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Urban Readings on Public Art Representations in Landscape Architecture

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Abstract

Being a social presence, people participate in social life in the public spaces of the city. In these areas, they are in perceptual and physical contact with each other and get the opportunity to socialize. Social life culture contributes to urban culture and urban identity while keeping communities together. Cities create areas for people to express themselves outside of their basic needs. The art used in the expression of an emotion, design and beauty has been included in our socio-cultural life in public spaces over time. Public art, which provides social, physical, environmental and economic contributions to the society and the city, is a manifestation of a multi-layered and multi-dimensional expression that includes different representations. Public art representations are important urban images and are the sensory components of collective memory. Today, in the process where the cities start to look alike, public art representations identified with the place make sense of the space and contribute to the identity of the city. In our study, the approach of landscape architecture to this subject will be evaluated by making important public art representations and city readings.

Keyword: Public Spaces; Public Art; Landscape Architecture; Identity; Social Life.

1. Introduction

Being a social presence, people participate in social life in the public spaces of the city. These areas, which contain daily life, provide opportunities for a series of actions and activities that improve people's quality of life. Public spaces are areas where people, regardless of age, gender, and nationality, can be used without any discrimination according to the principle of equality. These spaces are areas that offer social wealth with different groups coming together at different times. At the same time, they are cultural venues where individual and social value stand out and symbolize culture. Public spaces, which are very important for both cities and individuals, are the known and recognized face of the cities. Therefore, public spaces are the areas where social participation is intensely observed. It is a kind of meeting place. These areas are prestigious places where people sometimes want to be alone and sometimes meet with other people. Public spaces, as a venue for artistic, religious, social, political and political actions, are common meeting areas, an important part of urban culture and democratic spaces of the city. In other words, they are interaction areas that direct social life and display public activities. Public spaces differ from society to society, from culture to cultures and reflect the unique identity of each society. In summary, these areas are the places of discourse, action, consensus and representation of our cities.

2. Public Space and Public Art

The concept of "public space"; It was first described by Jürgen Habermas, one of the important thinkers, as the spaces and spaces existing in social life (Uysal, 2019). Public spaces are an integral part of the culture of cities that generally shaping a city's image and identity (Reitan, 2014). These spaces range in form from informal street corners to grand civic set pieces. At a larger scale, formal public spaces have long had an important role as the perceived centres of settlements of all types and as the focus for public life, activities and events. At a smaller scale, they might simply be somewhere to rest, hang out, or play whilst providing a visual pause in the flow of streets through urban areas (Carmona, 2018). Therefore, the importance of public spaces is hidden both in their integrity and in their relationships with their environment and in the parts inside them (Ercan, 2013). In addition, space includes not only physical actions such as accommodation, but also psychological, social and thought-based actions, and forms of expression that encompass art and design (Uluçay, 2019).

Public art is an art work that can be temporary or permanent in the field, exhibited in public spaces. The installation of the art work is designed to convey an important message for the society; it can tell the story or

connect the history and culture of a particular place (Motoyama & Hanyu, 2014; Zebracki et al, 2010; Hall & Robertson, 2001). Public space is the concept used in modern social theories to refer to the common social activity area in which thoughts, discourses and actions to identify and realize the common good of society are produced and developed (URL 1).

According to Habermas, public space is an area where individuals who come together can gather about public interest issues and talk in an unrestricted manner by conducting public reasoning. And individuals here have the opportunity for a social consensus where they can take advantage of the richness of their contrasts and actively use social participation networks. Thus, they can push the system back and act as a public body (Hekimoğlu, 2018).

Public art, on the other hand, is sometimes a piece that defines public space, sometimes it can be any artistic element or activity exhibited in public space, and sometimes it is the whole of public space (Ercan, 2013; Worth, 2003). The areas where the works are exhibited can be places such as roads, streets, parks, squares, building facades and green spaces.

