

PUBLIC ART IN PUBLIC SPACE: TRACKING GRAFFITI AND MURAL ART  
PRACTICES IN CONTEMPORARY TEHRAN

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PRACTICES IN CONTEMPORARY TEHRAN**

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## **ABSTRACT**

### **PUBLIC ART IN PUBLIC SPACE: TRACKING GRAFFITI AND MURAL ART PRACTICES IN CONTEMPORARY TEHRAN**

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Public spaces, inevitable components of urban space, play a very important role in creating livable places by meeting different needs of citizens. Urban public spaces allow for social, cultural and economic interaction and intellectual freedom in urban outdoor spaces. Public art is an effective means of communication in the public sphere. As an indispensable element of space design, public art creates a 'sense of place' and 'place identity'. Public art serves many purposes such as attracting people's attention, representing the historical, cultural, political and social events of a city, celebrating different kinds of events, making cities more impressive, and bringing eye-catching awareness to the public space. However, the policies and practices of public administrations in relation to public art may not always provide ideal conditions of expressing public art freely in the public space. This study defines a general theoretical framework by examining the contributions of public art to public space. This research shows that modern urban planning and design practices in Iran cannot successfully meet the socio-cultural values and needs of the public and express their political ideas freely in public spaces. By focusing on an importance of public space and its public art elements in Tehran's city center, it examines how the state manages and controls the relationship between public art and social life in public spaces through public art projects. This thesis aims to study and discuss the importance of public art in terms of the sense of responsibility of citizens, their

awareness of urbanity and their ties with urban space, and their effects and contributions in social and cultural life.

Keywords: public space, public art, urban environment, public perception, public art policy, mural, graffiti

## ÖZ

### KAMUSAL ALANDA KAMUSAL SANAT: ÇAĞDAŞ TAHRAN’DA GRAFİTİ VE DUVAR SANATI UYGULAMALARININ İZLENMESİ VE İNCELEMESİ

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Kentsel mekânın önemli bir parçası olan kamusal alanlar, insanların farklı ihtiyaçlarını karşılayarak yaşanabilir yerler yaratmada çok önemli roller oynarlar. Kentsel kamusal mekânlar, sosyal, kültürel ve ekonomik etkileşime ve kentsel dış mekânda entelektüel özgürlüğe imkân yaratırlar. Kamusal sanat, kamusal alanda etkili bir iletişim aracıdır. Mekân tasarımının vazgeçilmez ögesi olarak kamusal sanat, 'yer hissi' ve 'yer kimliği' yaratır. Kamusal sanat, insanların ilgisini çekmek, bir kentin tarihi, kültürel, siyasi ve toplumsal olaylarını temsil etmek, farklı türden olayları kutlamak, şehirleri daha etkileyici hale getirmek ve kamusal alana göz alıcı bir farkındalık kazandırmak gibi birçok amaca hizmet eder. Ancak, kamusal sanatın özgürce kamusal alanda ifade edilmesi ideali her zaman devlet yönetimlerinin kamusal sanat ile ilgili politikaları ve uygulamaları ile aynı yönelime sahip olmayabilir. Bu araştırmada, kamusal sanatın kamusal mekâna katkıları incelenerek genel bir kuramsal çerçeve oluşturulmaktadır. İran'da modern kent planlama ve tasarım uygulamaları, kamusal alanlarda halkın sosyo-kültürel değerlerini ve ihtiyaçlarını başarıyla karşılayacak ve siyasi düşüncelerini özgürce ifade edecek biçimde tasarlanamamaktadır ve yönetilmemektedir. Bu araştırma, kamusal alanda kamusal sanat ve toplumsal yaşamın arasındaki ilişkiyi devletin kamusal sanat projeleri aracılığıyla nasıl yönettiği ve kontrol ettiğini Tahran'ın kent merkezindeki önemli bir kamusal mekân özelinde ve kamusal sanat öğeleri üzerinden incelemektedir. Bu tez, kentlilerin sorumluluk duygusu, kentlilik bilinci ve kentsel

mekân ile kurduđu bađlar ve toplumsal ve kültürel yaşamda geliřtirdiđi etkileri ve katkıları açısından kamusal sanatın önemini incelemeyi ve tartışmayı amaçlamaktadır.

Anahtar Kelimeler: kamusal alan, kamusal sanat, kentsel alan, kamusal algı, kamusal sanat politikası, duvar sanatı, grafiti

To my Parents

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## TABLE OF CONTENTS

ABSTRACT .....	v
ÖZ .....	vii
ACKNOWLEDGEMENTS .....	x
TABLE OF CONTENTS .....	xi
LIST OF TABLES .....	xiv
LIST OF FIGURES .....	xv
CHAPTERS	
1 INTRODUCTION .....	1
1.1 Problem definition and the aim of the study .....	2
1.2 Aims and objectives of research .....	6
1.3 Significance of the study .....	7
1.4 Content of the study .....	7
2 LITERATURE REVIEW .....	9
2.1 Public art in urban life .....	9
2.1.1 Public life in urban public space .....	9
2.1.2 How can public art be comprehended? .....	11
2.1.3 Types of public art .....	13
2.1.4 Graffiti, Mural art and legality .....	19
2.1.5 Benefits of public art .....	23
2.2 Why public art matters in urban environment .....	26
2.2.1 The role of public art in built environment .....	27
2.2.2 The role of public art in social environment .....	28
2.2.3 The role of public art in cultural environment .....	29
2.3 Perception of public art .....	31

2.3.1	Interactions .....	33
2.4	Public art through the process of urban design.....	37
2.5	Public art policy.....	38
2.5.1	Public art master plan .....	42
3	RESEARCH METHODOLOGY .....	43
3.1	Research type and strategy .....	43
3.2	Data collection and analysis .....	49
4.1	Assumptions .....	79
4.2	Limitations and challenges .....	80
4	CULTURAL, SOCIAL AND POLITICAL HISTORY OF IRAN AND TEHRAN .....	83
4.1	History of Iran and Tehran .....	83
4.2	Tehran city.....	96
5	PUBLIC ART ASSESSMENT IN TEHRAN, IRAN .....	99
5.1	Wall paintings in the Pahlavi regime.....	99
5.2	Wall paintings after the 1979 revolution in Iran.....	102
5.3	Examination of public art in valiasr street in tehran.....	111
5.3.1	Understandability of intended messages .....	111
5.3.2	The artistic value of practices .....	113
5.3.3	Causing damage to public property .....	114
5.3.4	Being offensive and disturbing to the surrounding environment .....	116
5.3.5	Aesthetic contribution to the environment .....	117
5.3.6	Acceptability.....	118
5.3.7	Appreciation of artist .....	119
5.3.8	Summary.....	120
5.4	Impacts of public art in the urban environment.....	121
5.4.1	Physical environment.....	121
5.4.2	Social environment .....	125



5.4.3	Cultural environment .....	126
5.4.4	Summary .....	127
5.5	Public art policy .....	127
5.5.1	Summary .....	131
6	CONCLUSION .....	133
6.1	Overview of the research .....	133
6.2	Findings of the study .....	135
6.3	Recommendation for improvement of public art practices.....	143
REFERENCES.....		147
APPENDICES .....		169

## LIST OF TABLES

### TABLES

Table 2-1 Framework of graffiti and mural art.....	23
Table 2-2 Social, cultural, economic, and spatial benefits of public art.....	25
Table 3-1 Variables and indicators.....	45
Table 3-2 Respondents Sampling .....	46
Table 3-3 Gender of Respondents .....	46
Table 6-1 Public perceptions of graffiti practices.....	136
Table 6-2 Public perceptions of women and children's themes practices. ....	136
Table 6-3 Public perceptions of social and cultural practices. ....	137
Table 6-4 Public perceptions of social and political practices .....	137
Table 6-5 Public perceptions of beautification legal practices.....	138
Table 6-6 Public perceptions of artistic legal practices. ....	138
Table 8-1 General Public Perception.....	169
Table 8-2 Visual quality .....	171
Table 8-3 Impact of public art on social environment.....	172
Table 8-4 Impacts of public art on the cultural environment .....	173
Table 8-5 Preferable themes .....	174
Table 8-6 Policy recommendation questions.....	175

## LIST OF FIGURES

### FIGURES

Figure 1-1 Performers of public art in Tehran city, author. ....	2
Figure 2-1 Hassan Abad Square, Tehran. ....	10
Figure 2-3 Street theatre, Valiasr Street, Tehran.....	15
Figure 2-4 Sculpture in Tehran Museum of Contemporary Art site, Tehran.....	16
Figure 2-5 Graffiti Practice “Let Iranian women enter their stadiums”, Tehran. ....	17
Figure 2-6 Azadi Tower, Tehran.....	18
Figure 2-7 Gate of the National Garden, Tehran. ....	18
Figure 2-8 Ekbatan residential, 2015, 29 October, Tehran. ....	20
Figure 2-9 College Bridge legs, Tehran. ....	22
Figure 2-10 Public art benefits by The City of Chico Public Art Programs. ....	24
Figure 2-12 Public art interaction in Montreal.....	33
Figure 2-13 Cloud Gate, Chicago’s Millennium Park. ....	34
Figure 2-14 Cloud Gate art practice.....	35
Figure 2-16 Interactive Graffiti Mural in Pasadena, California. ....	36
Figure 2-18 Before and after the anti-graffiti intervention. ....	41
Figure 3-1 Map of Valiasr Street. ....	46
Figure 3-2 Age range of respondents. ....	47
Figure 3-3 Occupation of respondents. ....	48
Figure 3-4 Valiasr Street. ....	49
Figure 4-2 Ekbatan Residential, 2015.....	79
Figure 4-2 Melli bank of Tehran. ....	87
Figure 4-3 Iran-Ministry-of-Foreign-Affairs, Tehran. ....	88
Figure 4-4 introverted house design and sample of alley in Iran. ....	89
Figure 4-5 Lalehzar Street, Tehran. ....	90
Figure 4-6 Azadi tower, Tehran. ....	91
Figure 4-7 Tehran Museum of Contemporary Art. ....	92

Figure 4-8 Tejarat Bank, Tehran. ....	95
Figure 4-9 Mellat Bank Tower building, Tehran.....	95
Figure 4-10 Map of Iran. ....	96
Figure 5-2 Embossed tiles art practices in Toopkhane Square, Tehran. ....	100
Figure 5-3 The entrance of mine ministry, Tehran.....	101
Figure 5-4 Commercial-advertising urban mural, Tehran. ....	102
Figure 5-5 War painting.....	103
Figure 5-6 war painting .....	104
Figure 5-7 landscape Scenery, Tehran.....	105
Figure 5-9 Martyrdom theme practice .....	106
Figure 5-10 Haft-e Tir Square, religious mural, 1999. ....	107
Figure 5-11 Broken tile mosaic practice, Modarres Highway, Tehran .....	108
Figure 5-12 Legal practices, Tehran.....	109
Figure 5-13 Six different classifications.....	110
Figure 5-47 The ratio of understandable of intended message.....	113
Figure 5-48 Artistic value of art practices .....	113
Figure 5-49 The ratio of artistic value .....	114
Figure 5-51 The ratio of causing damage to public property .....	115
Figure 5-52 Art practices are offensive .....	116
Figure 5-53 The ratio of visual disturbance of art practices .....	116
Figure 5-54 Aesthetic contribution of art practices .....	117
Figure 5-55 The ratio of aesthetic contribution of art practices .....	117
Figure 5-56 Acceptability .....	118
Figure 5-57 The ratio of acceptability .....	119
Figure 5-58 Appreciation of artist .....	119
Figure 5-59 The ratio of appreciation of artist.....	120
Figure 5-60 The role of art practices in urban environment.....	121
Figure 5-61 The ratio of attractiveness of art practice.....	122
Figure 5-62 The role of public art in creating city image.....	123
Figure 5-63 Urban environment with public art practices.....	123

Figure 5-64 The role of public art in physical environment .....	124
Figure 5-65 The role of public art in social environment .....	125
Figure 5-66 The role of public art in cultural environment .....	126
Figure 5-67 Themes of art practices.....	128
Figure 5-68 Preferable placement of art practices .....	128
Figure 5-69 Evaluation of graffiti practices .....	129
Figure 5-70 Considering individual's opinion regarding art practices .....	130
Figure 5-71 Art practices are adequate for community needs .....	130



## **CHAPTER 1**

### **INTRODUCTION**

A major part of urban life is formed by daily experiences in public spaces. Accordingly, this study focuses on human-environment relationships under public art practices in public space, which are accessible to everyone in the city. In fact, public art which is a unique work peculiar to the period; it is installed and provided communication with people and the surrounding environment is manifested in various forms such as a statue, monument, fountain, sculpture, wall painting, drawing, and graffiti artwork. Hence, public art is not the same as private art, because it is not completely elective. Public willingly or unwillingly is exposed to urban public art in daily life. Consequently, streets alter from just being crossed urban roads, to spaces producing meaning.

