

KENTSEL MEKANLARIN KAMUSALLAŞTIRILMASINDA GRAFİK  
TASARIMIN ROLÜ <sup>1</sup>THE ROLE OF GRAPHIC DESIGN IN CONVERTING URBAN SPACES  
TO PUBLIC SPACES*Elif ATAMAZ**Yakın Doğu Üniversitesi, Güzel Sanatlar ve Tasarım Fakültesi, Lefkoşa / TRNC*

**Öz:** Günümüz kentlerinin en büyük sorunlarından biri, küreselleşme ve hızla gelişen teknoloji ile birlikte değişen, çok-kültürlü ve gittikçe yalnızlaşan toplum yapısıdır. Bireylerin yalnızlığından sıyrılıp sosyalleşmesi için yaşadığı yere sahip çıkabilmesi ve böylelikle kendisini kentin bir parçası hissetmesi gerekir. Bu da; kent mekânlarının kamusallaştırılması ile mümkündür. Kamusallaşma için, bireylerle mekân arasında etkileşim önemlidir. Sivil toplum kuruluşları, yerel yönetimler, uzmanlar ve sanatçılar kamuya açık mekânlarda çeşitli etkinlikler, konserler, gösteriler, sergiler ve atölye çalışmaları organize ederek izleyicilerin çevresi ile farkındalığını arttırmayı ve böylelikle kent mekânlarını topluma kazandırmayı amaçlamaktadır. Grafik tasarımda sanatsal etkinlik; akıl ile biçimlenmiştir ve mesaj iletme boyutu ile diğer sanat etkinliklerinden daha etkilidir. Grafik tasarım ile kentli ve kent ziyaretçileri mekân hakkında bilgilendirilir, yönlendirilir ve aynı zamanda bazı konularda eğitilip, uyarılabilir. Kentlerin kullanıcıları ile doğru iletişimi kurmasında, grafik tasarım en yalın ve dolaysız anlatım dilidir. Bu makalede, gittikçe kalabalıklaşan ve karmaşıklaşan kentlerde, kent mekânlarının kamusallaştırılmasının önemi ve grafik tasarımdan nasıl ve hangi sebeplerle faydalanılacağı örnekler üzerinden yorumlanarak irdelenmiştir.

**Anahtar Kelimeler:** Kentsel Tasarım, Kamusal Mekân, Mekan Grafiği, Grafik Tasarım

**Abstract:** One of the most important problems in today's urban cities is the multi-cultured and increasingly alienated social structure, caused by globalization and fast-growing technologies. Individuals should own their living areas and consider themselves as part of the city in order to socialize and get rid of their loneliness. This is only possible by converting urban spaces into public areas. Interaction is an important factor for creating such desired spaces. Civil community organizations, local governments, experts and artists organize various activities, performances, shows, concerts, exhibitions and active workshops on the streets and squares aiming to increase awareness for the living environment and consequently to reclaim the public spaces. In graphic design; the artistic activity is shaped by rational thinking and due to its ability to transmit messages, is more effective and striking than other forms of art. By using graphic design elements on the public areas, citizens and visitors can be informed, navigated and at the same time can be educated and even warned in some respects. In the formation of the correct communication with the users of the cities, the graphic design is the most simple and direct language. In cities which are day by day becoming more crowded and complex, the importance of converting urban spaces into public areas is pointed out, and how and why graphic design methods can be used will be evaluated by interpreting examples in this article.

**Key Words:** Urban Design, Public Space, Graphic Design, Environmental Graphic

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## INTRODUCTION

From the early 20th century to the present day, rapid revolution in production forms, technological advances, the increasingly shrinking world caused by globalization and the Internet and different ideologies developed from all these changes have caused modern cities to become crowded and complex, leading to difficult problems. Of course, the community as a whole is most affected as a result of these phenomena. Individuals in society exist between buildings that are greater than the human scale: they are stuck in their routines, isolated from other members of the community and uprooted from their own cultural habits which represents a threat to cities. The Internet seems to promise freedom, but is actually isolating individuals and similarly, technology is increasing the distances between people while increasing the speed of transportation. All social life is based on consumption. “The public spaces of modern cities are limited by consumption and only put consuming on stage or they are limited by touristic life and put tourism on stage” (Sennet, 1999:14). The Open spaces in the cities are no longer a reflection of the inner life. The buildings and their surrounding open spaces, which appear to be open to the public, are serving capital and spurning public interest. However, research in recent years points out that the presence of public spaces in a city is extremely im-

