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Place to space, space to place: A theoretical discussion on placemaking in lost spaces

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Abstract

In many cities, similar and unidentified public space applications are carried out without considering user's preferences and behaviors ending up with lack of functionality and non-site-specific designs. Healthier and functional spaces can be achieved by increasing the interaction of users with their both structural and social environment. This article focuses on what causes an area to turn into an unused one, which tools can be applied to design or redesign it, and how effective they were. In this manner, lost space is examined to define the problem and placemaking in urban settings is explored to find the solution conceptually. Lost spaces refer to areas that are unattractive and not useful to the surrounding environment or people and require a redesign or renovation. Placemaking is the process of reshaping a space to make it more attractive and useful and to create a sense of place. The linkage between them is apparent as placemaking acts like a cure for lost spaces. Examples of placemaking projects which are Zümrütevler, Bright Stripes Installation and Campus Martius are evaluated with the key attributes defined by Project for Public Spaces. Intangibles of each attribute are considered for each project in terms of their presence. They are successful examples of how placemaking can be used to engage the community in the design process and create more livable urban spaces. But, Campus Martius stands out because of its' placemaking types. As a result of the research, it's understood that actions to revitalize a lost space should be user centered and be also more effective with data collection and design process improvements.

Keywords

Lost space, Placemaking, Public space, Urban design, User participation

Introduction

In the heart of every city or community, there lies a hidden story of spaces lost to neglect and decay, fading into obscurity — these are the *lost spaces*. In the midst of bustling urban expansion, public areas often spring into existence devoid of the thoughtful considerations that define *placemaking* endeavors. The result is all too familiar: spaces that lack vitality, bearing the stamp of generic, out-of-context designs. Once vibrant hubs where communities converged, fostering human connections and shared experiences, they now stand as echoes of a bygone era, waiting to be rekindled through the transformative power of placemaking, which we will delve into as we journey deeper into this article.

As cities start to lose some part of them, it is inevitable that quality of life is affected adversely. In literature, those parts have many expressions that basically mean the same thing with minor differences, but the term of *lost space* is discussed in this article. Lost space can have different meanings depending on the context, but generally it refers to a physical or conceptual area that is unused, neglected, or not fulfilling its intended purpose. Lost spaces can be designed one as well as self-existed. For many years, designers tried to come up with a solution for lost spaces, but they were also the ones who designed them before. There might be many alternative solutions, but user experience and participation must be counted in. In this context, initiatives like *placemaking* are effective responses to revitalize lost spaces. The initial, overarching interpretation of placemaking originates from the realm of cultural geography and is closely linked to the concept of *sense of place*. It pertains to how

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a cultural group imparts its values, perceptions, memories, and traditions onto a physical landscape, thus imbuing geographic spaces with significance. (Trancik, 1986; Gehl, 2010; Jacobs, 2006; Whyte, 1980; Bohl & Schwanke, 2002; Lew, 2017)

The existence of an inevitable relationship between lost space and placemaking is evident, as illustrated in Figure 1. Placemaking serves as a crucial tool in reclaiming and transforming lost urban spaces, thereby turning them into places that are endowed with a sense of belonging, safety, and livability. Consequently, areas that were once unoccupied, neglected, or abandoned will be rendered into welcoming and habitable spaces.



Figure 1. Space to place via placemaking (generated by authors).

The article aims to explore how the comparison between placemaking projects can be measured with some parameters for a new understanding of placemaking. To achieve that the research questions of the study can be listed as:

- Is it possible to make comparison between placemaking projects?
- How can they be compared without numeric values?
- Does the scale of placemaking projects affect their impact?
- What does the comprehensiveness of placemaking projects mean?

In a way that it is important to discover theoretically how a place turns into a neglected and unused one, how placemaking is an effective way to solve it and which parameters are defined for a great place to use. Comprehending an area is a crucial way to define the problems. For better understanding of it, conceptual literature review should be done about lost space and placemaking. There are also plenty of remedies to lost spaces but, placemaking will be the one to describe because of its diversity and effectiveness. Accordingly, both conceptual and sample-based literature review would help to grasp information and outcomes. It is also aimed to explain what *lost space* is and how *placemaking* alternatives can be a positive treatment to that by comparing the sample projects. First of all, lost space and placemaking are examined conceptually to assimilate the phenomenon. To further investigation, some examples around the world are revealed briefly in terms of placemaking. At the last stage, three distinguished ones, which are Urban 95 Zümrütevler, Bright Stripes and Campus Martius, are discussed and comparatively evaluated to make a conclusion. A multitude of placemaking projects exists, each marked by distinctive characteristics and levels of endurance. In an effort to underscore the diversity inherent in these undertakings, specific projects that exhibit variances in content and sustainability have been carefully selected for examination, with the objective of discerning pronounced differentiations. To this end, a comprehensive assessment has been conducted on the rehearsal initiative Zümrütevler, the temporary artistic installation known as Bright Stripes, and the long-established Campus Martius project, characterized by its enduring, active utilization. In order to provide analytical-spatial relations and a comparative evaluation in the scope of methodology; selected projects are analyzed within the context to put forth spatial relations in its 500-meter surroundings. Differences between the old and the new were shown in before-after pictures and satellite maps. Finally, comparative evaluation is carried out with examining the presence of sub parameters for each project by means of facilitating from the PPS key attributes and their intangibles.

Losing a Place

Residents of cities globally have been mistreated, regardless of where they live, their economic status, or their city's level of development. People living in cities face challenges such as limited space, noise, pollution, and the risk of accidents, which have made it difficult to walk as a mode of transport. Moreover, these conditions have also affected the social and cultural functions of urban areas, such as the role of city spaces as places where people can meet and socialize with others (Gehl, 2010). Jan Gehl (2010, p.19) also mentions that *walking is the beginning, the starting point*. When there are no topographic obstacles like hills, the distance of 400-500 meters that a person can comfortably walk is known as the walking distance. This distance is crucial for ensuring convenient access to different amenities and for defining the boundaries of a neighborhood unit (Yavuz Kumlu et. al. 2018). Even though there might be adequate facilities for inhabitants in 500 m radius area, it doesn't always mean that the movement between them is comfortable and qualified. People can't find a chance to interact with the environment when they try to reach somewhere through lost spaces.