The face of Tehran has changed remarkably in a century. Since the establishment of the Islamic Republic in 1979, public spaces have become critical elements in the use of public art projects. Walls are used as an expression of societal values, and people have always been in contact with the current strategies of government conveyed through wall paintings and other imagery. The government and the public express themselves by interfering with and occupying the public space. It is a mutual relationship, which reveals the social climate of its region.

Different art communities such as the artists working under state supervision and graffiti artists perform art practices everywhere in Tehran city (Figure 1-1). Graffiti artists produce art illegally and turn walls and public spaces into a field of artistic competition. Public space as such displays a tension between legal and illegal art practices that confront each other. Legal art practices in the urban realm refer to art practices, which are produced by government standards and guidelines. On the other

hand, illegal art practices are artworks that are considered as defacement and destruction of public property and are done without government permission in the public realm.

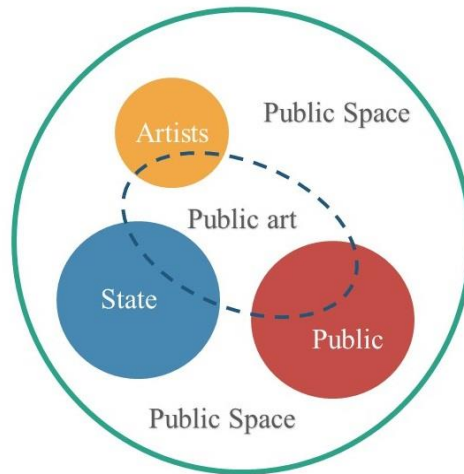


Figure 1-1 Performers of public art in Tehran city, author.

All illegal art practices are considered as a nuisance, “defacement art” and abatement of an urban environment in Tehran while there is no definite policy to deal with such art practices.

The study underlines that interpreting the legal and illegal art practices in the context of Tehran by considering the role and effects of these practices in an urban environment will contribute to understanding the impact of public art practices in urban development projects in terms of creating a more vibrant and livelier environment.

### **1.1 Problem definition and the aim of the study**

Cities are changing and designing cities bring important criticism to contemporary



ideas on urban design. Regardless of the change, “Throughout history, cities have been regarded as the support of human communication, the place of possibilities and opportunity, either economic or political” (Graham & Aurigi, 1997: 19). As Calhoun (1986) discusses, "one of the most important social characteristics of cities is the provision of public spaces in which relative strangers can interact and observe each other, debate and learn politically, and grow psychologically from diverse contacts" (p. 341). Therefore, the relationship between ‘society’ and ‘space’ is an important component of urban design. These two terms are clearly related. Consequently, it is impossible to comprehend ‘space’ without considering social content and in the same way conceiving ‘society’ in the absence of a spatial component is not possible (Carmona, Heath, Oc, & Tiesdell, 2012). Hayden (1997) said that “Place makes memories cohere in complex ways. People’s experiences of the urban landscape intertwine the sense of place and the politics of space,” and it is as a key term significant for urban design (p. 43). Equally, the term “place” emerges as an inclusive one consisting of aesthetical, physical, functional and social components. Figure 1-2 is a schematic overview of the physical and perceived world. In picture (a) refers as the domain of urban design, (b) as the real environment (c) as man, environment and the mutual relationship (d) as man.

Consequently, human lives are characterized by what is around them and what they find in front of themselves even if this implies adopting, managing or changing it. The human-environment interactions point to the ways individuals change their surroundings and how the environment changes them.

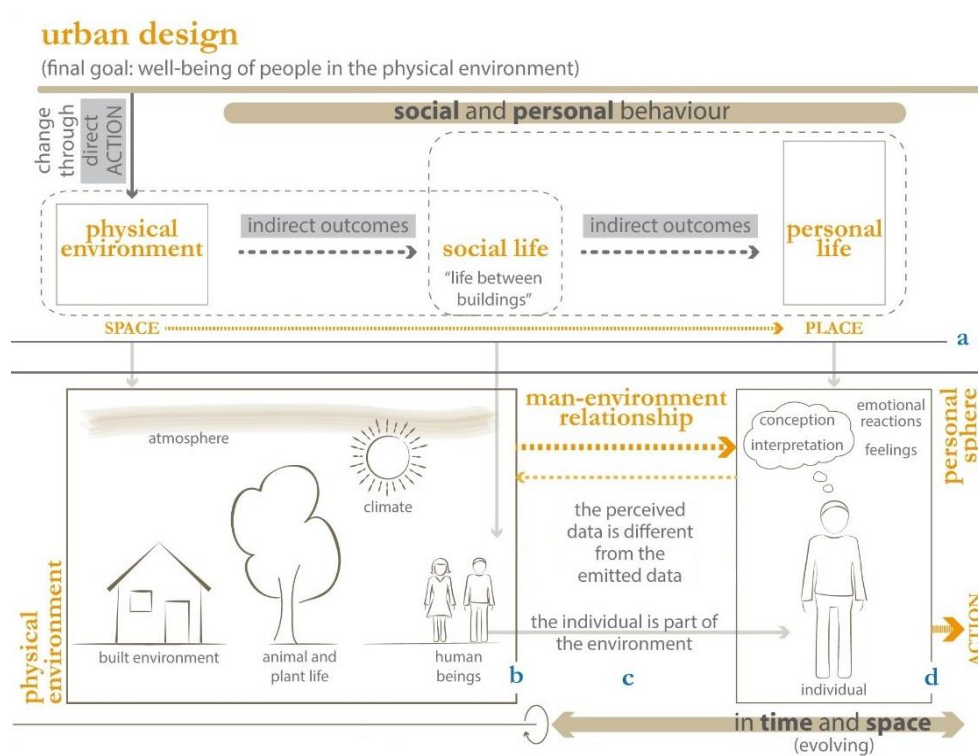


Figure 1-2 Urban design  
(From Piga, & Morello, 2015:p.6)

Public art forms one of these fundamental components of public spaces and ultimately, this study concentrates on human-environment relationships by analyzing artistic expressions (public art) in Tehran.

Public art, which consists of any art practices designed and placed in the urban public realm, is accessible to the public. As in the case study, the authority structure switched from monarchy to the Islamic republic by the 1979 revolution and the image of the cities changed from representing a monarchy ideology to an Islamic one in Iran. Ultimately, urban public space is decorated to switch from one power structure to another.

Public art is normally applied in the urban spaces with the approval and coordination of the government that manages the space for the public. Public art one of the

fragments of urban public space focus in the form of sanctioned and unsanctioned practices in Tehran is the focus of this study.

This research focuses on the legal and illegal art practices, which classified in mural art and graffiti practices. Mural art categorized as one of the public art practices, which is referring to legal practices while graffiti is considered as a type that is illegal practice in urban public space.

In this context, the phenomenon of Mural art and graffiti, as one of the forms of public art, will be discussed in the case of Tehran. Graffiti more than anything, linked with underground art<sup>2</sup> in Iran and part of it is associated with the culture of the youth in major cities that could be named as “global youth” culture. The identifying elements of this culture are music, graffiti, and special sports such as skating. In the case of Iran graffiti symbols which have been used until today mostly indicate the elements representing social and political protests (Kosari, 2011).

The shapes of graffiti, which were painted during and after the 1979 revolution were the first examples that are closer to graffiti in the modern sense. On the other hand, Murals (legal wall paintings), which have been established by the municipality of cities, could be categorized into the topics of citizenship education, or have a kind of propaganda. According to some researchers, the first known sample of graffiti officially began by an art student who painted with the nickname “A1one” in 2003. The graffiti of “A1one” was mostly seen in Shahrake Gharb (west zone of Tehran) and after a while, many joined him. The new usage of graffiti in Iran has progressed in two main directions. The first is the type of graphic art that seeks to use graffiti to create significant and notable works that could attract the attention of people to the current issues of the city. The second type is a kind of subcultural graffiti. This type is linked to urban youth subcultures. This usage is mainly connected with the concept

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<sup>2</sup> Underground art term refers to any art practice which is produced without legal permission and is considered as an illegal art practice.

of subcultures. For this group, the artistic aspect of the work remains in the background and messaging political and social issues is of primary importance.

According to Setiawan (2010), understanding of the public's perception, reaction to contemporary art practices in the public realm and how these practices encompass public space in a case study will contribute to urban studies in using the potential of public art practices in the public realm. In addition, this study can give a better understanding of graffiti and mural art practices in Tehran and furthermore it can provide a chance for policy recommendations for the government in regulating and controlling art practices to promote the quality of urban public realm.

Ultimately, the basic research question is: **What are the people's opinions regarding public art practices in Tehran?**

## **1.2 Aims and objectives of the research**

Public space is a space shared between rulers, regarded as urbanizers and people, and is a significant component of urban life. This thesis attempts to elaborate on aspects of public art focused on graffiti and mural art practice and examine it as an important status for human-environment interrelations while it is also considered as a stage of tension between people and the government who may have a right over the space. Therefore, this study on graffiti and mural art is specific in its context and depicts various artwork projects, especially the illegal practices considered as a crime and vandalism by the government.

This study aims to provide a better understanding of graffiti and mural art practices from the public's viewpoint to raise discussions about the benefits and contribution of art practices in the city. In addition, comprehending the public's opinion toward these practices will contribute to making better places, and it will also reveal the absence of policies regarding both legal and illegal art practices.

### 1.3 Significance of the study

This study is essential for two reasons. First, the ways in which space is used in cities come through feelings, thinking, and acting through space. It gives a thorough understanding of the world, defining the self, perception of others, and approaches to governmental issues. In other words, all these perceivings and responding processes are helping to generate more experiences in places and create a sense of place. Therefore, this research is important in order to understand the contribution of graffiti and mural art practices in the urban realm and the result would contribute to the aims of making better places for people.

Second, this study is critical since no other study has collected information about the public's opinion of public art in Tehran in order to examine the efficiency of urban policies and management in current time and context. In other words, it is important to comprehend what individuals think about these practices in the public realm to be able to understand if current strategies are adequate. In addition, the result, which is accumulated and displayed in this study, will be an introduction for a more comprehensible discourse about the presence, acceptability, and regulation of diverse types of artistic expressions in Tehran.

### 1.4 Content of the study

This study includes six chapters outlined as follows:

The **first chapter** is the introduction including the research questions and problem definition. The chapter also deals with the explanations concerning the importance and significance of the study in addition to discussing the aims and objectives of this research.