Public art appeared in some European and North American cities in the 1960s (Finkelpearl, 2001; Miles, 1997). This art first refers to artworks, put into public places such as city squares, government buildings, plazas, hospitals and railway stations (Motoyama & Hanyu, 2014). The 1980s saw the emergence of public art as a profession in the service of urban development. A hybrid form at the intersection of sculpture, painting, photography and architecture which had, paradoxically, little to do with actual artistic pursuits and more in common with urban amenities or development policies (Mitrache, 2012). Recently, the installation of this art in new projects and urban redevelopment/gentrification projects has rapidly become popular as in Japan as well as many countries (Motoyama & Hanyu, 2014).

Public art is a domain of contested terminology; public art can be read in different ways and its uses to beautify the city or celebrate its reimagining do not necessarily enjoy universal consensus (Zebracki et al, 2010). Public art is an oxymoron according to the standards of modernist art and aesthetic theory (Hein, 1996). And also public art today seems to engage more abstract concerns and more ephemeral interpretations of site, memory, and meaning. Space and time continue to play a definitive part, but like most philosophical categories, their meaning has grown attenuated. They no longer refer simply to "where" and "when," but have become symbolic and relational indicators, far removed from the coordinates that once sufficed to situate things (Hein, 1996).

According to Chang (2008), public art is an artistic expression of artist and community that can found in a variety of forms, materials and processes, either permanently or temporarily installed in public space. It includes freestanding sculptures, monuments, archway and artist-designed street furniture and artwork integrated with building such as murals, architectural details and digital display (Jasmi&Mohamad, 2016).

In summary, public art has become meaningful in many disciplines such as architecture, fine arts, urban scientists, landscape architecture with its versatile structure and has become an effective means of social communication. With this research, the usage forms of public art in landscape architecture will be interpreted with important public art representations.

3. Public Art Representations in Landscape Architecture

In landscape architecture, which is competent in planning, designing, protecting and developing open spaces, public art and its representations have an important place. Art is the transformation of a culture or a concept with different art works depending on the artist's original interpretation. These works can appear in many different environments and can be exhibited. Public art works are also diverse in form and function. According to the European Landscape Convention, everything that falls into the field of view of people is part of the landscape. Therefore, while the works of art in different environments both at the building level and open spaces increase the value of the landscape, they also contribute to the meeting of people with art.

The art works exhibited in modern art museums and galleries effectively reshaped public spaces as they went beyond "time" and "space". Two different contemporary design approaches were seen in public spaces linked to museums and galleries: First, it can be defended from a series of social interactions that are linked to the museum and gallery experience (introspective, reverent, respectful, receptive, etc ..) and are therefore permitted in public spaces; Secondly, public spaces that are not connected to museums or galleries but decorated with the presence of works of art (Mitrache, 2012). People watch the art works exhibited in museums in a determined route. As there is no pre-planned route in public spaces, there is a spontaneous experience developing spontaneously.

These spaces require something in their physical form that allows us to distinguish them from their environments as a clear and identifiable place (Carmona, 2018). For example, the value it adds to space and the city, its historical, aesthetic and functional value. In this context, museums have become permanent public art representation spaces where culture and art intersect with the social, artistic and educational activities, as well as temporary exhibitions, which are constantly renewed with their close surroundings, from the location of the buildings where the collection is exhibited. There were different representations of urban life with these public

space experiences. In this context, artists such as Suzanne Lacy, Greyworld Art Group and Richard Serra ensured that art existed with the community in the field of public art.

The reflections of artistic representations in public spaces are actually the expression of culture through figures or shapes. Public art categories include "memorials" to convey an important historical figure or an event of public importance; "impressive artwork" to bring an artistic vitality to people's daily lives; "productive works" to revive the quality of the public space and add functionality to the space while providing comfort and convenience; "community works" reflecting social memory, traditions, customs, values and aspirations; demonstrations using artists' works and digital screens include "technological works" (Jasmi & Mohamad, 2016).

At the same time, in the new application forms below, the effective use of the space and being an element of the artwork are seen.

Installation art (Anish Kapoor, Leviathan) which contains many forms of application of contemporary art, which is usually a space-specific expression; Land art (Robert Rauschenberg, Robert Smithson, Spiral Jetty) located in open space at the monumental scales intertwined with the space as well as the art of placement; Performance art (Yoko Ono, Cut Piece) mostly used by the artist's body and realized interactively with the audience; Video art (Heli Rekulai, Skein) it combines many forms of expression and consists of moving images (Figure 1) (Uluçay, 2019).