Lost spaces are areas that are unattractive and not useful to the surrounding environment or people, and require a redesign or renovation. These areas are often considered *anti-spaces* because they do not contribute positively to the area (Trancik, 1986). It is really possible to come across anti-spaces in any city and they are mostly occupied by cars. Former understanding of urban planning was vehicle oriented instead of pedestrians. Buildings and their surroundings were created according to the movement of cars. Almost in every city, public spaces beside parks, became parking lots. According to Trancik (1986), vehicles aren't the only reason for lost spaces, the modern movement, zoning and urban renewal, privatization of public space and changing land use are other contributors. In any case these places once were meeting and socializing areas of city inhabitants. Even planned or designed areas can also be lost spaces if they are not being used to their full potential. They might be underused or not accessible to all members of the community.

Those working on *Lost Space* also called it anti-space, no-man's land, residual space, leftover space, non-space, empty space, indeterminate space, vacant land, abandoned space and so on. Even though there are so many names for it, they have lots of things in common and the one is that these spaces should be reconsidered (Erğan, 2022). Types of lost spaces can be listed as follows (Trancik, 1986; Lynch, 1990; Winterbottom, 2000; Pagano & Bowman, 2000; Serdoura & Bento, 2005; Groth & Corjin, 2005; Özbek, 2007; Doron, 2007; Zecca, 2019; Altay, 2020; Erğan, 2022):

- Squares that are unattractive / used only for passing certain areas,
- Unused coastal areas and filling areas,
- Discontinued, abandoned, undefined parcels between residential areas,
- Parking lots designed on a larger scale than requested,
- Low-security, desolate, abandoned or criminal areas,
- Disused overpasses, underpasses, viaducts and their immediate surroundings,
- Gaps that create a negative space effect,
- Large structures that have lost their function (industrial areas, train stations, piers, etc.) and their immediate surroundings,
- Spaces under high-rise buildings,
- Unplanned areas not associated with the environment,
- Green fields, large refuges with no function defined,
- Areas that people avoid to use,
- Designed but degraded areas,
- Neglected urban landscape and unused parklands,
- Space leftover after planning.

Lost spaces are not just physical spaces, but also spaces of social exclusion and inequality. These areas lack access to resources such as cultural institutions, healthy food options, or public services. In

this sense, lost space is not just a physical problem, but also a social and economic one. Overall, lost space has expanded to include a more comprehensive range of physical, social, and economic issues. Although it still refers to areas that are neglected or not used to their full potential, the term now includes a broader range of problems related to cities and the unequal distribution of resources and opportunities within them. Consequently, lost spaces result from complicated interconnections in cities that lead to disconnection and loss of identity (Özbek, 2012). According to Trancik (1986), lost spaces are spaces that need to be recovered by turning them into opportunities for development. Collaboration between actors such as municipality, administrators, foundations, designers, practitioners and users would affect the space positively. But, users' contribution would be a key instrument to get best responses to lost spaces since they are the ones who will use the area.

Giving Meaning to a Space

There is a strong linkage between lost space and placemaking. It can be said that lost spaces caused the existence of placemaking approaches. On the other hand, there are also some books which encourage the placemaking concept as well. In the book *The Death and Life of Great American Cities*, Jane Jacobs (1992) discusses the importance of creating livable, diverse neighborhoods through the perspectives of the people who live in them. Herbert J. Gans (1968) critiques in the book *People and Plans: Essays on Urban Problems and Solutions* that the dominant approaches to urban planning that were popular at the time, arguing that they often ignored the needs and desires of the people who lived in the neighborhoods being planned. Besides, William H. Whyte (1980) explores how people use public spaces in cities and provides insights into how to design spaces that encourage social interaction and activity in his book. Overall, topics like well-functioning and vibrant cities, the importance of public space and the role of people in creating meaningful spaces were mentioned by these books (Foth, 2017). In 1975, Fred Kent and Kathy Madden founded Projects for Public Spaces (PPS) to prove the importance of the public sphere. Since that day, the foundation has been working on placemaking concepts and presenting influential literature.

There is no single generally accepted definition of place making, but it is generally understood as the process of reshaping the space to make it more attractive and useful and to create a sense of place (Sweeney et al., 2018). Placemaking is a process, a space where one feels peaceful, safe, valued, and fully accepted by others, experienced, and feeling at home in an urban setting (Ellery et al., 2020). Moreover, PPS defines what placemaking is and isn't to prevent the misunderstandings. Placemaking is: (I) community oriented, (II) visionary, (III) function before form, (IV) adaptable, (V) including, (VI) focused on setting goals, (VII) binding specific, (VIII) dynamic, (IX) interdisciplinary, (X) converter, (XI) flexible, (XII) collaborator and (XIII) social. But it isn't: (I) top down, (II) reactionary, (III) design oriented, (IV) exclusionary, (V) car centered, (VI) monotonous & ordinary, (VII) still, (VIII) discipline oriented, (IX) one-dimensional, (X) subject to regulatory controls, (XI) cost/benefit analysis and (XII) project oriented. PPS (2016) also specifies 4 key attributes (Figure-2) to make a place great. A place; (a) must be accessible and well connected to other important places in the area, (b) should be comfortable and should project a good image, (c) should attract people to attend events there and (d) create social environments where people want to come together and visit again and again.