The **second chapter** introduces the related literature review regarding the topic. This chapter provides concepts, factors, debates, and different aspects and roles of public

art to address the research question.

The **third chapter** encompasses methods and approaches which are used in this research. Different factors such as strategies, analysis, challenges, and limitations are discussed in this chapter. It follows by telling the story of each artwork which is used in the questionnaire and continues by analyzing the data using qualitative description.

The **fourth chapter** provides a brief review of the cultural, social, and political developments of Iran through different periods. These changes are significant in considering the developments of society at different stages. It follows with the introduction of Tehran.

The **fifth chapter** introduces the evolution of mural art and graffiti practices in Tehran under two different governments. All these reviews show different types of public art practices that had happened in the public realm under different rulers in different timelines. These data will give a chance to compare and review the evolution of these practices in the urban public realm. At the end part of this chapter, it reveals the results and the analysis based on the models developed in the previous parts.

The **sixth chapter** is a summary of the discussion and summaries the findings based on results.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Public art in urban life**

Based on the literature review, this chapter introduces contemporary debates related to public art. It also aims to decipher the relationship between art practices and public space. For a better understanding of the space experienced by the public in their everyday life in cities by characteristics of public art are overviewed. This review is used to establish the framework for the case study that will be introduced in the next chapter.

##### **2.1.1 Public life in urban public space**

With regard to the planners and designers, the primary goal of urban design is to prepare the physical space for the welfare of people. Therefore, it is necessary to have a better understanding of the orders to determine and give orders for structuring the cities.

As Madanipour (2013) points out, the word public implies individuals, display a correlation to both society and government; and therefore, public space might be explained as open to individuals as a whole, as well as being controlled by the government on their behalf. Besides, public space has been explained as “open space,” which means parks, amusement zones, streets, roads, squares, and other publicly possessed spaces, instead of a private area of housing and work (Tonnelat, 2010). These lively spaces are a necessity for more settled spots and standards of work and home life, giving them movement, hubs of communication, and the joint lands for transaction and leisure (Carr, Stephen, Francis, Rivlin, & Stone, 1992).

Another way of looking at urban space and structures starts by addressing people and everyday life. At this step, the types of behavior in the built environment can be examined with respect to the symbolic processes, the significance of the environment and the relationship of people with other individuals and public spaces (Madanipour, 1996).

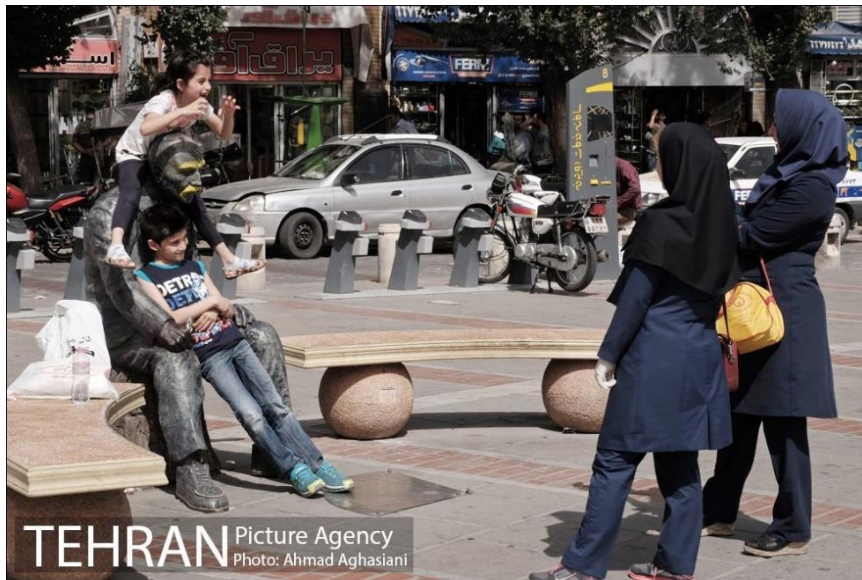


Figure 2-1 Hassan Abad Square, Tehran.

Image downloaded from URL-1

In other words, the study aims to reveal the individuals' mental images of the environment that are developed and embedded in their behavior by means of art practices that are implemented in the public realm (Madanipour, 1996). These practices, referred to as **'public art'**, are considered as tools that have changed the space. In moving art out of the gallery and museum, it often occupies non-art-specific and unregulated public space and engages the attention of the vastly increased and diverse public (Harding, 1997).

The following section will define what the term 'public art' means.



### **2.1.2 How can public art be comprehended?**

The public sphere is a field of social life where individuals can gather, talk, and can analyze the environment they live in, and with discussions and sharing, it affects individuals' everyday life, attitude, and character. It can be concluded that; it is a domain of public life and activity in which people's opinions can be formed (Asen, 1999). Public art is an important element, which is happening in urban public space, has become an individuals' everyday life, creating an area in which individuals can gather to communicate and examine. Public art is also perceived as an element with a capacity to teach and enlighten and to change the environment individuals experience (Yalçinkaya, 2012).

‘Public art’ is a broad term because there are inconstant and challenging statements regarding ‘public’ and ‘art’ terms. According to Harding (2011), the term ‘public art’ has turned out to be broadly practiced in the last thirty years to illustrate particular art implementations, the outcomes of which are to be seen mostly in public spaces that are freely experienced by the public. This means, certain art practices, which are mainly found in external urban spaces such as streets, squares, parks, are freely used by the public. The term ‘public art’ embraces the sense of a general publicness of ‘location’, as different from the more limited institutions namely art galleries and art museums. Yet, the location of artwork often occupies unregulated and non-art-specific public spaces and attracts the attention of a wide variety of people (Harding, 2011). On the other hand, the opinion of Hein (2006) about public art is that “all art is to some degree public; public art merits its name in virtue of the fact that the creation of public is its point of departure” (p.49).

Becker (2004) points out that “public art is a multifaceted field of inquiry”, it includes a variety of creative practices in the public domain namely from memorials and historical landmarks to modern art practices and performance events, the opportunities are endless. The intention of each art program is different and public

art for some communities is a way of appreciating and personalizing contrarily impersonal spaces. The others express public art as a way to activate dialogue or contribute as a vehicle for the community to declare its identity (Becker, 2004).

Art has the capacity to communicate. Finkelpearl (2000) points out that “Art is an intense tool for communication and the communication can pass all kinds of boundaries”. Art creates opportunities and has different functions in public space such as “artistic self-expression; community dialogue; education and enjoyment; inspiring participation in appreciation and creation of art; community problem solving; enhancement of the physical infrastructure and environment; and demarcation, celebration and transformation of place”(Umbanhowar, 2005: p.1).

Public art is the main field where democratic thoughts and aesthetic endeavor deal mutually with each other. These are the issues that public art tries to address (Institute of Contemporary Art Philadelphia, 1980).

Public artworks in public space can have numerous forms and, in some of the examples, it includes socially engaged or participatory art activities, it might take no physical structure, for example, a discussion, an exhibition or an intervention. Public artworks can be numerous things: an aesthetic reaction to place or context, an enhancement of the structured environment, a critique, or a dialogue (Shaffrey, 2010).

Public art is broadly open to different interpretations and has been specified from government permission monumental sculpture to graffiti practices. It is regularly used as an umbrella term covering any art practices that are not exhibited in art galleries or in any other formal museum (Hunting, 2005).

“Since public art occurs in public sphere, the artwork with its production and realization process, its design, form and material, as well as its relation to and effects

on its audiences (individuals, community or public), and the space (i.e., built environment and city), have been the general issues of discussions in the literature of public art. Therefore, public art has become an issue which is interrelated with different professions, like art and craft, architecture, landscape architecture, urban design, city planning, sociology, and philosophy.” (Yalçinkaya, 2012).

Public art is formed as a part of public history, culture, and collective memory. Public art is the reflection of a society and adds importance to cities. As artists react to current times, these practices reflect the inner vision to the outside world, and they make a narrative of public experience (Bach, 1992).

In addition to all the above, Brisbane City Council (2010) defines “public art” as visible and accessible practices to the public and categorizes practices into permanent and temporary projects that can be installed inside the public areas of private zones and in publicly owned areas (p. 4).

“Public art brings beauty to the urban environment and has the capacity to provide opportunities for democratic questioning of the status quo, which in turn creates a society involved in continual development. Public art and democracy are intrinsically connected, in fact, many write about public art in the same way they write about democracy, using concepts that have been traditionally hallmarks of democratic thought, such as accessibility” (Deutsche, 1992:p.34).

### **2.1.3 Types of public art**

The term 'public art' denotes a different work of art, which is designed for and sited in a space accessible to the public, from a public square to a wall inside a building open to the public. In practice, it does not include art and designs in museums and galleries. The term public art has different characteristic features and forms which can be categorized as follows:

The first type of public artwork is **Permanent art practices which** are planned to remain in position for long periods in public spaces. The intended of these practices is to last and are made by durable materials like marble, steel, and ironwork. These artworks' examples are statues and sculptures. These practices are significant in order to present traces of history. Omar Khayyam statue<sup>3</sup> (Figure 2-2) is an example of permanent artworks, which is erected in Laleh Park in Tehran in 1972 (Zalpour, 2013).

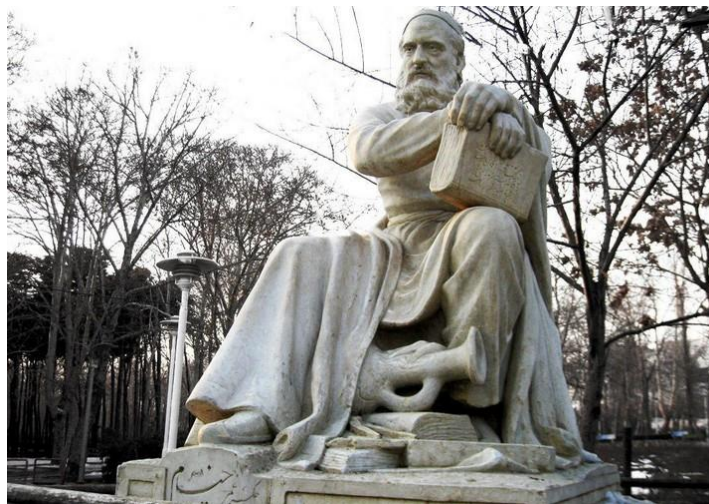


Figure 2-2 Omar Khayyam statue in Laleh Park, Tehran

Image downloaded from URL-2

The second type, **Temporary artwork or performing arts, which** are connected with practices including music, festivals, theater, and events or generally known as “happening art” in which the people can experience and socialize with displays and performances. The lifetime of these artworks can be range from a few hours to a few years. Temporary artworks are generally intended to make a specific point at a

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<sup>3</sup> The statue of Khayyam was built in 1351 in Italy by the order of the Iranian National Monuments Association. After moving to Iran, they installed it in Tehran's Laleh Park and today it has become a symbol of this park. During the revolution, the statue was damaged and, due to the stone throwing, part of his face and fingers were broken (Tabnakbatonews, 2017).

peculiar minute in time. These practices designed to contribute an area, enhance footfall, promote issues of people's concern or essentially be a lively method for creating a social expression (Clifford, 2013). Figure 2-3 is a temporary performing art example, which is the thirty-sixth Fajr International Theater Festival in front of the city theatre building in Valiasr street in Tehran.



Figure 2-3 Street theatre, Valiasr Street, Tehran.

Image downloaded from URL-3

Another type of public artwork is **Site-specific art practices, which** are generally permanent artworks that were considered and assembled explicitly for space where it is arranged. In other words, these practices refer to the artworks when the site and art practices are similarly significant like a discussion, which needs, in any event, two individuals. It is a reciprocal relationship that gains meaning from one another (Brisbane City Council, 2010).