portant to improve the social life of citizens. The individuals can reach them easily on foot and are able to roam freely in public spaces, may become friends by interacting with other people, can socialize and can get rid of their loneliness by feeling a part of the city. In this way, happier and more effective people can grow up in such cities.

## CONVERSION of OPEN CITY AREAS to the PUBLIC SPACES

To be able to accept the open city areas like plazas and streets as public spaces; Habermas (2004) explained that “free access”, “equal participation” and “social equality” must be obvious. These properties should be combined with “interaction”. Because, when the people interact with each other, share common activities and even project their own ideas onto these spaces, they will feel more a part of the community.

## Public Art for the Public Spaces

The most effective tool is of course “art” bringing communities together, providing interaction and building a bridge between people from different cultures. Art activities embracing people of all ages can be organized in various forms in the public spaces in the cities. These can be combined with technological installations such as light, laser and projection and different disciplines such as the performing arts and sculpture can be com-

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bined for these art activities. All art facilities that are oriented towards the public and are open to spontaneous, friendly interaction, are defined as “public art”. The example of “The RedBall Public Art Project”—( an invitation to engage and to collectively imagine.), ignites a sense of wonder, curiosity, community engagement, and is just plain fun (Blank Space 2016). The project has been touring for several years making its way through all the capitals of the world (Figure 1). In this example, both audience and artist can interact with each other and the people start to become aware of things around them by watching, listening and/or touching. “These interventions of art interrogate the quality of life, the social awareness and the spatial memory and force the audiences to have an intellectual understanding of visuals” (Ergin, 2005:111).



**Figure 1. The RedBall Public Art Project**

The aim of artistic activity is to create awareness of the citizens about the environment

they live in. It may not convey any message. People walking with haste to reach somewhere, without self-will, uninvited and even a little forced, can witness these activities. Those who want to watch will stop, while others will keep going. Being loved or hated is of no importance, hence the citizen would be affected in such a way by experiencing the art. To make public art more effective, the artist must surprise people, entertain and be very creative.

## **GUERRILLA MARKETING on the STREETS and GRAPHIC DESIGN**

The characteristics of public art have attracted the interest of marketing firms. The variety of products in the global market, public weariness towards of advertising and publicity bombardment, and the high costs spent on marketing have encouraged marketing firms to find new methods. The necessity to develop more specific strategies has enhanced the importance of guerrilla marketing. The general definition of “Guerrilla Marketing”, first defined by Jay Conrad Levinson in 1984, in America, is the effort to influence people by catching them in unexpected places and times (Figure 2). The messages of portrayed in guerrilla marketing also create a viral advertising effect by enthralling the target group with amazing ideas, provocative action and creativity. (Dadaart 2015).

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**Figure 2: The Sample for Guerrilla Marketing**

It is possible to see graphic design in the art of guerrilla advertisements throughout cities. These activities are implemented by businesses in order to generate revenue and have no social intensions. There may be similarities with public art having an artistic view, surprising people and sometimes even disturbing them. However, all these efforts must not be confused with public facilities (Figure 3).



**Figure 3. The Sample for Guerrilla Marketing (Avansas blog 2016).**

It is possible to find examples of guerilla advertisements aiming to educate and orient the public, to help them feel a sense of belonging for the city they live in and graphic design becomes a public art tool on the streets. These types of advertisements and activities are mainly operated by municipalities, NGO's or volunteers. One of the most effective example of this is the Project "See how easy feeding the hungry can be?" (Adeevee 2016), a campaign organized in South Africa (Figure 4).