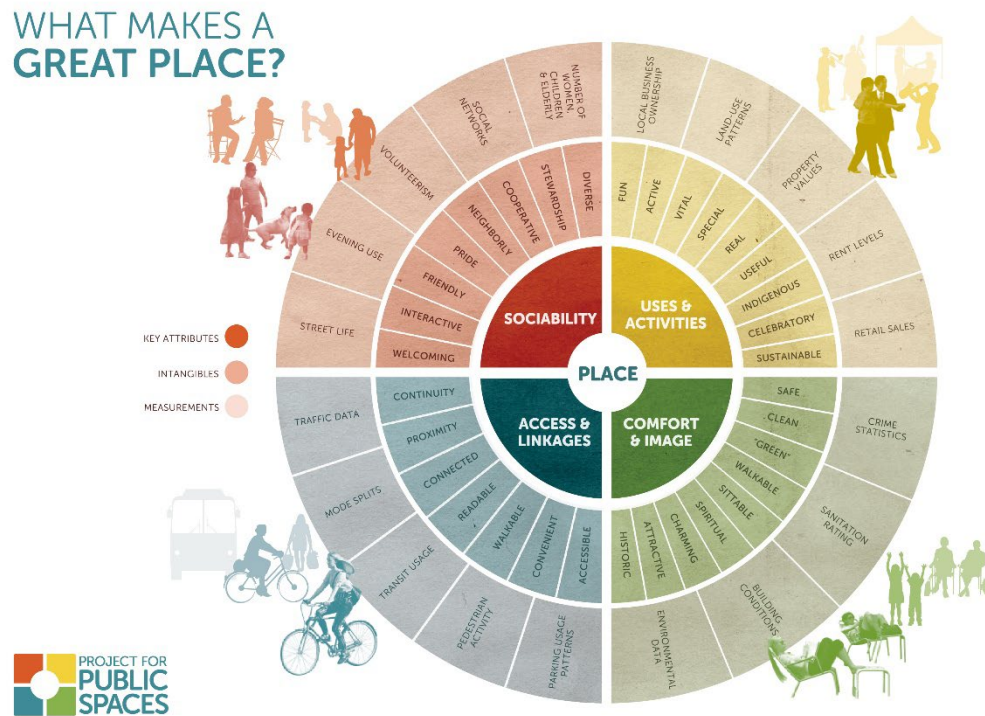


Figure 2. What makes a Great Place (Project for Public Spaces, 2016).

Placemaking can be categorized into types but, all placemaking actions can be referred to as standard placemaking which consists of others and it is the process of creating quality places where people want to live, work, play, shop, learn and visit. They are a gradual way of improving the quality of a place over a long period of time with a project and/or event. At the end, these places have a strong sense of place (Wyckoff et al., 2015). Some researchers dissociate the standard placemaking into types. They differ from each other in terms of physical form, land uses and functions and social opportunity. These types are called tactical, creative and strategic placemaking, but standard placemaking remains above them.

Tactical placemakings are small-scale improvements where local actors take actions. *Guerrilla Urbanism*, *Pop-up Urbanism*, *City restoration*, *D.I.Y. Urbanism* or *Lighter, Quicker, Cheaper* are also the same. They try to improve livability on the street, block or building scale. They can be used to create a constituency for more significant or long-term Standard, Creative or Strategic Placement projects or activities. The reason behind this possibility is that they are short-term action for long-term change and have lower risk and cost (Lydon & Garcia, 2015).

Non-profit public and private societies organize arts and cultural activities which define physical and social character. They are called creative placemaking. They also create vibrant public and private spaces, structures and streetscapes and local business in neighborhood, town, city or region scale. The goal is institutionalizing art, culture and creative thinking in the built environment (Wyckoff et al., 2015).

To sustain local economic development, strategic placemaking brings talented employees together. It is a process that focuses on specific projects or activities in certain locations and emphasizes various factors, such as quality, sustainability, human-scale, pedestrian and bicycle friendliness, safety, mixed-use, green spaces, multiple transportation options, diverse housing options, respect for historic buildings, public spaces, and broad civic engagement (Wyckoff et al., 2015).

Examples of Placemaking in Lost Spaces

It isn't hard to see a placemaking action anywhere around the world. It is getting phenomenon day by day with diverse applications. There are plenty of examples of them where some governmental and institutional initiatives take roles for placemaking with programs such as urban95, Project for Public Spaces, Pavement to Parks, Park(ing) Day, Open Streets and so forth. On the other hand, the action

can be without any program based as well. Guerilla urbanism which is a kind of tactical urbanism is an example of the action.

The Urban95 initiative seeks to create cities that are designed with the needs of young children in mind, recognizing that the experiences and environments that children have in the first few years of life have a significant impact on their development and future opportunities. PPS works with communities, government agencies, and private organizations to improve public spaces by providing technical assistance, training, and research. Pavement to Parks is a program that transforms underused streets and parking spaces in San Francisco into public spaces. These spaces can include seating areas, gardens, and even miniature parks. By repurposing existing infrastructure, the program creates new public spaces that are accessible to all. Park(ing) Day is an annual event that takes place on the third Friday in September, during which people around the world transform parking spaces into temporary public spaces. Open Streets is a movement that temporarily closes streets to car traffic to create space for people to walk, bike, and play. Open Streets events are held in cities all over the world, and they provide an opportunity for people to experience their cities in a new and unique way (Lydon et al. 2012; Rebar Group, 2009; Urban Land Institute. 2020; Brown et al., 2019; Coombs, 2012; Davidson, 2013; Litke, 2016).

In these entire programs user experiences and participation are considered in many ways. As it is also seen there are so many programs and implementations of placemaking, but three projects will be discussed in this paper because of their distinguished characteristics as explained previously. They are; (1) Zümrütevler Transformation Rehearsal (Istanbul), (2) Bright Stripes Installation (Brooklyn) and (3) Campus Martius (Detroit).