Figure 2-4 Sculpture<sup>4</sup> in Tehran Museum of Contemporary Art site, Tehran  
Image downloaded from URL-4

Tehran Museum of Contemporary Art was designed in the style of modern architecture and inspired by the Iranian desert windmills in 1977. This Museum contains the most comprehensive and important treasures of modern art from Europe and North America and owns one of the five to eight important collections of modern art in the world (Ansari, 2016). Figure 2.4 is an example of site-specific art practice, which is in the Tehran Museum of Contemporary Art site.

The fourth type of practice is **Applied artworks** that are applied on surfaces of indoor and outdoor and are quite often two-dimensional. The examples of applied art practices include commissioned paintings, legal murals and illegal graffiti, and chalk drawings on footpaths (Australia Council for the Arts, 2017).

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<sup>4</sup> This practice is Western modern art sculptures, which is done by Belgian artist René Magritte (Nahlah Ayed/CBC News).



Figure 2-5 Graffiti Practice “Let Iranian women enter their stadiums”, Tehran.

Image downloaded from URL-5

Figure 2-5 graffiti practice is an example of applied artworks in Tehran. This graffiti practice was done by Nafir artist, which has a message about Iranian women's rights.

Fifth, **digital artwork** is the other type of public art, which is developed by the rise of technology including digital artworks, videos, sound art, images, and lightning. Examples of digital practices consist of videos and computer-based imagery played on outside screen or onto the surface of the buildings. Azadi Tower is one of the main symbols of Tehran that the collection of video, light, and music was performed in 2018 (Fars News Agency, 2019).





Figure 2-6 Azadi Tower, Tehran.

Image downloaded from URL-6

“The other type of public art is **architectural art practices** that can be included buildings, domes, and bridges and **architectural art installation, building modifications, temporary architectural constructions** can also be regarded as public art” (Yalçinkaya, 2012, p. 13). Gate of National Garden of Tehran was built for Mashgh Square in 1925, there is a room above where the king sometimes watched the military training, and military music was played (Zibasazi, 2015).



Figure 2-7 Gate of the National Garden, Tehran.

Image downloaded from URL-7



Finally, there are **artworks completed in the built environment used as urban furniture**. Artists designed these elements such as benches, lightings, seatings, and other urban furniture to improve the quality of the urban built environment to respond to the requirements of residents (Davari, 2014).

The classifications of public art practices, which are discussed above, are arranged by their particular association with space.

This study targets applied artworks which are categorized as **graffiti and mural art**. These forms of artwork are one of the active art practices in Tehran. The following part will give a theoretical background to provide a definition and perceived benefits and contribution of graffiti and mural art.

#### **2.1.4 Graffiti, Mural art, and legality**

Graffiti can be considered as an art or crime, which is a spatial phenomenon, supporting an explicit identity and preserving a place for itself in the urban realm (Bandaranaike, 2003). Graffiti practices (Figure 2-8) refer to illustrations or letters, which are performed in public spaces such as on walls or on parts of bridges that are accessible for the public; these practices usually are done without getting permission. Consequently, in most countries, graffiti practices are considered to be ruining public or private property. “Graffiti has a controversial past, present, and future that will likely continue to be the subject of debate” (Hughes, 2009:p.2).

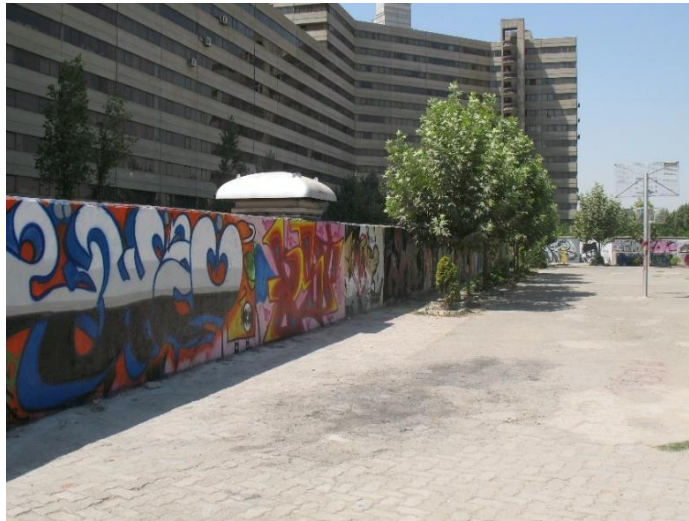


Figure 2-8 Ekbatan residential, 2015, 29 October, Tehran.

Source: author

Graffiti can be seen as an action to encourage crime and violence and create fear in the city. A place with graffiti can be seen as a place that is not taken care of and thus, can send messages to criminals that this place is not regulated and controlled. On the other hand, graffiti can be considered as a usual form of human declaration, an indication of vibrant culture, and a significant type of resistance (“Portland Street Art Alliance”, 2016).

They are different opinions that classify these practices as crime or art. Halsey and Young (2012) argue that graffiti practices and culture is to some degree more complicated than this polarity would indicate; in this way, the aesthetic quality and toleration of graffiti, criminalization, and gratefulness in the community depend on such issues as “placement”, “content”, and “mode of address”.

There are different perspectives concerning the debate on the legality of graffiti and mural art. The focus of the debate on graffiti foremost displays a dilemma concerning whether graffiti is an art or mere vandalism (destruction or creation). In other words, considering graffiti as a creative artistic expression or a public

disturbance has aroused much discussion today on specifying the position of the graffiti nowadays (Curry & Deker, 2017).

ENCAMS<sup>5</sup> Research Report (2008) discussed the negative impacts of graffiti on communities and businesses and its role in arousing fear of crime as it justifies illegality and crime. In other words, it can create a negative impression on the streetscape value by appropriating spaces to become more suitable for gangs and crime; hence, it can be view as “social threatening”. Another approach, on the other hand, connects graffiti with subculture capital<sup>6</sup>. This means that this part of the culture is formed by an individual’s acquaintance with music, book, fashion, graffiti, and other aspects that a young person can personally develop by becoming a member of such a subcultural group (Kosari, 2011).

A contrasting approach is that graffiti can promote cultural development as a “sense of community” by means of identifying a shared space connecting similar identity, culture, and values.

Halsey and Pederick (2010) indicate another aspect of graffiti, which can create value and importance for the undervalued surface of urban public space. It means that graffiti can help to improve the quality of the urban environment.

In this survey, graffiti practices refer to any type of paintings, calligraphy, and images, which are performed on walls or on other surfaces by any materials on public and private property without any permission or authorization and considered as vandalism by the authority.

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<sup>5</sup> ENCAMS is an independent registered charity which submits information to the Communities and Local Government Committee. Retrieved from [https://www.keepbritaintidy.org/sites/default/files/resources/KBT\\_Good\\_Graffiti\\_Bad\\_Graffiti\\_2008.pdf](https://www.keepbritaintidy.org/sites/default/files/resources/KBT_Good_Graffiti_Bad_Graffiti_2008.pdf)

<sup>6</sup> A subculture indicates a group of people with a distinctive or hidden culture, which makes them different from a larger culture that they belong (Kosari, 2011).

As for mural art, it can be defined as any artwork practices that are applied on walls or any other permanent surfaces and are usually commissioned by or have permission from the property owner. These practices indeed are generally performed as authorized and are legal to be applied on permanent surfaces or walls. The following Figure 2.5 is an example of mural art, a legal practice in Tehran.



Figure 2-9 College Bridge legs, Tehran.

Image downloaded from URL-8

Mural art practice is not to act only as decoration for improving an individual's living environment but also have particular social and cultural attributes that address the aesthetic requirements of the public and have capacities for reflecting the ethnic, society, and contemporary culture trend as well as capacities for socio-cultural welfare goals. Artistic practices of mural artwork incompatibility with the environment can improve the art value, social and cultural value of the environment. In addition, mural practices can recreate historical events, and heroic historical figures, therefore it can have a role in narration (Jingfeng, 2014).

In conclusion, there are also different claims on the benefits of legal practices such as

creating a sense of place, improving community values and diversity, creating cultural and social impacts such as having more humanized spaces. Mural art alternatively, it can be claimed that it has a function in serving instrumental roles like motivating consumption, place branding, or blessing history (Dovey, Wollan, & Woodcock, 2012).

The following Table 2-1 shows a comparison of the characteristics of graffiti and mural art as legal and illegal practices regarding the present literature on the topic.

Table 2-1 Framework of graffiti and mural art.

<b>Form</b>	<b><i>Graffiti</i></b>	<b><i>Mural art</i></b>
<b>Artistic value</b>	Vandalism not Art	Art
<b>Legal aspect</b>	Without permission, considered by authority as a crime, Illegal	With permission, Legal, Supported by authority
<b>Social aspect</b>	Considered as a social threatening, negative impact on streetscape value	Positive impact on streetscape value
<b>Cultural aspect</b>	Positive impact such as forming sense of community, Negative impact such as connection of subcultural group with graffiti and promoting crime	Positive impact such as creating sense of place and community
<b>Actors</b>	Youth, Individual, Team, or Gang	Individual, Team

The next part will discuss the benefits of legal and illegal public art practices, which aim to give a better understanding of the impacts they can create in public space.

### 2.1.5 Benefits of public art

There are various claims and discussions about the benefits of public art to society and individuals. According to Patricia Walsh (2018), public art displays a distinctive role in a country's history and culture, and reflect society and increases meaningfulness in civic spaces. Public art projects are considered not only benefits to the artists and community but also to the city. In Chico city Art Programs (2009) which includes performing site-specific art practices, the aims are mentioned as such (Figure 2-10):

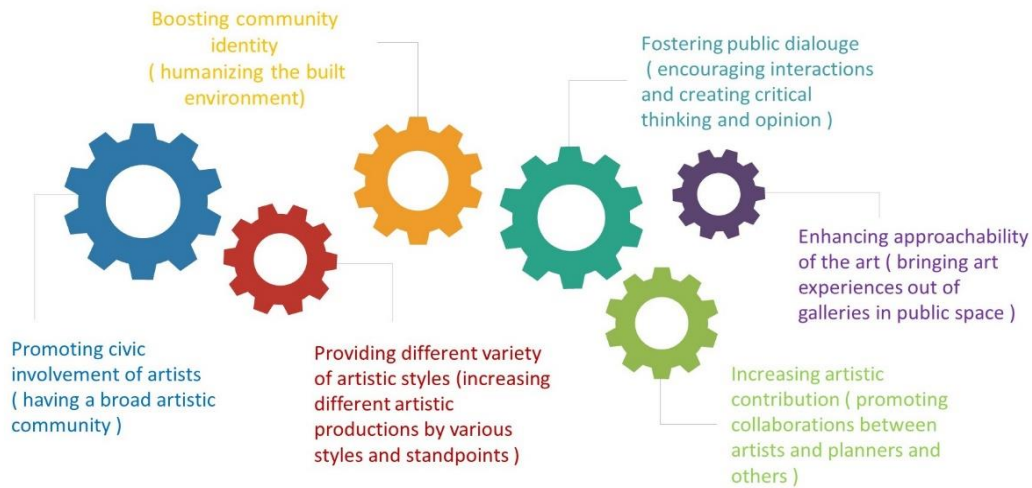


Figure 2-10 Public art benefits by The City of Chico Public Art Programs.

Source: “The City of Chico Public Art Programs”, (2009).