Figure 1. a)Anish Kapoor, Leviathan, **b)** Robert Smithson, Spiral Jetty, **c)** Yoko Ono, Cut Piece, **d)** Heli Rekulai, Skein, (Uluçay, 2019).

The physical representation of public art in public spaces can have different features and different roles. These are: The history of a place or the story of an event can be told, important people with history can be immortalized, can reflect the image of the city and the city culture, can be valued to attract attention or focus, exist with aesthetic anxiety. It can also contribute to meeting social needs, conveying ideological thoughts, expressing emotions, educating, informing, or encouraging.

Public art is an expanding practice that continues to combine every medium and discipline from painting to new media, sculpture to design, architecture to performance (Zebracki et al, 2010). Within the scope of this study, it is possible to evaluate the application forms of public art in landscape architecture under the following titles.

3.1. Cultural Events, Festivals, Festivals and Carnivals

Although cultural activities have various economic, social and environmental benefits, it is one of the important identity components of cities. It improves the image of the city and increases the quality of urban life. It supports social life with the value of public art and provides vitality (Figure 2).



Figure 2. Artistic exhibitions as a public art representation a) Venice Carnival (URL 2), **b)** Okayama Momotaro Festival (URL 3), **c)** Edirne Kakava Festivals (URL 4), **d)** The Street Art Festival (URL 5), **e-f)** Chinese Harbin International Ice and Snow Sculpture Festival (URL 6).

3.2. Performing Arts, Street Dance Performances and Temporary Art Forms

Performance shows staged in public spaces have become a part of their social life. It can be individual shows or it can be exhibited in front of the audience with a crowded group. It can bring the viewer to an active, that is, a part of art, from his watching position with music, dance, light and digital shows. In this context, performance shows in public spaces become a part of space and life. In a sense, these representations that liberate people are colorful elements of public art (Figure 3).



Figure 3. a-b) Baku Eurovision-Maiden Tower Art Festival (Ataoglu, 2012).

3.3. Monuments, Statues, Living Statues, Kinetic Statues, Fountains

Monuments, sculptures, live sculptures and kinetic sculptures, which are among the artistic works, are important symbols of our culture. These works convey the messages of the period they represent to the masses. These works interact with their environment and become a bridge between the past and the future. In this context, it has been an important tool representing our common values, memories and time in the social dimension. In addition, they are symbolic structures produced for the introduction of important events with historical value and important people who have a history to future generations. In addition to these, trees that have witnessed history for many years, memorials, sculptures and fountains built with their symbolic and spiritual values are important representations in public spaces and are public art features that strengthen the image of the city, have a landmark value and are reference points. With their presence in public spaces, they are public art items that have both aesthetic and functional value (Figure 4).



Figure 5. Monuments, statues, live sculptures and kinetic statues as public art representations a) Barcelona (Yavuz, 2013), b-c) Berlin (Acar, 2019), d) Prague (Ataoglu, 2018), e) Brussels (Yildirim, 2016) f) Swiss (Tanir, 2017) g) Barcelona (Acar, 2013).

3.4. Doors, Entrances, and Sur Gates

The doors, which are the limits of the private and public separation, are a gateway. With its functional aspect, it is a kind of gathering place in the daily life. Beyond the visible image, it is an important landmark with its monumental value. These works draw different meanings by drawing sacred boundaries with their symbolic value, identity and religious values. Doors are architectural elements that have a starting feature with their inviting message. In this context, it is an important element of public art that is represented in architecture (Figure 6).



Figure 6. Public art expression doors and entrances **a-b)** Berlin (Acar, 2019), **c)** Prague (2018), **d)** Florence (Ataoglu, 2018), **e)** Sivas (Yavuz, 2015).

3.5. Iconic Structures

Iconic buildings are public art values as fascinating structures that are known by everyone, which is an important component of the urban identity that fascinates everyone with its architectural style and characteristic, sometimes representing the city alone, and admire the audience. Like La Sagrada Familia, Eiffel Tower, Torre Agbar, Guggenheim Museum of Modern Art, Sydney Opera House and Heydar Aliyev Cultural Center (Figure 7).