Urban95 - Istanbul95 - Zümrütevler

As an international initiative Urban95 reimagines cities from 95 cm, the average height of a healthy 3-year-old (Vincelot, 2018 as cited in Brown et al., 2019). Zümrütevler Square Transformation Rehearsal, which was developed as part of the Istanbul95 project in collaboration with Maltepe Municipality and SuperPOOL. The project aimed to use tactical urbanism, a participatory approach to urban design, to create safer streets and intersections for children and their families (Türkoğlu & Terzi, 2021).

The area was an intersection (Figure-3) where three roads leading to different schools meet, and it is a daily route for many children and their parents. However, the current design poses risks to their safety, and driving can also be hazardous due to the lack of pedestrian safety measures. The high volume of pedestrian traffic in the area and lack of open public places in the neighborhood highlight the need for a new design that prioritizes pedestrian safety at the intersection.

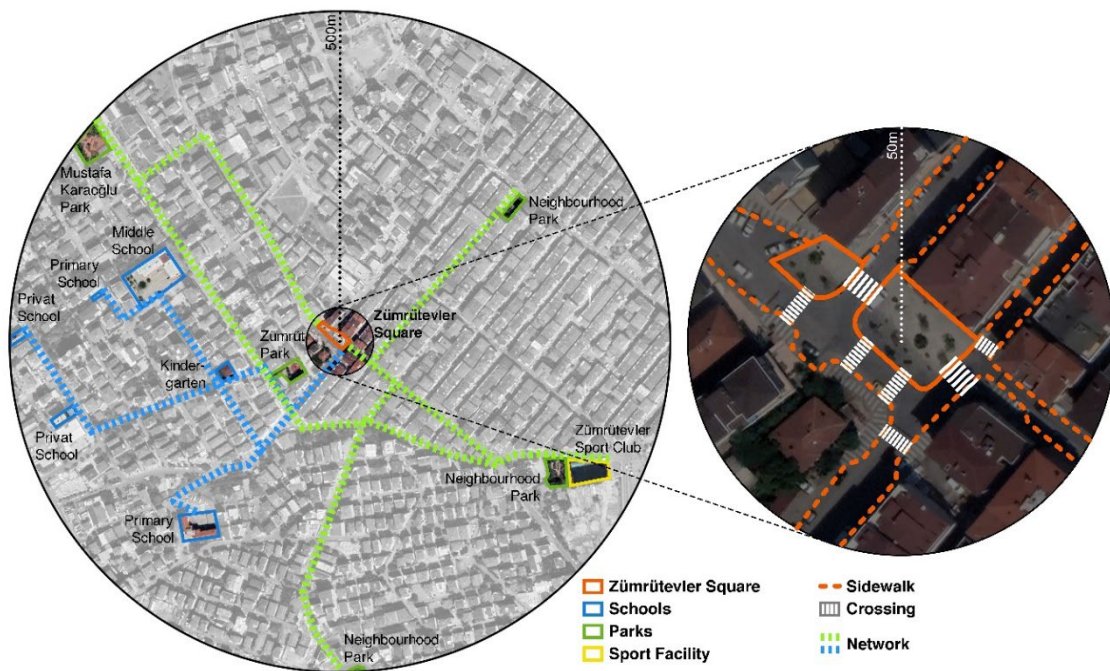


Figure 3. Environmental Relations of Zümrütevler Square (generated by authors on google maps).

The priority list for the Zümrütevler Square transformation (Figure-4) includes increasing pedestrian safety, compensating for the lack of open space, making room for street games, and testing the design with low-cost implementation and feedback. A team consisting of Superpool and volunteers collected data on pedestrian and vehicle traffic, pedestrian routes, vehicle speed, and use of the intersection and surroundings. The design includes slowing down vehicle traffic, creating pedestrian paths, and transforming the parking area into a public square. Pedestrian crossings, turning radii, speed bumps, and curbstones to prevent parking are other interventions. The project required coordination efforts between local government, design consultants, international foundations, and various municipal directorates. During a five-day project, the municipal police removed vehicles and cleaned a square with pressurized water, while the design team marked out the design and tested the turning radii for bus crossings. They painted the vehicle roads in phases, added trees, artificial grass, small trash cans, benches, and large plants. The Mayor informed the residents about the purpose of the project and activities were organized to attract people to the square. Following a three-month rehearsal, a permanent application was planned, and post-implementation counts revealed a 72% increase in people spending time in the square, along with better pedestrian safety (Gürdoğan, et al. 2020). According to Türkoğlu & Terzi (2021), the project is viewed as a successful example of how tactical urbanism can be used to engage the community in the design process and create more livable urban spaces.



Figure 4. Zümrütevler Square – Before & After (Gürdoğan, et al. 2020).

Bright Stripes Installation – Brooklyn

Bright Stripes is an art installation created by Taller KEN in Downtown Brooklyn, with the intention of fostering social connections through uncomplicated artistic expression (Maz, 2021). Basically, the area is a sidewalk which includes nothing besides trees in its enlarged space. And, the sidewalk is bordered in between roads and the construction site's green colored barriers. It can be considered as a tasteless sidewalk where people just pass by. The area has multiple choices to link both in the close environment and 500 meters radius. (Figure-5, 6)

By means of the fact that the installation consists of bright color-blocked stripes cascading down scaffolding and into the street, with lighting and seating provided to ensure the installation remains in use by citizens. The studio's multicultural background influences their work, which uses bright and graphic aesthetics to promote inclusivity. Taller KEN has planned each element of the Bright Stripes installation carefully to reflect the needs of the community (Pintos, 2021).