**Figure 4. The Campaign "See how Easy Feeding the Hungry can be?"**





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## GRAPHIC DESIGN in PUBLIC SPACES

Graphic design is a sub-discipline of art but its rational and functional properties bring it much closer to the design discipline. It designs the desired message by using an aesthetic language and then offers it to viewers. Artistic activity is shaped by the mind. This aspect of graphic design makes it more effective and striking compared with other art events. By using well-designed graphics, citizens and visitors can be informed about city locations, are guided and also they can be educated and informed about some aspects of the city.

Graphic design applications in public spaces can be grouped under three headings:

1. Notification feature of graphic design
2. Navigation feature of graphic design
3. The feature affecting societal behaviour.

### Notification Feature of Graphic Design

Every city has a story to tell. Today cities are very complex and have multi-cultured structures. Therefore, people often need an assistant to guide their experiences in the city. Three dimensional designs like exhibition stands and kiosks, interactive touch panels and other technological techniques and materials together with function schemes and

information graphics can easily explain the city for everyone using simple and globalized language. Thereby, citizens and visitors alike can get information about the best locales, points of interest; transportation network etc. and they will gain more enjoyment from living in that city as a result.

Cities have historical values, legends and important heroes. By using the richness of visual language, different levels of the history can be experienced and the people can feel a connection with the space by creating an effective bond with it.

A multidisciplinary art installation in Chicago named “Witnesses” involved the projection of large-scale texts from and on to two buildings that face each other on Chicago Avenue (SEGD 2016). These dynamic, historic billboards suggest a dialogue between factions in the community: elderly survivors of the 1932-33 Ukrainian Famine (Us), outsiders such as Soviet Officials and recent Latino immigrants (Them) and local Chicago schoolchildren. The work explored the commodification of land, crops, labour, real estate and history itself, while drawing parallels between the historic genocide and the tenacious survival of urban children. The texts incorporated into this project came from writing workshops held at the Ukrainian Cultural Center (Figure 5).

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Figure 5. “Witnesses”

### Navigation Feature of Graphic Design

One of the fundamental motivation factors motives of humanity is fear. Today, urban problems such as individualism and loneliness engender the fear of becoming lost in the city streets. Between the tall skyscrapers on the wide streets, people need helpful signs to help them find their way. These signs must be designed and located on the streets so that they are easily perceptible from different angles with appropriate dimensions, colours and forms. If possible, global meanings of pictograms and colours must be selected but, when absolutely necessary words must be repeated in different languages. For example, Brisbane’s new pedestrian wayfinding system incorporates, five languages (Figure 6). In addition, chosen words must be short, simple, clear and easy to read.



Figure 6. Brisbane’s Wayfinding System (SEGD 2016)

Graphic designs on the streets, like guerrilla advertisements and public arts, should be attractive and creative. This can be vitally important. In the modern cities where people are surrounded by too many images, selective perception may cause the viewers to miss important aspects. As Dutch information designer Paul Mijksenaar said (2008:204), “information must be configured to hold people’s attention and so perception must be open”, effective information and navigation designs must keep the perception higher. In addition, they must be fit for purpose and designed intelligently so that different orientations and

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incorrect perceptions can be prevented so that people do not lose their ways.

One of the best examples of information design is the Wayfinding Sign in Melbourne Docklands. Batman's Hill was the starting point from which Melbourne was mapped. The Hill was removed to make way for the extension of the railway system to Spencer Street in the mid-19th century. This marker, of monumental scale, identifies the location and height of the original Batman's Hill, which is now located in the Docklands redevelopment area. Interpretive panels on the nearby pedestrian bridge illustrate the significance of Batman's Hill and the development of the Docklands area. A system of brightly-coloured festive wayfinding signs was developed for circulation around the public domain of the docklands development to link a series of residential and commercial developments (Figure 7).



**Figure 7. Wayfinding Sign of Melbourne Docklands (SEGD 2016)**

### **The Feature of Affecting the Behavior of Society**

Graphic design is the art of describing a message explained by long sentence, in a quicker and more effective manner by using simple



visual elements. Berger emphasizes the importance of visual perception (1999:7) by saying “we find our own place by seeing the world around us”. Graphic design creates a more powerful language, than all oral or written expression, through which human behaviour can be easily directed.