The Richman Hill Public Art Policy (2012), aims for other visions and principles:

- Building more iconic spaces by creating beautiful and interesting spaces
- Reflecting the diversity of the society
- Building a sense of local pride
- Developing positive civic identities
- Preparing educational experience for students and the public who are outside the formal study structure
- Enhancing cultural tourism and contributing to the town`s cultural heritage

Sabine Marschall (1999) who is a professor of Cultural and Heritage Tourism (School of Social Sciences at the University of KwaZulu-Natal in Durban, South Africa) reviewed and argued the effects and benefits of community mural art in Durban as such:

- Mural art acting as a catalyst that can cause a social and political change
- Contributing to social criticism
- Enhancing the community`s identity

- Encouraging team spirit
- Sometimes promoting actions
- Acting as a tool for common self-statement and empowering
- Boosting creativity in the public especially for those who have had a little experience of art
- Having the potential to change the environment and giving a chance for inhabitants about reclaiming their environments
- Promoting people to have a sense of purpose by lining up energies in the right direction (lowering violence)

Another benefit of mural art is creating art awareness for the public who have had less chance of experiencing art. The following list shows a brief review of the contributions of public art.

Table 2-2 Social, cultural, economic, and spatial benefits of public art.

<b>Spatial/Visual advantages</b>	<b>Economic Advantages</b>
<ul style="list-style-type: none"> <li>• Giving character and city-imaging</li> <li>• Creating creative and richer visual environment</li> <li>• Creating an interesting and more human environment</li> <li>• Creating friendly and liveable spaces</li> <li>• Promoting a sense of place</li> </ul>	<ul style="list-style-type: none"> <li>• Attracting tourists and promoting tourism</li> <li>• Boosting economic developments</li> <li>• Providing job opportunities</li> <li>• Developing collaboration between artists and planners</li> <li>• Boosting land values</li> </ul>
<b>Cultural Advantages</b>	<b>Social/Political Advantages</b>
<ul style="list-style-type: none"> <li>• Promoting city-imaging and branding</li> <li>• Enhancing opportunities of art experience and being in contact with it</li> <li>• fostering community identity</li> <li>• Enhancing cultural tourism</li> <li>• Promoting creativity in public</li> <li>• Lowering violence by lining up energies in a right direction</li> <li>• Promoting investment in the arts</li> </ul>	<ul style="list-style-type: none"> <li>• Creating public critique</li> <li>• Providing public awareness</li> <li>• Encouraging dialogue and communication among individuals</li> <li>• Encouraging responsibility and promoting self-criticism regarding the issues</li> <li>• Enhancing sense of belongingness and togetherness</li> <li>• Providing opportunities for public education</li> </ul>

As Table 2-2 shows, the visual and physical benefits of public art seem to be the

prominent benefits but the social and cultural contributions are also related to physical and visual benefits. Economic contributions can be considered as an indirect outcome that can promote urban developments as well.

The next part will briefly explain the importance of public art in urban space and the roles of public art have in urban environment namely in the built, social, and cultural environment.

## **2.2 Why public art matters in urban environment**

“The city has always been a setting where the cultural manifestations of each historical period have met and its image has transformed itself due to the different social, political and economic situations. Man and the physical environment created by himself, sustain a relationship of reciprocity and interaction, the environment being a reflection of the man who created it, and at the same time influenced him and his behavior” (Casanovas, 2005: p.19). The city’s main field of practice is society found within space, specified by numerous types of development and social interactions (Sénécal, 2007). Therefore, the nature of the urban environment contains not only the built environment, but also surrounding conditions, city’s products, values, and lifestyle which affect the lives of individuals in the city context (Krupat, 1985). Every constituent of public space has an effect on individuals. “Art in public space is an important element that can encourage and expedites connections between the private and public, the intimate place and the municipal space, the body and the community” (Miles & Hall, 2003, p.131). Public art practices include various range of art activities, artworks, and outcomes in public space encompass aesthetics, cultural and social ideas, public life, and political issues. “Public art has always been closely linked to political, economic and religious powers, and its functions and uses have changed with time. The art, which is in public space, indicated the present social and cultural situation, as well as the artistic and aesthetic tendencies. The policy carried out in this sense contributes to the city having some distinguishing



marks and a particular image” (Casanovas, 2005: p.19).

Public art practices are not just artworks located outside. Many argue that traditional art gallery spaces are public in means of accessibility to interested beholders, while alternately, others would persist that the privatization of public space has implied that art located in public space is not essential for all. Therefore, public artworks are art practices, which have goals desires to engage with beholders to build spaces “whether material, virtual or imagined within which people can identify themselves, perhaps by creating a renewed reflection on community, on the uses of public spaces or on our behavior within them” (Sharp, Pollock, & Paddison, 2005, p:1004).

The next section is a review of public art roles and contributions to urban environment namely social, cultural, and built environments.

### **2.2.1 The role of public art in built environment**

In the freebase dictionary, the term ‘built environment’ defines as “the human-made surroundings that provide the setting for human activity, ranging in scale from buildings and parks or green space to neighborhoods and cities.” The quality of built environment effects on different aspects of human life such as affecting the physical activity in urban which can pull people apart or gather them around (Krupat, 1985), while other qualities of public realm can affect the citizens’ mental wellbeing such as density and feel overcrowded, noise, dissatisfaction of green spaces, crime and feeling unsafe(Guite, & Ackrill. 2006). Different factors can cause to have poor mental wellbeing of citizens while well designed public realm can contribute to people’s welfare and happiness. In the same way, the aesthetic quality of the environment creates pleasurable places for individuals’ enjoyment and relaxation and a significant factor for a general feeling of wellbeing (Philipp, 2001).

Public artworks can bring significance by affecting **visual quality** in the physical

domain through the relevance of the form, scale, color, texture, use of materials and location (Worth, 2003). The visual influence and importance of public art practice are characterized by physical quality components. Visual quality outcomes from the understanding of physical features that are changeable by beholder's perception of what is seen. These perceptions depend on the individual's cognitive insight of artwork itself and the integration of landscape components into a memorable object and city image, noticeable from others. The physical unity of public art practice and adjustment with urban public space can create importance (Yalçinkaya, 2012).

Public art practices in public space can improve the **city image**. "It is the soul of a city. Its uniqueness, sense of beauty and cultural context decide the appearance of a city. With the increase of travel experiences, people have an increasingly strong feeling toward the city image. Public artworks have become an important topic of city image construction, realizing the landscape and humanistic value of the city. It is the product of urban culture and lifestyle. Nowadays, under the impact of the economy, city image can attract foreign investment and effective tourist resources." (Wu, 2016:p.221).

Since creating remarkable urban public spaces remains as the main theme for **quality of life** in contemporary urban conditions, public artworks play an important role in the creation of a site's differentiation and uniqueness (Kwon, 2002). Public artworks have additionally a duty of making individuals have better feelings about themselves and about where they live (Phillips, 1988). Therefore, public art practices directly affect livability in urban space (McCarthy, 2006; Miles, 1997).

### **2.2.2 The role of public art in social environment**

The social environment refers to human thought. In other words, how human beings value, use, and think about the environment, interact, and behave in the public realm (Barry, 2007). Social environment consists of the domain of thoughts and the

environment outcomes by means of communication and interaction between people in social gatherings and between various social groups; all with their specific social beliefs, cognitions, and behavior (Setiawan, 2010).

Art in public space reaches its social and public power when it applied in the urban public realm; public space with artworks gains its aesthetic level and social identity. When art practices appear in urban public space, it turns into a piece of public space and community. As such, urban public space and community become a part of art practices; they interact with one another. Art practices in public spaces have a significant role within societies, interpreting cultural symbols and harmonizing people into the urban public space (Yalçinkaya, 2012). According to McCarthy (2006), public space is not only physical environments that are accessible to the public but also as a social environment. As Worth (2003, p. 52) explains, “the non-material meaning of a place and its identity transposes to people, then it achieves some level of spiritual significance”. Public artwork, which has an expressive impact, happens in individuals' everyday life, may have profound significance. It can stimulate a sense of community, change the place and create a sense of place, improve vitality and dynamic quality in urban public space, inform and enlighten individuals and even motivate social change (McCarthy, 2006).

### **2.2.3 The role of public art in cultural environment**

Culture is “the set of attitudes, values, beliefs, and behaviors shared by a group of people, but different for each individual, communicated from one generation to the next” (Matsumoto, 1996: 16). Therefore, the cultural environment can be described as the social value that affects the lives of people or society in the urban context (Setiawan, 2010).

Cities are progressively trying to energize culture-related uses in specific areas, generally designated as ‘cultural quarters’, to attain regeneration outcomes, and

public art projects are frequently applied in such quarters regarding improve city image and to enhance local identity (McCarthy, 2006). It is perceived that public artwork can support economic developments and tourism by making goals for visitors and neighborhood inhabitants. As art practice in public space draws the attention of more visitors to the area, it creates local spending and furthermore produces income (Yalçinkaya, 2012). Public art is perceived that has important to cultural environment namely promoting cultural liveliness of the community through improving local values, opening more opportunity to exposure to art for the individuals (growing new imaginative abilities and innovativeness) and draws the attention to the identity of a community (Setiawan, 2010).

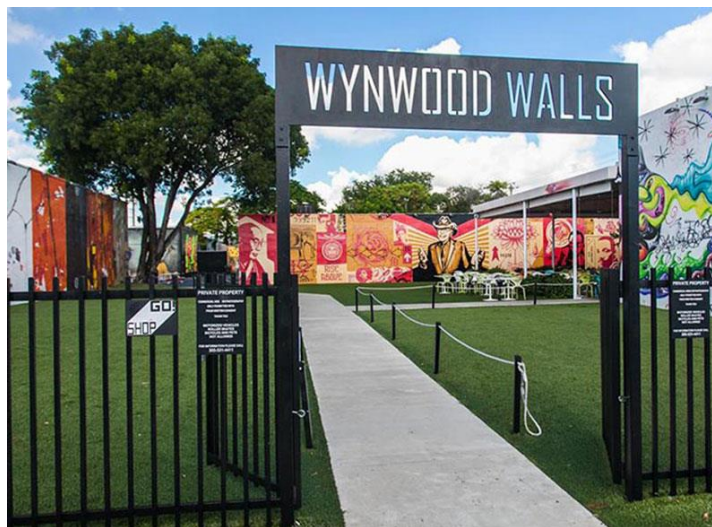


Figure 2-11 Wynwood walls, Miami.

Image downloaded from URL-9

Wynwood (Figure 2-11) was an aging warehouse in the 1970s in Miami. Tony Goldman, a patron of the arts, entrepreneur, historic preservationist, and a developer saw the potential of the neighborhood in the early 2000s. He turned the neighborhood into a cultural oasis. This area developed into a greater neighborhood of art appreciation and turned into a canvas for urban street art. Wynwood is pedestrian-friendly and includes art everywhere. This project is an example of

promoting the cultural and economic values of the undervalued neighborhood with art practices. This area turned out to be an attractive spot for visitors to enjoy their time (Agress. Nd).

### 2.3 Perception of public art

“Perception is generally referred to as the process of making sense of the world around us. It involves the acquisition, interpretation, selection, and organization of sensory information.” (Hagtvedt, Patrick, & Hagtvedt, 2008: p.198).

How people perceive the art practices or how different individuals integrate with public artworks can be explained as a contrast between the “**visual landmark**” and the “**collective anchor-point**” (Januchta-Szostak, 2010, p: 82). Visual landmarks can please, raise interest and create temporary engagement of an individual. On the other hand, collective anchor-point create mental acknowledgment and acceptance and produce social identification with the public artworks (Lynch, 1960).

The perception of public artworks varies according to different factors and attributes. This part presents different perspectives and studies on the empirical evidence about public art perception by individuals<sup>9</sup>. Zebracki (2013) states that the change in the public perception of public art is based on five attributes.

