

## Streszczenie rozprawy doktorskiej w języku angielskim

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Among the activities aimed at shaping the public space of cities, i.e. aestheticizing, reviving, animating and revitalizing it, or appropriating it, cultural activities and artistic practices have played a huge role. One of the manifestations of such practices is public art. Despite the perceived links between artistic activity and space, public art is not often the subject of geographical studies. As a result, there is still a perceived shortage of coherent theoretical foundations that integrate existing approaches and approaches to the art-space relationship, which makes it difficult to explore more general relationships. In the present study, therefore, attention has been devoted to the relationship between public art and large-city public space.

The main aim of the study was to determine the role of public art, and in particular murals in shaping large-city public space. In the theoretical aspect, the work aimed to organize the discussion of public art and murals in public space in socio-economic geography and spatial economics research, as well as attempting to develop the concept of cultural space. In this regard, the thesis was that public art, which is increasingly present in contemporary urban public space, leads to the formation of a specific dimension of this space, which can be called public cultural space. This process of shaping can be called the artification of space. Therefore, from an empirical aspect, the work aimed to reconstruct the process of articulation of public space through the creation of murals, identify the main actors in this process and determine their role in its course. Another empirical objective was to determine the local embeddedness of murals in the big-city public space. It was pointed out that since the 1960s, the relationship between public art and public space has tightened, and this art has become increasingly rooted in the specificity and culture of a given place, moving beyond its instrumental nature.

Three methods were used in the research proceedings: a systematic literature review, as well as individual in-depth interviews and a surveys.

The research showed that public art, and murals in particular, has become one of the most noticeable components shaping public space through the above processes. It has contributed not only to enhancing the aesthetic qualities of this space, but more importantly to strengthening its cultural value, as well as taming it. As a result, a specific type of public space - public cultural space - is shaped through public art. The process of shaping called the artification of space involves giving objects in space the characteristics of art, or placing public art in space in the form of material forms (such as art installations) or performative forms (events). On the basis of the research carried out in the large-city public space, it was found that the process of artification of space through the creation of murals consists of five phases: initiating and conceptual, preparatory, realization, promotional and exhibition. Four groups of actors involved in the process of artification of large-city public space through the creation of

murals were distinguished: public administration, non-commercial and commercial organizations, mural creators, especially artists, and residents.

Based on the research, aspects of murals that determine their local embeddedness were identified. Whether an object can be locally rooted is determined by its content, which refers to the specificity, history and culture of the place (neighborhood, settlement, city) and the communities living there. In addition to its content, local embeddedness can also result from the involvement of local actors in the process of its creation, particularly the community associated with that place.