The master’s thesis by Wagle finalized at the Rochester Institute of Technology in 2013, has advocated that, by using environmental graphic design, city dwellers will get information faster, targets will be realized more quickly and a more permanent effect will be left in the memory. His field work aimed to increase the attention of the public regarding the difficulties faced with the protection and feeding of both pets and stray animals using a number of graphic designs (Figure 8). This work produced important results on how social messages should be implemented and planned in urban spaces.



**Figure 8. Two of Graphic Design Examples Discussed in the Thesis**

Perhaps the most successful social art project made in recent years is the “Speaking of Home”, that sought to reimage the use and experience of the Twin Cities skyway system beyond its function as a utilitarian above-ground pedestrian thoroughfare (SEGD 2016). It was conceptualized to give voice to Minnesota’s growing immigrant population. It was realized as a 150-ft.-long installation that tells the stories of 23 new Americans living in the Twin Cities area, represented by 13-by-10-ft. photographs mounted within the skyway bridge’s large windows, accompanied by silkscreened translucent text panels (Figure 9). The panels featured excerpted quotes, describing the immigrant’s journeys to the U.S., the reasons for leaving their native countries, and their individual perceptions for the word “home.” Additionally, each subject’s word for home—in their native language—was installed on a panel overhead, adjacent to their photograph (Figure 10).



**Figure 9. Speaking of Home Project**



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**Figure 10. Each Subject's Word for Home—in Their Native Language—was Installed**

Other graphic elements included freestanding introductory panels, with project brochure dispensers at the end of each skyway. (Figure 10). More than 60,000 brochures were distributed during the installation.

“Speaking of Home” was designed to be experienced both inside and outside the skyway bridge. The installation mixed and intermingled individual histories and stories with the surrounding dynamic character of the city. Seen from the street below, the images appeared to change from opaque to transparent, depending on the time of day and the angle of the sun. At night the image-filled skyway resembled a monumental light box suspended over Nicollet Mall. (Figure 11)



**Figure 11. Night View**

Designed to symbolically invert the relationship between the city's native-born citizens and its recent arrivals, the installation situated the immigrants as stationary onlookers as locals passed by and moved through the city. During each of its 100 days on display, approximately 90,000 people were impacted by the project—16,000 inside the skyway and 75,000 pedestrians on Nicollet Mall. Because of its success, the Project was recognised by SEG - The Society for Experiential Graphic Design.

One of the examples of design for changing the habits of society in a positive way is the People Powered Project. The United States consumes nearly 20 million barrels of oil a day, more than four times that of any other nation. People Powered is an idea that offers the average Chicagoan an opportunity to help his or her nation become less dependent on fossil fuels. The project uses graphics to compare parallel transit modes, highlighting human and environmental benefits (Figure 12).

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**Figure 12. People Powered Project**

Along Chicago's lakefront, where cyclists and motorists co-exist, a graphic system reveals contrasts and benefits. The system consists of sequentially coordinated metal signs, transparent panels and pavement stencils (Figure 13). The metal signs offer factual comparisons while transparent panels frame the cycling activity and lake view with motivational messages (Figure 14). The signs are attached to the crosswalk/streetlight poles in the median between the north and south-bound motorist traffic at designated traffic lights. The signs are read during rush-hour gridlock, or any time of day when motorists are waiting for the light.



**Figure 13. Stencil Graphics on the Pavement**



**Figure 14. Motivational Messages**

## EVALUATION

In order to love his/her living area, urbanities must, in the first place, know their city well, walk around without getting lost and feel safe. Within the crowded mega cities, these feelings have been replaced by negative emotions like loneliness, fear of loss and isolation. Activist artists, noticing this negative trend want to influence public life by organizing various art facilities and shows on the streets. In today's multi-disciplined environment the



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borders between different art forms are blurred and it is very difficult to separate graphic design from the other disciplines. However, with its global language giving message directly, city dwellers can be informed, navigated and even their behaviours and habits can be changed. Because of these aspects, graphic design will gain the value it deserves in the coming century. As urban life grows and becomes more complex, there will be a greater need for graphical forms of assistance that that can guide people in their daily lives.

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