The first three attributes are:

- Appropriateness (degree of being proper)
- Sociableness (degree of invitingness to meet up and gathering)
- Meaningfulness (degree of stimulating interpretation and place memories)

One of the factors of public artwork perception relates to appropriateness between place and artwork. It is important that to what extent the public artwork and its site are suitable for each other (Zebracki, 2013).

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<sup>9</sup> There are not enough researches regarding this issue.

Another element of artwork perception can be the degree of sociableness of public art practice. Public artwork's intention in terms of creating a meeting place can be helpful in perceiver's perception (Massey & Rose, 2003).

The meaningfulness of art practice is important in public engagement that consists of public art perceptions. It is more perceivable when an art practice arise the meaning and memory of a beholder (Selwood, 1995).

The two other attributes from the environmental psychology approach which are as the following:

- Educational background
- Familiarity with public art

Educational background is essential to public art perception. Perception of the real-world paid significant attention to how the real world as an environmental message filtered through the beholder's senses, brain, and character, culture, norms, and values that are come from beholder's cultural background. The significant indicator of an individual's cultural background is educational background (Bourdieu, 1984).

A person's familiarity with art and public art is another indicator of public art perception which depends on a person's acquaintance and interest in art and culture and how important the place they have in their lives (Blokland, 1997).

In addition, art uses shapes, different forms, colors, methods, and lines to build new meanings. An individual's perception of artworks, in addition to the above variables, depends on various other factors namely gender, age, ethnicity, religious, political and ideological viewpoints (Stern, & Seifert, 2016). Eli Anapur (2016: para.1) states that:

“Perception in art stands for a complex relation between visual stimuli and a personal understanding of them. It is a theoretical postulate that aims to

clarify the relation between artworks and individual opinions and evaluations. Far from being a universally established matrix of understanding art, perception is conditioned by a context from which observation and evaluation are made. Instead of general models of understanding, it is conditioned by numerous factors, including political, social, cultural, gender and racial. It affects how we see art and what meanings we attribute to it.”

The following section describes people’s interaction with public art practices. It is important to understand how people react to public artworks in order to comprehend the role of art in public space in people’s life.

### **2.3.1 Interactions**

Thejaswini Jagannath (2018) points out that interaction with public artworks is not discussed as much as public art, in general, and there is a gap in the available literature. Moreover, there are ongoing changes happening in public artworks that illustrate a new chapter of artists concerned with not just art, but also how art instantly cooperates with space, meanings, and individuals around it and in addition some of the public artworks endeavor to examine a reaction and advanced interaction with people around (Conklin, 2012).



Figure 2-12 Public art interaction in Montreal.

Image downloaded from URL-10

The McLaren project is an interactive public art practice that is inspired by the film *Canon* (1964) created by Montreal design firm *daily tous les jours*. This practice invites passersby to reproduce the movement from the original film. There is a recording booth, where you stand in front of a screen, presents the character to imitate and dance. Individuals' dance movements are recorded and then projected to the audience gathered around the place (Figure 2-12). There is a seating area, which creates an outdoor theater for those less willing to participate. The location, which is at the metro station in downtown Montreal, is changed into a vibrant and lively place ("*dailytouslesjours*,"2014).



Figure 2-13 Cloud Gate, Chicago's Millennium Park.

Image downloaded from URL-11

The Cloud Gate (Figure 2-13) is a public sculpture in the center of Chicago created by artist Anish Kapoor. This artwork is one of the world's huge permanent art practices which is located in Millennium Park. This sculpture has a reflective surface that reflects the people's movement, the light of the surrounding environment, the city's skyline and the green area. The reflective surface of practice invites people to stand in front of it, move and touch it, examine and play with their body reflections and of the city skyline (Jagannath, 2018). For many people, Cloud Gate is a steel figure art practice but for many tourists, it is the best opportunity for selfies. This



artwork is the best way to capture the city's skyline (Figure 2-14) while still being in the picture (Mastropieri, 2016). This art piece has also turned into a place of interest and can be found in many travel books as a touristic attraction.



Figure 2-14 Cloud Gate art practice.

Image downloaded from URL-12

Some studies indicate that individuals' physical interactions with public artworks develop a sort of play in the physical environment where individuals are effectively connected with the public artworks (Stevens, 2006; Zebracki, 2012).



Figure 2-15 Gender Specific Interactive Public Art.

Image downloaded from URL-13

The 'You & Me' (Figure 2-15) interactive artwork created by Zhang Zhaohui has a way to unite individuals. This Chinese artwork includes two cookie cutter-like molds that are formed like the male and female symbols using mostly on public restrooms. This art practice invites people to step inside and become unify with artwork (Wyers, 2013).



Figure 2-16 Interactive Graffiti Mural in Pasadena, California.

Image downloaded from URL-14

Andy Grammer Interactive Graffiti practice (Figure 2-16) created for a singer Andy Grammer's performance. The practice was set at the Arroyo Seco Festival in Pasadena, California. The practice illustrated a megaphone projecting "love" in a

beautiful combination of imagery that the scenario of practice invites people to interact (“la-graffiti”, 2018).

Quentin Stevens (2007) argues that this play aspect represents the dismissed part of people’s experience in the city to some extent, which is a missing element in society. Therefore, the playful quality of public art becomes one of the main aspects of this type of artwork, which can lead to exploring, manipulating things, learning and creating their own experiences. In fact, to some degree, all public artworks include a play aspect that people can engage with in a place.

## **2.4 Public art through the process of urban design**

In the contemporary city setting, which is growing to be filled with non-places, public art practices get a new role concerning urban design –that of a “placemaking agency” (Tilley, 1994). Although public art and urban design practices are frequently divided between different experts, the attention on placemaking affirms the necessity for new approaches and practices for planning and designing cities, which consists different design experts such as artists, architects, planners, urban designers, and landscape architects, who cooperate during the overall design process. Throughout history, public artworks were used in public space for contributing and forming collective memory and creating meaning of spaces. Urban design and public art relations have been always debated. Generally, there are expected roles of public art practices in public space namely improving visual quality of built environment, increasing social and cultural awareness, attracting more tourists, connecting people with contemporary art practices and make them more reachable, creating a sense of pride and belongingness, and going on (Đukanović, & Živković, 2015). With the perceived benefits of public art practices, it aims to make cities vibrant and livable. Therefore, growing numbers of cities apply public art projects for achieving these benefits. In many cities such as San Diego, Chicago, Vancouver, London, Amsterdam, and Berlin, public art has been considered an important urban tool and it

has been organized as a part of the planning process to revitalize and energize the city areas. Consequently, public art projects have gained an increasingly leading role in urban design in different countries. In various urban regeneration and rehabilitation developments, public art programs have been successful with regard to supporting planning and developments (Setiawan, 2010).

## **2.5 Public art policy**

For performing public art, different art policies are introduced to outline the eligible outcomes. In other words, they guide the production of public art projects. The aim of public art policy is to guide and create the criteria for the evaluation of all different art practices, which are authorized by the Council. The public art strategies are formed on the basis of past inheritance, while replying to new thoughts about art, narrating, perception, and cultural statement. The Public Art Policy and Public Art Strategy of Sydney (2014) encompass eight Guiding Standards for the prioritization and execution of public artworks across the local government area of Sydney, which are as following:

- Adjusting remarkable City Art projects with main urban design projects of Sydney
- Identifying and celebrating aboriginal stories and traditions in public space
- Supporting local artists and activate public space through temporary artworks
- Supporting dynamic places in Village Centers with art practices
- Improving high-quality artworks in private improvement projects
- Supporting stakeholder and government partners to promote public art projects opportunities
- Overseeing and keeping up the City's collection of permanent art practices, monuments, and memorials
- Initiating and implementing projects to teach, educate and engage the people about the city's public art practices

Many cities have established their public art strategies, not exclusively to confront with graffiti but also as a part of cultural and economic growth. In addition, some cities have formed public art master plans to implement public art policies to promote and support public art projects. The following paragraphs are examples of public art policies by addressing different implemented strategies in different cities.

Graffiti is considered vandalism and is illegal in most cities. Many cities have struggled against graffiti and spent a lot of money to erase them. Different policy instruments are developed to “**from anti-graffiti regulation to anti-graffiti education and campaign programs**” (Setiawan, 2010, p. 32). Portland developed a **zero-tolerance graffiti policy** in 1998. Hugh McDowell (Graffiti Prevention Coordinator) prepared the “**Anti-Graffiti Strategy**” for Portland in 1998 and put the zero-tolerance strategies for graffiti (City of Portland Office of Neighborhood Involvement, 1998). The following statements are the outlines of this strategy:

- Increasing people awareness and involvement
- Increasing graffiti prevention presentations to schools, neighborhoods, communities, and business
- Encouraging people to report and track of graffiti to the Graffiti Hotline phone number
- Developing anti-graffiti brochures for mass distribution
- Using sign permission forms for building owners, allowing crews to clean the graffiti without delay
- Developing retailers program to decrease access of graffiti materials

Vancouver (Canada) is another city with implemented anti-graffiti strategies due to the growth in graffiti practices in the last decades. These strategies are established regarding the negative effects of graffiti on the quality of life of the citizens. The most significant damage to the image of Vancouver, which is known for its beauty around the world was done by the graffiti practice. The followings are the

alternatives developed to overcome the graffiti problem in Vancouver (Miller, 2002):

- Reorganization of a joint team (an anti-graffiti team force)
- Using closed-circuit television in high crime areas
- Cooperating in conjunction with security organizations
- Applying restriction on the sale of spray paint
- Providing different sites for artists to practice graffiti

Vancouver adopted the anti-graffiti policy to confront graffiti, which is considered a serious crime under Administrative Report, but promoted mural art, which is considered an excellent way of reducing graffiti practices (Miller, 2002). Gold Coast City and Sydney in Australia have similar policies. Vancouver anti-graffiti policies are:

- Arresting and charging suspects
- Focusing efforts on targeting active graffiti groups
- Using a video camera as a gathering evidence
- Revisions of the graffiti bylaw
- Enforcing the graffiti bylaw

Leichhardt Council, Sidney underlines that graffiti raises the attention of crime in districts where it is found and it turns the area from a high to a low public amenity. The council invested in the LikeArt Beat Graffiti Strategy as a method to diminish the accessible walls for illegal graffiti practices. The statistics show that the LikeArt Beat Graffiti Strategy (Figure 2-17) has caused a reduction in graffiti and illegal practices in Sidney (Leichhardt Council, 2010).



Before LikertArt Intervention



After LikertArt Intervention



Figure 2-17 Hawthorne Canal before and after the Likeart Project.

Image downloaded from URL-15

Royal Borough of Kingston, London also implemented physical actions, to reduce graffiti such as planting shrubs (Figure 2-18) and mosaics to decorate and cover the vulnerable walls (Royal Kingstone, 2004).

THE CUT, NEW MALDEN



Figure 2-18 Before and after the anti-graffiti intervention.

Image downloaded from URL-16

The evidence shows that physical interventions such as planting and covering vulnerable walls with mosaics and LikeArt Beat Graffiti Strategy are successful in

reducing graffiti in comparison to the other approaches.

### **2.5.1 Public art master plan**

The public art master plan is becoming a prominent requirement in urban management plans. Many cities have developed public art master plans to fulfill this requirement in the last decades and developed guidelines and public art policies, and thus art master plans to provide a platform for the implementation of policies.

“The city of Charlotte council provided the Rail Trail Public Art Master Plan, a roadmap for a long-term integrated public art strategy for the Rail Trail. Developed with the artist team of Wowhaus, who has extensive experience with public art and strategic arts planning, the plan delineates how creative public art strategies can enrich and enliven civic space along the Rail Trail” (“Charlotte Rail Trail,” 2015:p.6).