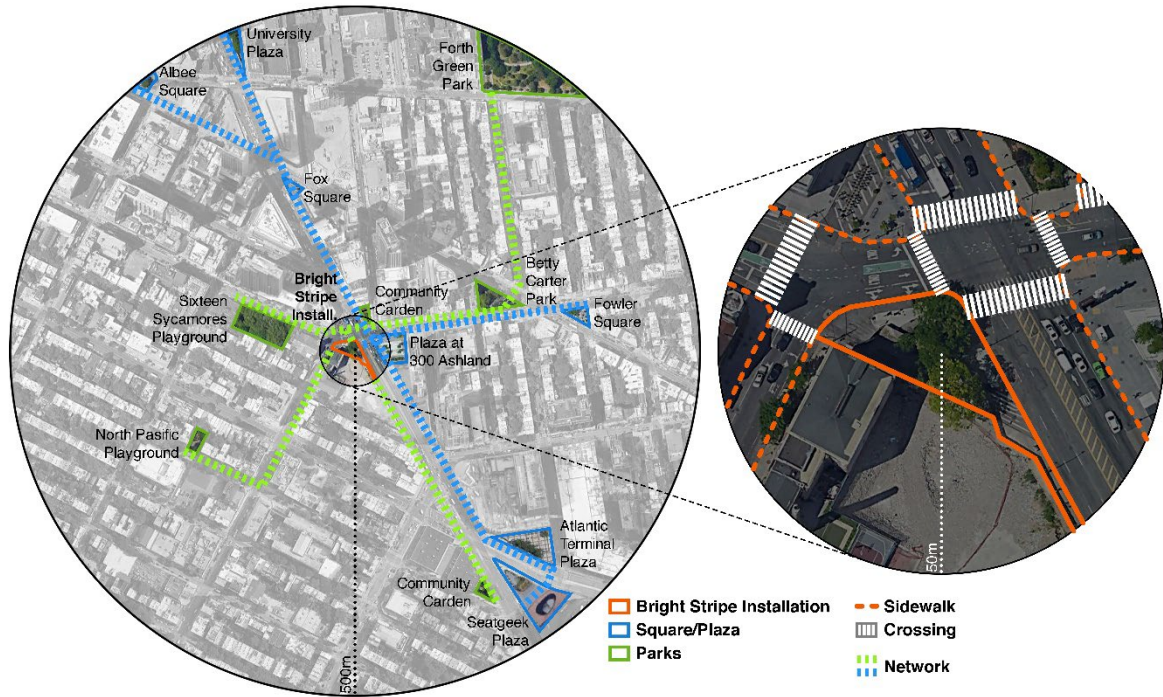


Figure 5. Environmental Relations of Bright Stripes Installation (generated by authors on google maps).

Taller KEN worked with local stakeholders, including the Khalil Gibran International Academy, the Roulette Intermedium, the Mark Morris Dance Group, and the Recovery House of Worship, to involve them directly in the project and further tie it to its setting. The objective of the installation is to promote inclusivity and facilitate social interactions between residents of the area. The installation's flexible approach (Figure-6) allows for various groups to activate the space throughout each day, appreciating how the appearance of the installation changes based on natural light. The development will be made up of five buildings, including residential, commercial, retail, educational, and cultural spaces. Local partners were included in the review of the design proposal and participated in an event that welcomed Bright Stripes to the downtown area. Every element of the installation has been thoughtfully incorporated by Taller KEN to reflect the needs of the community through the means of artistic expression (Maz, 2021; Pintos, 2021).

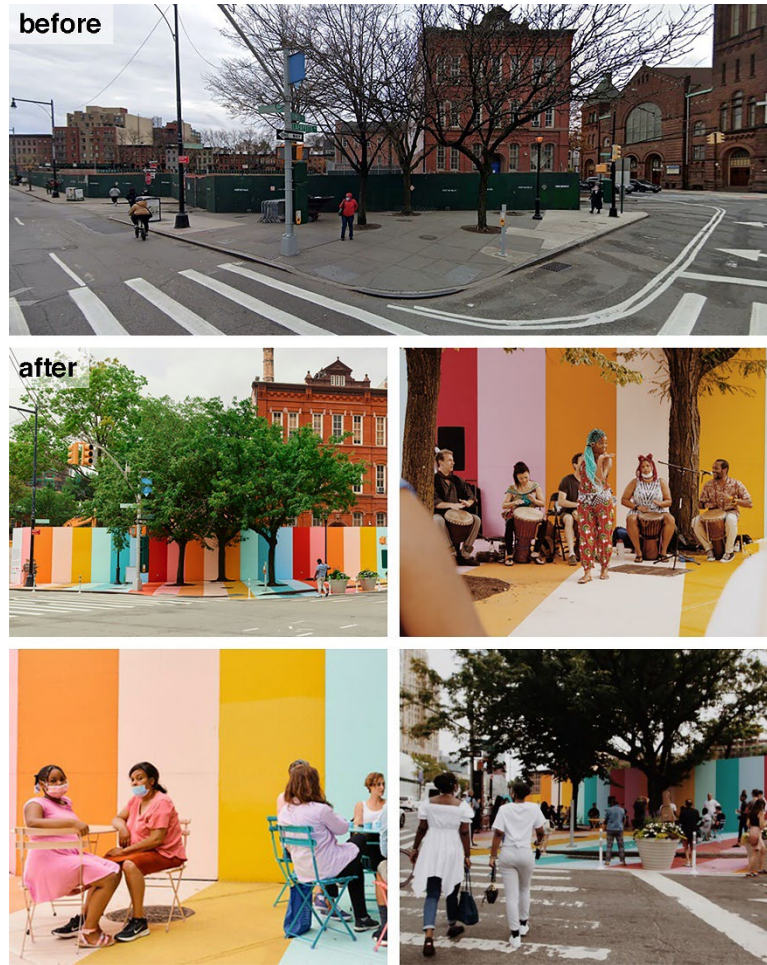


Figure 6. Bright Stripes Installation Before & After (Google Maps, 2020; Pintos, 2021).