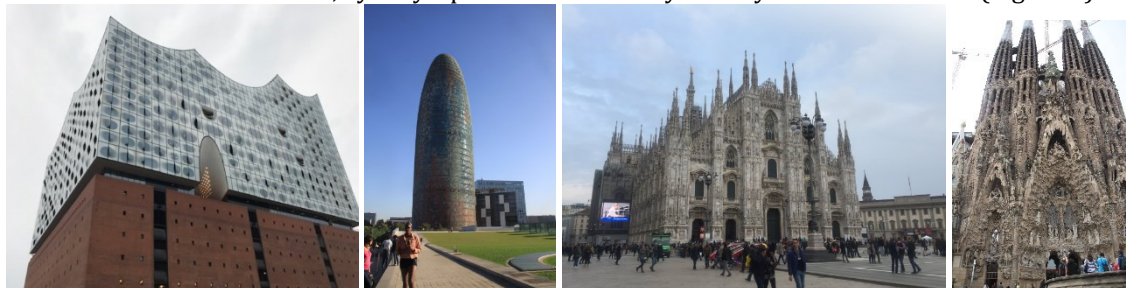


Figure 7. Public art expression iconic structures **a)** Hamburg, Elbphilharmonie Concert Hall (Acar, 2017), **b)** Barcelona, Torre Agbar (Yavuz, 2013), **c)** Duomo Di Milano (Ataoglu 2018), **d)** Barcelona, Sagrada Familia (Yavuz, 2013).

3.6. Mosaics

When looking at the past uses of mosaic applications, it is seen that the patterns created have a symbolic meaning or describe the important events of the period in which they are lived. One of the most well-known examples of mosaic applications in public places in the world is Park Güell by Catalan architect Antoni Gaudi. There is a museum in the park named after Gaudi's own name. Park Güell is one of the most striking identity elements of Barcelona, where people sit in mosaic-covered chairs and watch the Sagrada Familia and Torre Agbar together with the city's unique city view (Figure 8) (Ataoglu et al., 2018).



Figure 8. Mosaics as public art **a-b)** Barcelona, Park Güell, **c-d)** Barcelona, Diagonal Park's ceramic and stone mosaic applications (Photos: Yavuz and Acar, 2016)

3.7. Reliefs

Relief, one of the forms of artistic representation, is an art branch that offers unique products using line light and shadow. It carries historical, cultural, social and religious images and values. They are artistic decorations applied with different techniques on different surfaces. Although it has a versatile usage area, they have the value of public art with the artistic decorations seen in architectural works (Figure 9).

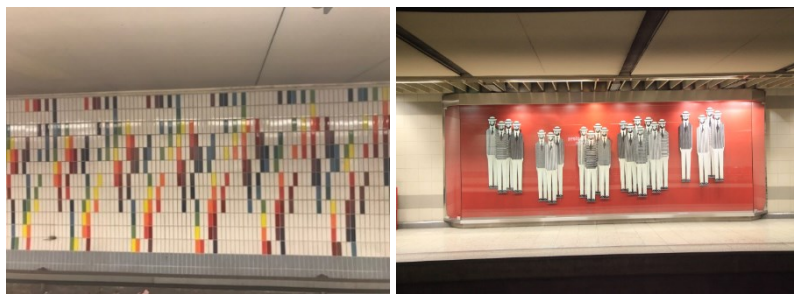


Figure 9. Reliefs as public art **a)** Berlin (Acar, 2019), **b)** Athens (Ataoğlu, 2015).

3.8. Graffiti

These are drawings that are applied to wall surfaces or floors with different techniques in public space. It is the way people express themselves freely with graffiti or pictures. Although sometimes mixed with vandalism, graffiti as a visual art is considered as street art, but it still exists in public spaces (Figure 10).



Figure 10. Graffiti as public art **a-b)** Berlin (Acar, 2019), **c-d)** Barselona (Yavuz, 2016).