Due to the poor reputation of public art projects during the late 20<sup>th</sup> century, many attempts have been done at making urban regeneration more pleasant by incorporating public art projects that can lead to creating more publicly engageable places. Many cities across the United States are focusing on artists to increase their enthusiasm for creating public artworks, on the other hand, citizens and visitors are looking for cities that offer high quality, socially and aesthetically engaging and experiencing public artworks (“Charlotte Rail Trail,” 2015).

The planning process of public art projects needs policy instruments to work properly in their contexts and thus public art master plans should not be isolated from the city improvement master plan (Setiawan, 2010).



## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

This chapter provides an overview of the approaches and methods adopted to conduct this survey. Describing public art and proposing its effects enhance comprehension of this socio-spatial phenomenon. Furthermore, it is hard to depict things such as emotions and “senses of place”. These senses are not effortlessly quantifiable, but rather they profoundly affect our considerations and our living standards and subsequently are essential to document.

Therefore, mixed-methods have been chosen to gather the data. In this research, the examination of both sides, the structures, and processes on one hand, and the experience of people were observed in order to keep a balance.

#### **3.1 Research type and strategy**

The case study method is used in this research to gather information. For this, a combination of quantitative and qualitative methods was used. In the initial part of the data analysis, the research describes public art and the cultural development of Iran, and the case study; Tehran as a site of social, political, and cultural reformations, is the core city of graffiti and mural art practices in comparison to the other cities.

First, a literature review and archival search on the public art in Iran and Tehran is done. In the second stage, empirical data was collected on the case study by using questionnaires and applying spatial morphological analysis. In order to accumulate

empirical information about how the public responds, collaborates, and feels with respect to distinctive types of artworks, survey research is analyzed from information gathered by the residents of Tehran, especially from the users of Valiasr Street. Various public art samples were studied in this context. These samples were selected particularly to provide a vision of the context to comprehend the phenomena in the public space of Tehran.

The questionnaires are done in the Persian language and then are translated into English for the thesis manuscript. This research uses individuals as a unit of analysis. In this study two approaches are utilized to conduct operationalization:

- a. The discussion on public art and the development of these practices in the case study are discussed in the literature review.
- b. The general opinion on public art is obtained through questionnaires to confirm the approaches.

The following table presents diverse major indicators based on the literature (Table 3-1).

Table 3-1 Variables and indicators.

QUESTIONS	VARIABLES	INDICATORS	SOURCE OF DATA
What it means by refering to mural and graffiti practices ?	Public Perception	Understandable of intended message	• Questionnaire
		Artistic value of practices	• Questionnaire
		Causing damage to public property	• Questionnaire
		Visual disturbance and legal viewpoint criminality	• Questionnaire
		Aesthetic contribution to environment	• Questionnaire
		Acceptability	• Questionnaire
		Gratefulness of artists	
What are the impacts of mural and graffiti on urban environments ?	Physical environment	Visual quality	• Questionnaire
		City image	
	Social environment	Sense of place	• Questionnaire
		Social interactions	
	Cultural environment	Cultural tourism	• Questionnaire
		Cultural promotion	
What are the prospects of public art policy in Tehran city ?	Themes of public art		• Questionnaire
	Goverment`s intervention policy		
	Public art site placements		

In this research, a convenience sampling method is utilized to obtain the general opinion of the users of public space. In order to collect data, questionnaires are distributed in Valiasr Street regardless of the house locations. The main idea for the selection of the survey respondents is that they are the users of urban spaces in which wall paintings are located.

Table 3-2 Respondents Sampling

Stakeholder	Organization	Sample	Data Acquisition
City Users	General Public	80	Questionnaires

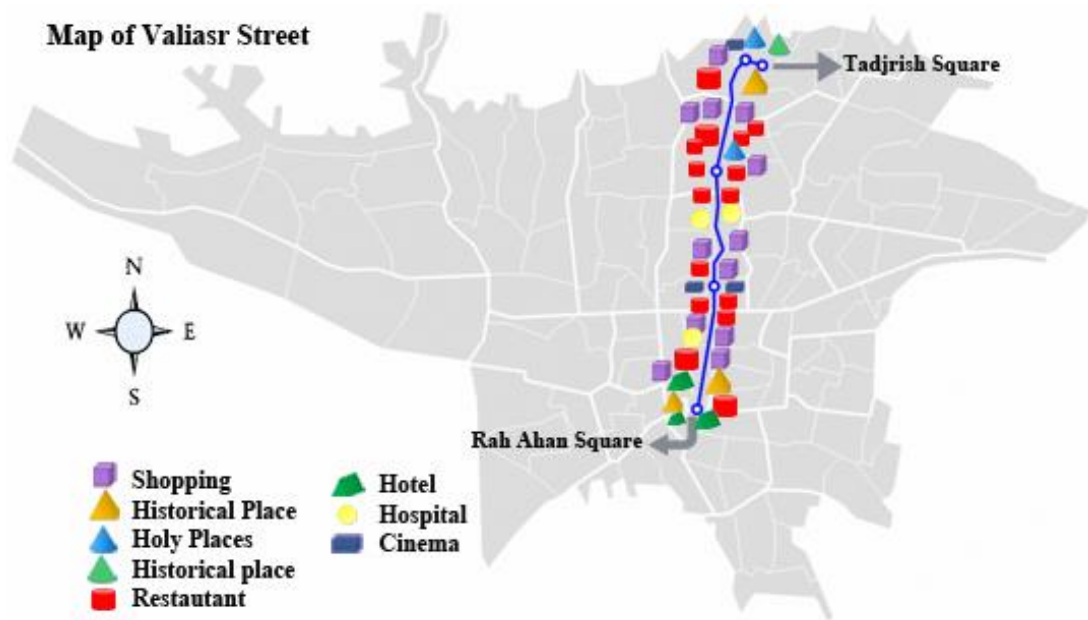


Figure 3-1 Map of Valiasr Street.

The blue line displays the beginning from the south (Rah Ahan Square) and ends at the north (Tadjrish Square).

Image downloaded from URL-17

Out of 80 respondents, 34 are female, 46 are male. The composition of respondents in terms of gender is 42.5% female and 57.5% male (Table 3-3).

Table 3-3 Gender of Respondents

Answer	Count	Percent
Female	34	42.5%
Male	46	57.5%
Total	80	

When the survey respondents are considered in terms of age groups, 60% of the respondents are 20-30 years old, 35% are 31-40 years old, 1.25% are 41-50 years old, and 3.75% are 50 years old or older. Based on six groups of population classification, the survey respondents can be categorized into childhood group (1-14), adolescence group (15-24), young group (25-44), midlife group (45-64), and adulthood group (65 and older).

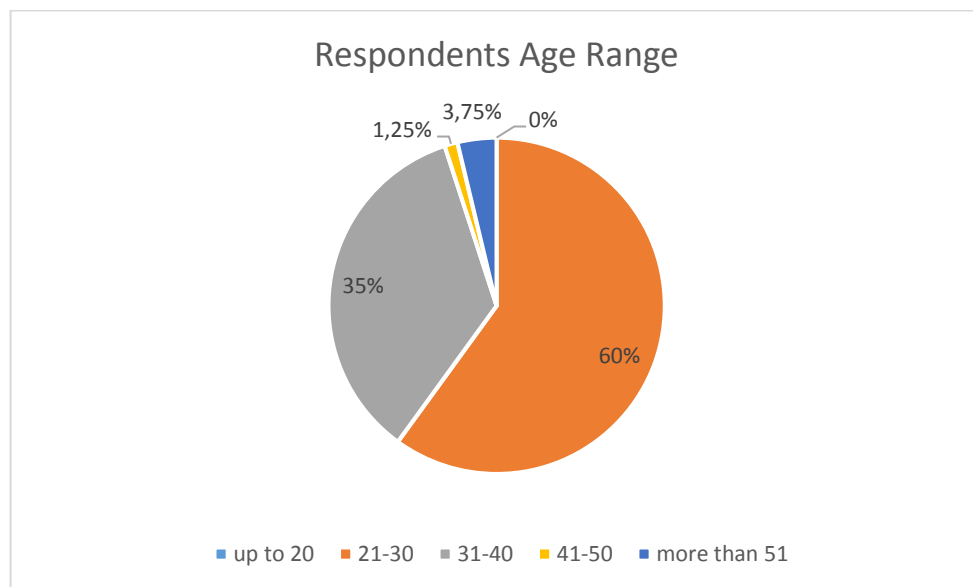


Figure 3-2 Age range of respondents.

According to this classification, the survey respondents represent 3.75% of the adolescence group, 92.5% of the young group, 2.5% of the midlife group, and 1.25% of adulthood group. Thus, the young group accounts for the main part of respondents, and the representations of the ideas of other age groups are considerably limited.

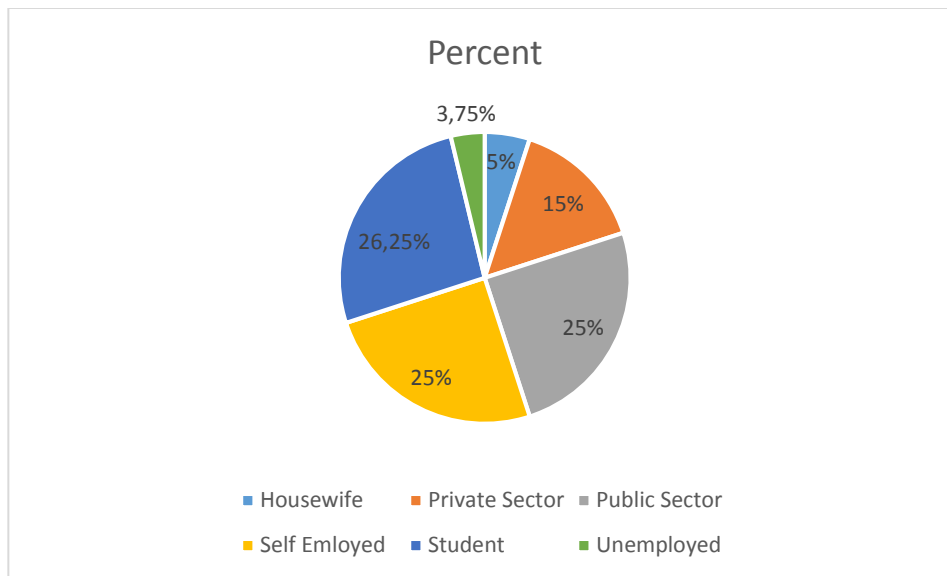


Figure 3-3 Occupation of respondents.

26.25% of the respondents are students, 25% self-employed and employees of the public sector, 15% of employees of the private companies, 5% housewife and 3.75% unemployed (Figure 3-3).

The study area is a part of Valiasr Street. This is a tree-lined street with a length of 18.6 km that is known as the longest street in Tehran and the Middle East (Motamed, & Bitaraf, 2016). Different indicators make Valiasr Street as an attractive street. The design of Valiasr with tree-lined pedestrian pathways and open irrigation ditches on both sides provide a nice sound of running water, which creates a peaceful pedestrian pathway for passer-byes (Figure 3-4).



Figure 3-4 Valiasr Street.

Image downloaded from URL-18

Valiasr Street is considered to be appropriate for this research because it is the hub of commercial and entertainment activities with a street theater where students of Art University perform and street musicians play all day long. It contains a wide variety of restaurants and cafés, cinemas and a number of parks such as Mellat Park and Saéi Park, popular parks in Tehran. The best city theater is located in the street where international film and theater festivals take place. Additionally, there are different branches of Tehran University, which make the area a very lively neighborhood. Valiasr Street, due to having a large amount of walking space, transformed into a promenade for the Tehran residents and attracts both citizens and visitors (Motamed et al., 2016). Therefore, this is a suitable public artery to conduct the survey. The questionnaires are mainly distributed to the people in between the area from the intersection of Jomhuri Avenue and Valiasr Street up to Tadjrish Square.