Campus Martius - Detroit

Campus Martius is an island encircled by roads which are some of Detroit's main avenues intersections. It is modified with some regulations, merges and cutting offs by time. Land uses in a close environment not only let inhabitants to access comfortably but also interrelate with Campus Martius. The area might have a positive effect on its environment to encourage the use of pass throughs which are currently lost spaces. Cadillac Square Park is a good example of it, nevertheless pass-through supports the accessibility to Campus Martius. (Figure-7, 8)

Campus Martius, which was redesigned and expanded in 1999, resulting in a 2.5 acres public park that drew hundreds of thousands of visitors each year, as an example of placemaking. Placemaking involves creating vibrant public spaces that encourage community engagement and economic development (Wyckoff, et al. 2015). In addition, Project for Public Spaces has been working with local partners in downtown Detroit for nearly two decades, with its efforts in Campus Martius serving as a beacon of hope for residents and an engine for economic revitalization. By transforming the intersection into what locals now call *Detroit's gathering place* through community-driven improvements, the park has attracted more than two million people annually and has become a symbol of the city's resilience and renewal since declaring bankruptcy in 2013.

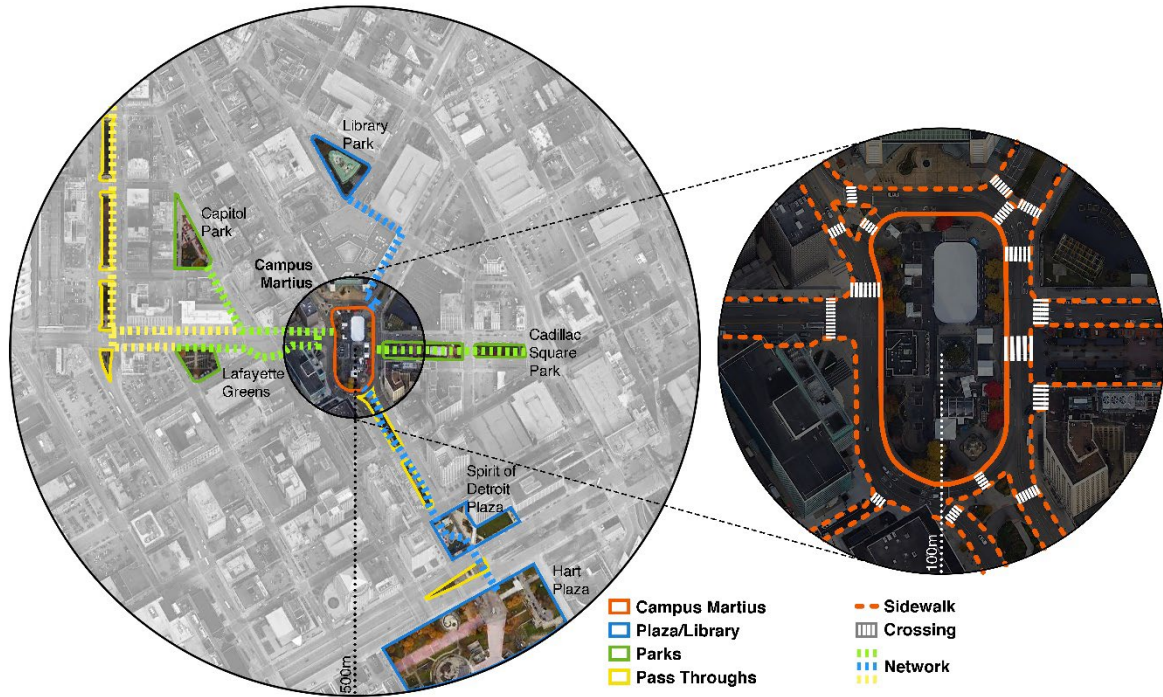


Figure 7. Environmental Relations of Campus Martius (generated by authors on google maps).

Campus Martius Park in Detroit offers a range of amenities and activities for visitors throughout the year (Figure-8). During the summer months, the park boasts a seasonal beach with seating, a Beach Bar and Grille, and a sand-filled area with umbrellas and lounge chairs, which serves as a communal space for workers, families, and children. Additionally, the park hosts various arts and cultural events and music programs, and during the winter, visitors can enjoy ice skating (Wyckoff, et al. 2015; Project for Public Spaces, n.d.).

The park is managed by the nonprofit organization Detroit 300 Conservancy and has attracted public and private investment, leading to increased demand for real estate and enhanced property values and revenues for surrounding businesses (Wyckoff, et al. 2015). The transformation of Campus Martius has attracted 20,000 new jobs and over \$2 billion of real estate investment in the surrounding district (Project for Public Spaces, n.d.).