3.9. Bridges

Bridges, which are architectural elements, are loaded with image and meaning and are a value of cultural heritage with their style and characteristic. It is an important component of urban identity and is a public art object. Bridges as spatial images are an important representation of public art (Figure 11). Santiago Calatrava, who brought the bridge construction to an art form, says that when bridges are an important reference point in a city and are used to add interest to a poor landscape, the engineer has the most architectural role (Sharp, 1994). Bridge design for Calatrava is an important technical, aesthetic and challenging subject as it is the key to other environmental problems (Gür & Ataoğlu, 2010).

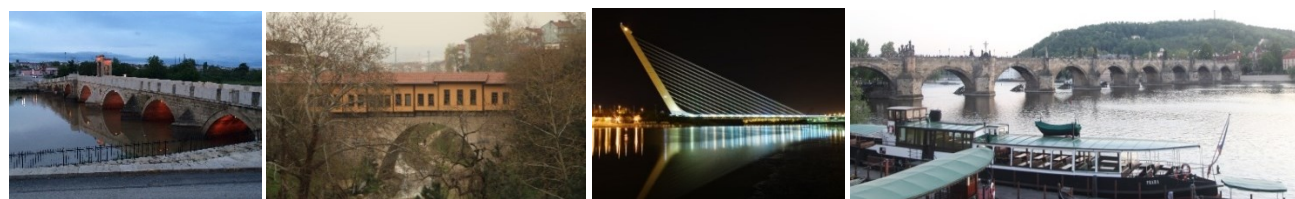


Figure 11. Public art representation bridges **a)** Edirne (Yavuz, 2016), **b)** Bursa Irgandi, **c)** Prag Alamillo Bridge, Seville (Ataoğlu, 2013, 2018), **d)** Alamillo Bridge (URL 7).

3.10. Religious Buildings

Religious structures are a form of representation in the faith dimension of public art, with its architectural style and symbolic monuments, identity value and landmark of cities. Religious structures designed with care by their form, texture, reliefs and decorations are the reference points of the public places (Figure 12).

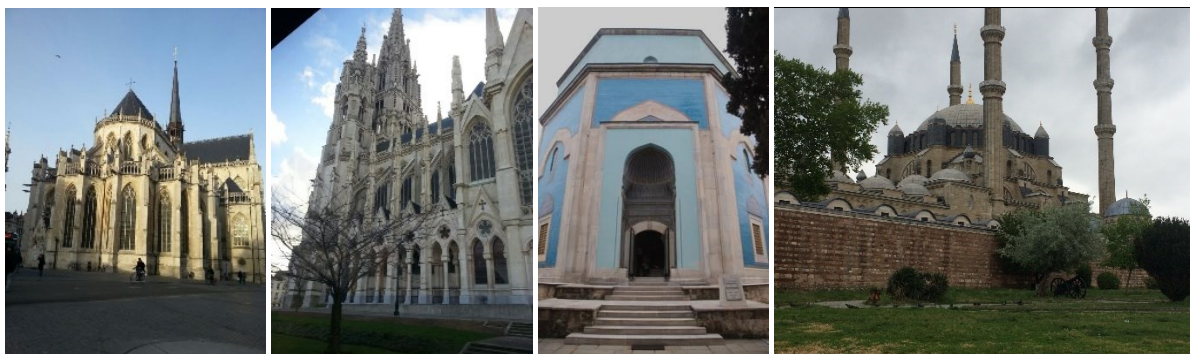


Figure 12. Public art examples of religious buildings **a)** Brussels, St Peters Church (Yıldırım, 2016), **b)** Brussels, Church of Our Lady of Laeken (Yıldırım, 2016), **c)** Bursa, Yeşil Cami (Ataoğlu, 2012), **d)** Edirne, Selimiye Mosque (Yavuz, 2016).

3.11. Grounds

The grounds add dynamism to the space as an important component in determining the atmosphere and urban identity of the space. The colors, forms, patterns, shapes, materials and handicrafts used here have public art value as artistic platforms (Figure 13).



Figure 13. a) Milano, Ground clapping (Ataoğlu, 2018).

