in public space; to develop and promote the development of new projects and proposals; review submitted proposals,
4. To act as a consultant and referee in all public or private initiatives pertaining to public space and under the municipality's jurisdiction,
5. To make inventories and develop publications to raise public awareness on art in public space,
6. To contribute to the development of a legal framework to regulate the conditions for the preservation of artworks in public space in cases when the local government changes,

7. To promote collaboration and coordination with all national and international civil society organisations, universities and art institutions working in this field on behalf of the city,
8. To appoint the selection committee for competitions,
9. To draft the necessary bylaws and directives,
10. To request the appointment of relevant teams for specific events and projects from the Municipality.

7 CONCLUSION

The process of artistic production in public space has been explored in the context of various practices in Turkey and Europe in the scope of this study, and several recommendations have been proposed on key issues based on examples from the world. To this end, systems for the art production processes in public space in London, Vienna, Paris and Amsterdam have been examined, and practices that may be applicable and relevant have been scrutinized.

In reference to the various applications and best practices that have been devised in Europe following decades of discussions around the issue, it is possible to reach the following conclusion: The requisite to achieving high artistic quality in art in public space in Istanbul is the establishment of independent, autonomous boards for decision making and implementation processes, as frequently practiced in the West.

In order for this body to be able to function democratically and transparently in light of basic principles of public space, first and foremost a lucrative discussion platform comprising relevant fields of expertise should be created, and then Istanbul has to devise its own appropriate unique methods in light of various examples.

Only as such can art be influential in resolving major problems of modern cities and urban public spaces can be created in the city. Art in public space differs from other forms of art, given its unique responsibility to strengthen the residents' ties with the city, its culture and social structure.

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