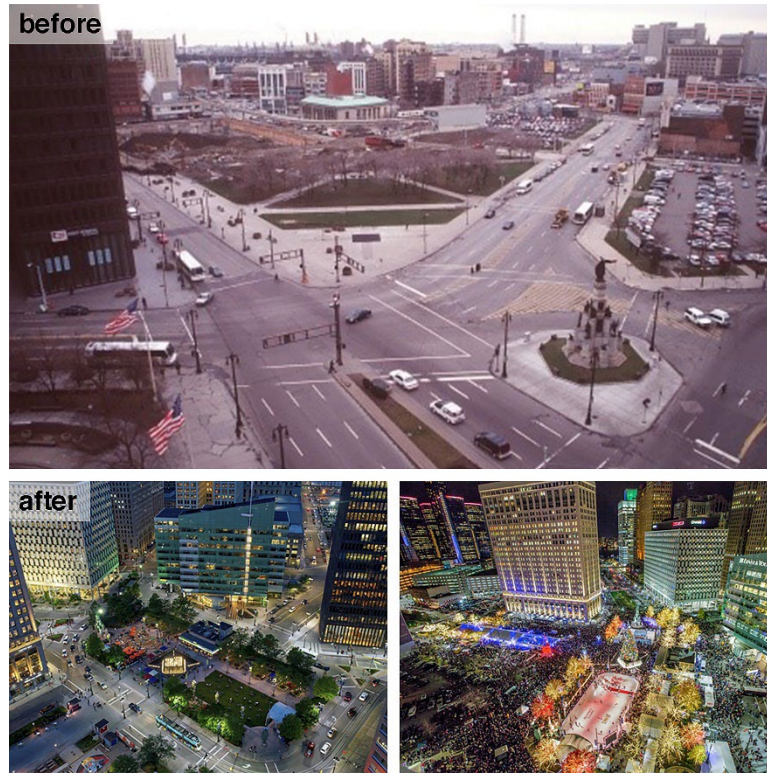


Figure 8. Campus Martius – Before & After (Senville, 2009; Project for Public Spaces, n.d.).

Comparative Evaluation and Discussion

Zümrütevler Square Transformation Rehearsal focuses on improving the urban environment in Istanbul, Turkey, with a particular emphasis on the needs of young children and families. Zümrütevler neighborhood was chosen as a pilot area for the project, which includes initiatives such as creating child-friendly streets, improving parks and playgrounds, and supporting early childhood education. The project is part of a global initiative called Urban95, which aims to improve the lives of young children living in urban areas.

Bright Stripes Installation - Brooklyn is a public art installation located in Brooklyn, New York, and consists of a series of colorful, illuminated stripes that stretch across the street. The installation is intended to provide a unique visual experience for pedestrians and drivers passing through the area. The project was commissioned by the Brooklyn Academy of Music and is part of the organization's ongoing efforts to support public art in the community.

Campus Martius - Detroit involves the revitalization of a downtown park in Detroit, Michigan, with the goal of creating a vibrant public space that attracts residents and visitors alike. The project included extensive renovations to the park's infrastructure, as well as the installation of new amenities such as a skating rink, outdoor seating, and a restaurant. Campus Martius has since become a popular gathering place for community events and festivals, and is seen as a key component of the ongoing revitalization of downtown Detroit.

Various collaboration types and implementation styles can be seen in given examples. Overall, these three projects represent very different approaches to improve urban environments, with a focus on child-friendly spaces in Istanbul, public art in Brooklyn, and revitalization of a park in Detroit. Each project has its own unique goals and challenges, but all seek to create positive change and enhance the quality of life for residents and visitors alike.

The study undertook a meticulous evaluation and comparative analysis of three distinct projects, with an emphasis on discerning the presence of the Project for Public Spaces' (PPS) four fundamental attributes as well as the intangible elements integral to the realization of optimal placemaking, as illustrated in Figure-2. This comprehensive assessment drew upon a wealth of previously provided analytical insights, photographic documentation of the project sites, extensive project reports, academic theses, official project documentation, professional commentaries, and various other pertinent sources.

Each project's intangible components were subjected to a thorough critique, informed by a professional standpoint, as outlined in Table-1. Subsequently, a final evaluation was derived and incorporated into the framework of the four key attributes, culminating in a comprehensive table. Furthermore, the typology of placemaking that each project exemplified was determined and appended to this table.

Table 1. Presence of Intangibles.

Access & Linkages													
Project Name	Accessible		Convenient		Walkable		Readable		Connected		Proximity		Continuity
Z Zümrütevler	Y	amenities around	Y	attracts people	N	narrow sidewalks	Y	colorful	N	not visible	Y	neighbor-hood	N unique
B Bright Stripes	Y	amenities around	Y	attracts people	P	large sidewalks	Y	colorful	Y	visible	Y	district	Y similar uses
C Campus Martius	Y	amenities around	Y	attracts people	Y	pass throughs	Y	green	Y	visible	Y	city	Y similar uses
Sociability													
Project Name	Diverse		Stewardship		Cooperative		Neighbory		Pride		Friendly		Interactive Welcoming
Z Zümrütevler	N	children & families	Y	urban95	Y	public creation	Y	residential	N	conservative	Y	welcoming	Y no barrier
B Bright Stripes	P	not for child	Y	stakeholders	N	only attendance	N	central	Y	welcoming	Y	welcoming	Y no barrier
C Campus Martius	Y	everyone	Y	Detroit 300	P	less public creation	N	central	Y	welcoming	Y	welcoming	Y no barrier
Uses & Activities													
Project Name	Fun		Active		Vital		Special		Real		Useful		Indigenous Celebratory Sustainable
Z Zümrütevler	Y	happy users	Y	games	Y	intersection	Y	original	Y	being used	P	limited activities	Y no rehearsal
B Bright Stripes	Y	happy users	Y	mini concerts	N	not essential	Y	original	Y	being used	P	limited activities	P no temporary
C Campus Martius	Y	happy users	Y	events	Y	city park	Y	original	Y	being used	Y	various activities	N seasonal continues
Comfort & Image													
Project Name	Safe		Clean		Green		Walkable		Sittable		Spiritual		Charming Attractive Historic
Z Zümrütevler	N	no buffer	Y	maintenance	N	artificial grass	N	inadequate space	Y	urban furnitures	Y	node	Y no memory
B Bright Stripes	N	no buffer	Y	maintenance	N	only 3 trees	P	sidewalk	Y	urban furnitures	Y	aesthetic	Y no memory
C Campus Martius	P	thinner buffer	Y	maintenance	Y	meadows & trees	Y	several paths	Y	urban furnitures	P	mixed	Y memory

Y: Yes, it is N: No, it isn't P: It is partially

The evaluation process was enriched by the wealth of information and visual documentation available for each project, which significantly contributed to the assessment of Access & Linkages, Sociability, Uses & Activities, and Comfort & Image, as delineated in Table-2. These evaluations were further enriched by the incorporation of the project-specific intangibles outlined in Table-1. Each intangible criterion was carefully appraised within its respective context and subjected to a comparative analysis, thereby facilitating a comprehensive understanding of the projects and their placemaking dynamics.