3.12. Urban Furniture

In addition to its functional feature in public spaces, urban furniture creates qualified artistic space constructions with its identity value, form that forms its character, and its meaning with the space for our cities that have aesthetic value. In this context, many urban furniture takes place with important representations in the field of public art (Figure 14).



Figure 14. Urban furniture as public art **a-b)** Athens, Baku (Ataoğlu, 2015, 2012), **c)** Barcelona (Acar, 2013), **d)** Berlin (Acar, 2019).

3.13. Shop Windows

The shop windows, which are a public art representation space, are shaped by creative installations, artistic creations and graphic arrangements as the creative consumption scenes of today's design. While the shop windows depict the brand image with its communicative values, it attracts the customer like a magnet with its design approaches. Creative arrangements brought by big fashion giants to shop window arrangements with digital screens are important thematic scenes of public art (Figure 15) (Ataoğlu, 2018).

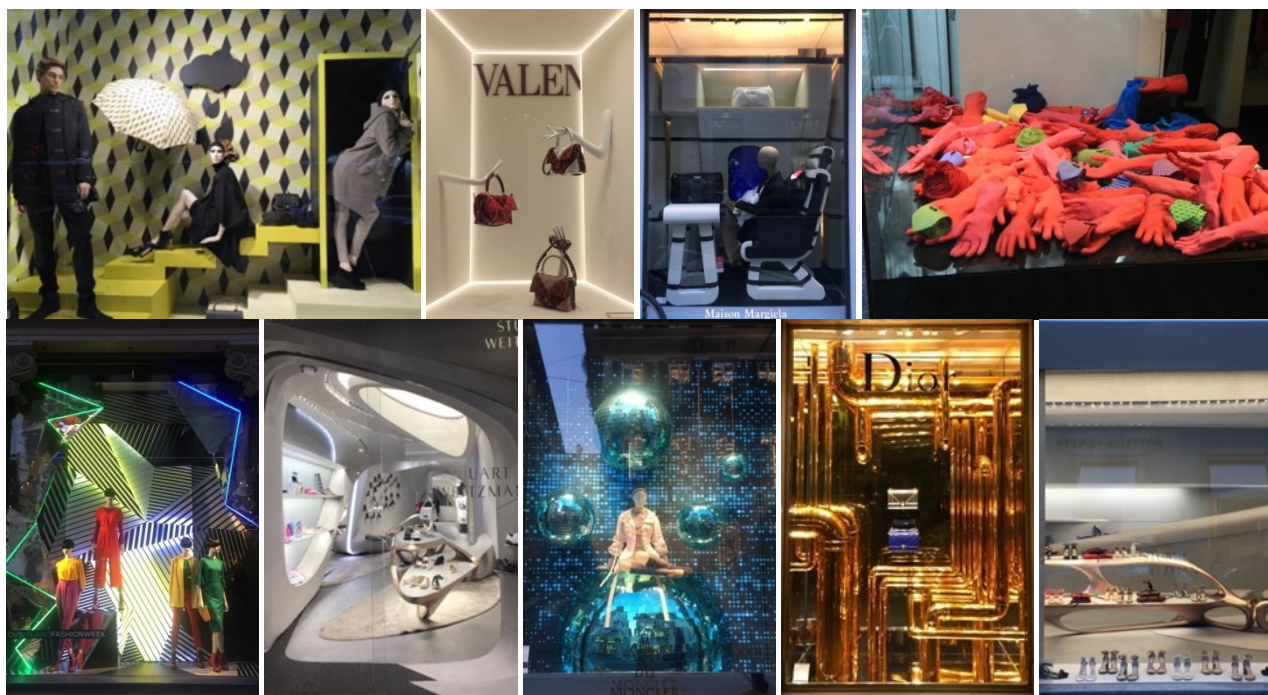


Figure 15. Drama and humor in shop window design as public art (Ataoğlu, 2016, 2018).

3.14. Window Designs

Windows are the architectural elements of the buildings that open to the public space. They have a public art value with their usage styles developed in accordance with style, form, size, ratio, rhythm, ornament, material and aesthetic factors. It draws attention with its continuity and composition as well as the styles and characteristics of the windows. In addition, it creates artistic façades in public spaces with its aesthetic aspect (Figure 16).



Figure 16. Windows and façades as public art **a)** Brussels, Leuven Town Hall (Yıldırım, 2016), **b-c)** Barcelona (Yavuz, 2013).

4. Contributions of Public Art

Public art is an art that provides multi-dimensional benefits to the individual, societies and cultures in a certain balance and serves the public interest (Ercan, 2013). It improves people's interest and understanding in public art (Public Art Consultancy Team, 2005). On the other hand, the existence of public art can contribute to increase vitality of urban areas. Therefore, it can create a resource value for our cities and contribute to the city's economy (Motoyama & Hanyu, 2014).

In public art practices, the art works offers new features to the public space in which it is located; It contributes to the formation of 'identity of the place'. The space is customized with the existence of the art work, and with its unique qualities, it makes the work of art special. In other words, while the artwork is a part of its location; that place would be incomplete without the artwork in question (Ercan, 2013). Therefore, public art increases the quality of place.

The development and integration of public art in the world is actively promoted within the framework of planning policy. Public art can play an important role in raising the profile of urban landscape. Public art, located at important focal point, important intersections, squares or entry points, can improve existing city views and help make the area more readable. Also, public art should be considered early in the design process and should be an integral part of the overall design of a building, public space, or place (Public Art Consultancy Team, 2005).

Public art can improve the environment by contributing to all aspects of urban design, from street furniture and sidewalks to building design and landscaping (Public Art Consultancy Team, 2005). Ozsoy & Bayram (2007) highlighted three values derived from public art; historical, aesthetic and functional. The historic public arts encourage the connection between the societies with their history and generate a collective memory; usually historical artworks are related to the famous figure or historical events. The aesthetic public arts are primarily responding to the aesthetic requirements or the beautification of a place as well to improve the visual quality (Jasmi and Nik Mohamad, 2016).

Consequently, since the 1980s, public art has been relied on to help solve a range of urban issues, and has proved itself a remarkable resource in urban regeneration and development operations both grand and small. (Mitrache, 2012). High quality public places offer huge economic, social and environmental benefits to their localities and communities (Carmona, 2018). These;

4.1. Contribution of Public Art to Urban Identity

Public spaces have many physical, social, socio-psychological, economic, symbolic, aesthetic and political roles as important parts of the lives of cities, societies and individuals (Ercan, 2013). Public art has been posited as fulfilling a range of functions in this context, including aesthetic improvement and enhanced building design (Hall & Robertson, 2001).

Architecture features in this relationship in three main hypostases: as a built setting for the showcasing of art, as built object of art, and as built environment to be reclaimed and enhanced by art. Moreover, public art was delegated as the motor behind urban regeneration, called upon to solve a series of urban problems from the necessary regeneration of peripheral neighborhoods to forging city-wide, cultural identities (Mitrache, 2012).

Besides, various stakeholders' participation in public art installation can increase the awareness about the public art positive impacts and create a sense of belonging and togetherness (Jasmi & Mohamad, 2016). Public art has potential to contribute to improve urban life and its image (Motoyama & Hanyu, 2014). In addition, it has an impact on the revitalization of urban life (Hall & Robertson, 2001).

4.2. Improving the sense of place

Public art is known to improve the sense of space by developing the public's awareness of art, by identifying with it, by contributing to creative design or by participating in the project selection, by participating in the project selection among the projects offered by the artist's proposals (environmental, political, educational) (Hein, 1996). It also contributes to local distinctiveness (Hall & Robertson, 2001).

4.3. Promoting a sense of community

Economic declines create social disintegration. The city and society are negatively affected by the lack of social cohesion and the lack of internal ties that connect individuals to larger social groups. Public art is capable of interfering with social connections, both by promoting social discovery and awareness and by directly developing social connections (Hall & Robertson, 2001). It can intervene and help rejuvenate severed social connections, both by promoting community discovery and awareness and by directly enhancing social connections (Hall & Robertson, 2001). In addition to these, public art is to improve the environment, make a real difference in the quality of life of its inhabitants, develop a positive identity for a space and to renew its image, encourage people to value their environment, contribute to the reduction of vandalism and fear of crime, and to be healthier, safer and sustainable. It supports social life by creating an environment (Public Art Consultancy Team, 2005).