Table 2. Placemaking Types and 4 Key Attributes.

Placemaking Type(s)	Project Name	Access & Linkages		Sociability		Uses & Activities		Comfort & Image	
Tactical	Z Zümrütevler	4Y, 3N, 0P		6Y, 2N, 0P		6Y, 2N, 1P		5Y, 4N, 0P	
Creative	B Bright Stripes	6Y, 0N, 1P		5Y, 2N, 1P		4Y, 3N, 2P		5Y, 3N, 1P	
Standard, Creative, Strategic and Tactical	C Campus Martius	7Y, 0N, 0P	C>B>Z	6Y, 1N, 1P	C>Z>B	8Y, 1N, 0P	C>Z>B	7Y, 0N, 2P	C>B>Z

Y: Yes, it is N: No, it isn't P: It is partially

Evidence like being a rehearsal project, more user participation to the design process and so on led Zümrütevler to be a tactical placemaking. On the other hand, it is obvious that Bright Stripes is a sample of creative placemaking since it is an art installation. Unlike all, Campus Martius can't be considered as only one type of placemaking. It consists of so many functions inside of the park and hosts various events which residents can involve in some phase of them. Unlike Zümrütevler and Bright Stripes, it is a long-term project. Therefore, it is not unexpected that Campus Martius comes first for the key attributes. On the other side, Zümrütevler and Bright Stripes resemble each other with minor differences. The apparent adverse side of all projects is that they are surrounded by roads without a buffer zone or with a thinner buffer zone and connections are provided with multiple crossings. Width of crossings change according to the importance of linkage to the site. However, it isn't to be fair to talk about strong and apparent linkage to other amenities around each project, because cars always have potential to interrupt it. After all, every project has its own distinct objectives and obstacles to overcome; however, they all share the common goal of generating constructive transformations and improving the standard of living for both locals and visitors.

Conclusion

Lefebvre (1991) mentions the importance of public spaces as they serve as a location for demonstrations and meetings, as well as for making deals and reaching compromises. If a space does not provide or stop to provide these services, the place misses its meaning and turns into a lost space. The term *lost space* has different meanings depending on the context. In architecture, it can describe parts of a building that are not used effectively, such as an unnecessarily wide corridor. In urban planning, it can refer to underutilized or neglected public areas, like abandoned lots. It can also be used in a more abstract sense to describe a feeling of confusion or disorientation. This feeling may be experienced mentally or emotionally, as if one is wandering aimlessly without direction or purpose in any kind of space. *Placemaking* is an urban planning/design concept to turn/bring lost spaces into/back a lively, safe, sustainable and healthy place. Role of placemaking can be changed depending on the area, but it always aims to create a sense of place.

Since Zümrütevler is a rehearsal project and Bright Stripe is a temporary art installation, Campus Martius can be considered as a more comprehensive example of placemaking. Wyckoff (2015) indicates that while not every city can replicate the success of Campus Martius, many have the potential to create similar placemaking projects that can help jump-start revitalization in their communities.

One aspect to consider in the placemaking process is the importance of sustainability. Sustainable design principles can be integrated into the planning and construction of the new space, ensuring that it is environmentally friendly and meets the needs of future generations. Besides, understanding the history and significance of the site can help informing the design decisions and ensure that the new space is respectful of its past while still meeting the needs of its present users. However, the key to successful placemaking is to involve the local community in the process and to create spaces that are accessible, inclusive, and welcoming to all. The community involvement should be sustained mostly to inquire needs of them, rather than deciding major elements for the project such as pedestrian paths. This kind of things should be designed based on user experience analysis (like observations on people and so on) and knowledge of the designer. Furthermore, participation of the users to building process would be beneficial to achieve successful and lively places. In other words, all of the public spaces should be designed as user centered like in placemaking phenomenon.

Another important point in this manner that conventional methods to collect and process the local data both spatially and personally have started to run out of time and remain ineffective. User experience analysis can be done with automated tools instead of manual ones. It is done in Zümrütevler manually by firm attendants on the site in the case of calculating the movement of people and cars. The use of technology in placemaking is becoming increasingly popular, with tools like virtual reality and 3D modeling allowing designers to create immersive and interactive experiences for users. Drones, CCTV cameras and so forth can be used for collecting data more precisely. Technological tools, such as mobile apps, can be used for participatory design processes as well as it is already in use for data collection. There are plenty of AI (artificial intelligence) systems and programs which facilitate the analyzing process (such as data mining, visual processing and so on) and let designer to save time for other processes. These technologies can be used to test and refine design ideas before construction begins, ensuring that the final product meets the needs of the community. Besides, these developments would help us to create hybrid spaces that serve for all effectively. Even after the new space is completed, it will need to be maintained and adapted to meet the changing needs of its users. This can involve ongoing community engagement and monitoring of the space to ensure that it continues to be a vibrant and welcoming place for all.

In conclusion, placemaking is a dynamic and adaptive approach that offers an opportunity to transform lost spaces into vibrant, welcoming, and inclusive places that serve the needs of the community. By involving the local community in the process, incorporating sustainable design principles, and leveraging technology to create immersive and interactive experiences, designers can create spaces that are not only beautiful and functional, but also promote health and well-being. The role of technology is expanding, and it offers new opportunities and challenges for designers and planners. However, the human factor remains at the core of successful placemaking, and it is essential to involve and empower local communities in the process. Placemaking is an ongoing process that requires ongoing engagement and monitoring, but the rewards of creating successful public spaces that meet the needs of the community are well worth the effort. Developing technology has critical potential which cannot be underestimated, to create places and maintain usefulness of it in a short process with more impeccability.

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