4.4. Developing social identity

Public art supports national identity by raising awareness of local history and identity (Zebracki et al., 2010). It also provides reference points and creates landmarks that enable people to guide themselves, defines routes and routes, connects places and places, highlights entrances, creates a local difference and sense of place. In this way, it can contribute to the character and identity of a field (Public Art Consultancy Team, 2005). It can contribute to the resolution of a number of broader physical, environmental and economic problems (Hall & Robertson, 2001). It can also contribute to the solution of wider physical, environmental and economic problems.

4.5. Improving Social Cohesion

Another important role of public art in urban areas is its potential to create social cohesion. As an example; The Slotervaart Quarter in the western part of Amsterdam, the Netherlands can be given as an example. Zebracki et al. (2010), in his study, explored the community-art project "Face Your World", which aims to increase social cohesion in Slotervaart, which has an ethnic diversity. The project allowed young people to explore the environment they live in and change their environment like a real city planner (URL 8). The young people redesigned the Staalman Park not only according to their wishes but also in accordance with the wishes of the local residents. Such projects are typically located in residential areas and concentrate on community development and social engagement (Zebracki

et all., 2010). The positioning of public art in the social field rather than the economic field, and the promotion of social change constitute the potential contributions of public art to urban renewal (Hall & Robertson, 2001). It strengthens a sense of community and improves social cohesion (Public Art Consultancy Team, 2005).

4.6. Education Value

Public art has the power to create education and pedagogical values and benefits (Zebracki et al., 2010). On the other hand, it can improve people's creativity, increase their social skills and self-confidence (Public Art Consultancy Team, 2005). Some researchers claim that certain artworks have educational capacity (Hall & Robertson, 2001). The Public Art Consultancy Team (1990), for example, revealed that the educational benefits they received from the public art program were acquired by new skills, and that they were the point of interest and discussion of the neighborhood and society with a greater sense of identity. They all argue that a community and education program has direct benefits.

4.7. Cultural Value

Public art has a role in cultural tourism (Hall & Robertson, 2001). It also creates a sense of local identity and community pride. It also creates a sense of local identity and community pride. It enriches the cultural life of the city and improves the city's cultural profile nationally and internationally (Public Art Consultancy Team, 2005).

4.8. Economic Value

Public art has benefits such as creating on-site stimuli and ideas for other actors in the creative industry and contributing to local diversity (Zebracki et al., 2010). It promotes investment and economic growth in cities that show social, cultural and economic confidence. It creates employment opportunities for local artists, artisans and related businesses, contributing to the local economy and promoting tourism (Public Art Consultancy Team, 2005). In addition, public works of art contribute to the recognition of its location. Therefore, it provides an economic value by supporting public art tourism.

5. Conclusions

The public art movement that started in the 1960s has continued to develop until today and has brought a new dimension to cities and public spaces. With the changing public space and public art approach, new expansions started to attract attention. It moved from the "museums", which is the representative place of art in indoor spaces with its historical and cultural values, to public spaces with public art representations such as exhibitions, festivals, carnivals, shows, performances, sculptures, monuments and iconic structures. The most distinctive feature of public art, which differs from other branches of art, is that public art is open and accessible to all segments of society.

Public art works are important urban images and the expression of the city that gains meaning with art. Public spaces are sometimes a part of art work, and sometimes become an essential element of the art work. Livable cities can be created by the existence of livable public spaces. In order to create these areas, there is a need for meaningful public space design and strengthening of the elements that add meaning to space. At this point, social, cultural, educational and public art representations are seen as an important tool. These representations contribute to making the landscape areas more recognizable, memorable and readable. Public art works, which are unique products, create original landscape areas. While these areas define the identity of the place with traces from the past, they bear traces to the future with new applications. Therefore, in landscape design, public art products in the field, if any, should be taken into consideration during the design decisions, if not, decisions should be taken to design and implement new products.

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