### 3.2 Data collection and analysis

Primary data was gathered from questionnaires. The first source included

questionnaires, which are conducted in Valiasr Street to gather the general opinion of the users about graffiti and mural art practices. This data is important to collect because of the progressing debate encompassing the benefits of public art practices and the zero-tolerance graffiti removal strategies of the city.

For the assessment of the perception of each indicator and public art practices, a photo questionnaire is used. Six different pictures of art practices combined with several other pictures are shown with the same comparing inquiries based on its theme and concept. Since the graffiti and mural art practices are mostly held political content in Tehran, it was decided that the focus on classification based on the theme, would help in perceiving the benefits and impacts of different message-oriented art practices. These pictures are all art practices from different districts in Tehran. First, art practices classified into two groups legal and illegal. Then the first four collected pictures are graffiti (illegal art practices) which are categorized as follows:

- Graffiti practices
- Children and women rights' practices
- Social and cultural messages practices
- Socio-political messages practices

The other two pictures (fifth and the sixth photographs) are mural art practices (legal practices), which are implemented with the permission of the authority. The legal practices categorized into two groups based on their style and method. The first category of legal practices named beautification mural practices are more in a realistic style and the second one the Mehdi Ghadiyanloo artist practices named artistic mural practices are surrealistic and up to date. The results of comparing this classification with the same inquiries provide an expectation for some themes of art practices even if it is illegal because different graffiti practices are removed immediately after recognition.



During the research, all respondents were informed regarding research purpose and the average research length and participation were voluntary and anonymous. At first, respondents were asked to screening inquiries to decide eligibility. Then, the first section of the questionnaire continued by six photographs with seven same statements with a five-Likert scale, strongly agree, agree, neither agree nor disagree, disagree and strongly disagree to compare the responses. Then, respondents were asked series of questions with yes or no, before or after, and checking box in order to comprehend the role of art practices in the urban environment and also questioning the current state of strategies regarding public art practices. The full questionnaire can be found in the Appendix. The following tables are a description of pictures, which are used in the questionnaire.

### First collected pictures of graffiti practices

The first picture contains Graffiti practices mostly in Persian calligraphies which were generally done on walls of Ekbatan Sports ground. These pieces are colorful compositions of the written word which are written upon each other.


Image	Description
	<b>Artist:</b> Alone <b>Location:</b> Hakim Highway <b>Practice:</b> The word "Truth" <b>Source:</b> URL-19

Image	Description
	<b>Artist:</b> Alone <b>Location:</b> Ekbatan residential complex <b>Source:</b> URL-20


Image	Description
	<p><b>Artist:</b> Alone</p> <p><b>Location:</b> Hakim Highway</p> <p><b>Practice:</b> A phrase “The ignorant are stunned”</p> <p><b>Source:</b> URL-21</p>


Image	Description
	<p><b>Artist:</b> Pst, Nirone, Cave2, Negative, Hoshvar</p> <p><b>Location:</b> Ekbatan residential complex</p> <p><b>Source:</b> URL-22</p>


Image	Description
	<p><b>Artist:</b> Not known</p> <p><b>Location:</b> The Sa'adat Abad's Water Channel</p> <p><b>Source:</b> URL-23</p>

Image	Description
	<p><b>Artist:</b> Not known</p> <p><b>Location:</b> Sa'adat Abad neighborhood</p> <p><b>Source:</b> URL-24</p>





Image	Description
	<p><b>Artist:</b> Alone  <b>Location:</b> Ekbatan residential complex  <b>Source:</b> URL-25</p>

Image	Description
	<p><b>Artist:</b> PST  <b>Location:</b> Ekbatan residential complex  <b>Source:</b> URL-26</p>

### Second collected pictures of graffiti practices

Children, women, and the elderly are illustrated in different works symbolize as vulnerable figures most be prone to abuse and tragedy. Children's feature, praying, hiding, and walking or playing alone illustrations indicate intensely to the demolition of innocence, justice, and hope. One of the pictures, which is inspired from the real scene of daily life, tackles the issue of homeless and the disappointment of a child. Other practices showing children in a group or alone with smiley faces expressing the pure happiness of "forgotten generation with a diminishing identity" (Zubek,

2016). These artworks are the reflection of contemporary social condition, which exists in Iran society.


Image	Description
	<p><b>Artist:</b> FRZ  <b>Location:</b> Valiasr Street  <b>Practice:</b> Question  <b>Source:</b> URL-27</p>

Image	Description
	<p><b>Artist:</b> Icy and Sot  <b>Location:</b> Valiasr Street  <b>Practice:</b> Peace smile  <b>Source:</b> URL-28</p>


Image	Description
	<p><b>Artist:</b> Icy and Sot  <b>Location:</b> Valiasr Street  <b>Source:</b> URL-29</p>

Image	Description
	<p><b>Artist:</b> Icy and Sot  <b>Location:</b> Valiasr Street  <b>Source:</b> URL-30</p>


Image	Description
	<p><b>Artist:</b> Icy and Sot</p> <p><b>Location:</b> Tehran bazar</p> <p><b>Source:</b> URL-31</p>



Image	Description
	<p><b>Artist:</b> Mad</p> <p><b>Location:</b> not known</p> <p><b>Source:</b> URL-32</p>



Image	Description
	<p><b>Artist:</b> Icy and Sot  <b>Location:</b> not known  <b>Source:</b> URL-33</p>

Image	Description
	<p><b>Artist:</b> Alone  <b>Location:</b> Ekbatan residential complex  <b>Source:</b> URL-34</p>

### Third collected pictures of graffiti practices

These practices mostly refer to socio-cultural issues mainly rising attention of people to contemporary religious practices, taboos, cultural identity, and discrimination. Different themes of these practices are challenging observers to face their reality and



questioning socio-cultural norms of society


Image	Description
	<p><b>Artist:</b> GEO</p> <p><b>Location:</b> Valiasr street</p> <p><b>Practice:</b> This picture is the mural practice, which was done within the reflection of sorrow about losing the main element of Valiasr Street, which symbolizes history, culture, and beautiful memories.</p> <p>Source: URL-35</p>


Image	Description
	<p><b>Artist:</b> ill</p> <p><b>Location:</b> Not known</p> <p><b>Practice:</b> This picture refers to a point that happiness is not free but depends on being wealthy. These practices are challenging observers to face their reality and questioning the socio-cultural norms of society.</p> <p>Source: URL-36</p>


Image	Description
	<p><b>Artist:</b> Black Hand</p> <p><b>Location:</b> Not known</p> <p><b>Practice:</b> This practice illustrated a man wearing a leather coat with a cow head and with a sentence next to it. This sentence says that “Let’s not enjoy natural leather!”. This practice is trying to raise attention to natural leather consuming in Iran.</p> <p>Source: URL-37</p>


Image	Description
	<p><b>Artist:</b> GEO</p> <p><b>Location:</b> Not known</p> <p><b>Practice:</b> This practice refers to water deficiency in Iran. Municipality warns people to use water in a proper way but people are not paying enough attention and based on truth energy is cheap in Iran and people are used to using energy not in a proper way and it will be one of the most important problems that people will face in future years.</p> <p>Source: URL-38</p>


Image	Description
	<p><b>Artist:</b> Black Hand  <b>Location:</b> Not known  <b>Practice:</b> This practice refers to a social critique of contemporary life in Iran and indicating inequality between the two genders. According to our legislation, two women are equal to one man and in different aspects of social life, inequality shouts everywhere.  Source: URL-39</p>



Image	Description
	<p><b>Artist:</b> Black Hand  <b>Location:</b> Valiasr Street  <b>Practice:</b> This practice shows a woman writing an S on her t-shirt and the sentence next to the figure said that “Be your own hero”. This mural practice with symbolizing a woman with a slogan to being your own hero maybe indicates that especially for women not to wait for a hero and decide their own choices in their life.  Source: URL-40</p>



Image	Description
	<p><b>Artist:</b> Nafir</p> <p><b>Location:</b> Not known</p> <p><b>Practice:</b> This practice illustrated a woman or a man shouting with anger. There are numerous causes to be angry in society such as poverty, homeless, inequality, and a lot more issues.</p> <p>Source: URL-41</p>

#### Fourth collected pictures of graffiti practices

This picture contains different practices that have messages mainly about social and political issues. The main topics that can be summarized are political policy, legislations, poverty and welfare, and human rights.


Image	Description
	<p><b>Artist:</b> Nafir</p> <p><b>Location:</b> Valiasr Street, Tehran</p> <p><b>Practice Name:</b> Every moment a child dies of poverty and labor in the world. The picture depicts a child shooting himself in head and there is a sentence in red color next to his head symbolizing blood saying that in every moment a child loses his or her life due to poverty and compulsory work.</p> <p>Source: URL-42</p>


Image	Description
	<p><b>Artist:</b> Black Hand</p> <p><b>Location:</b> Sae Park (Valiasr Street), Tehran</p> <p><b>Practice Name:</b> Watch for women</p> <p>This is a picture of a young woman wearing Iran's soccer national team's shirt and raising a jug of dish-wash cleaner. This practice discusses the prohibition of Iranian women from going to stadiums to support their team and underline a political culture, which symbolizes holding a dish-wash cleaner that urges women to stay at home. It did not take a long time to cover graffiti with red paint and soon enough entire wall was painted (Jamshidi, 2014).</p> <p>Source: URL-43</p>


Image	Description
	<p><b>Artist:</b> Black Hand</p> <p><b>Location:</b> Sae Park (Valiasr Street), Tehran</p> <p><b>Practice Name:</b> The end</p> <p>This practice shows a man with a beard and conservative shirt may be more likely resembling the same persons who painted over the original practice (Figure 4.33). The man in this practice has a smiley face with a red brush in his hand by the sentence next to him saying “The End” maybe the artist is making fun of it.</p> <p>Source: URL-44</p>


Image	Description
	<p><b>Artist:</b> ill</p> <p><b>Location:</b> Tehran</p> <p><b>Practice Name:</b> Enjoy your lie</p> <p>This practice shows a child with a sentence next to him “Enjoy Your Life”. However, the F alphabet is omitted from word Life by a child with red paint. Therefore, the message of this practice is about enjoying your lie instead of life. This message of this illustration addresses everyone maybe both people and authority.</p> <p>Source: URL-45</p>

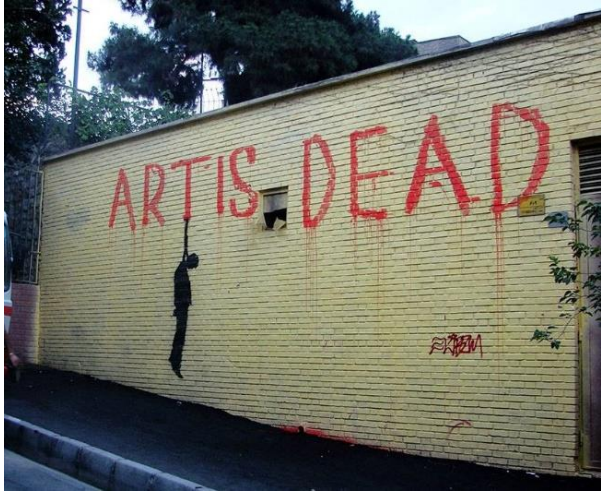
Image	Description
	<p><b>Artist:</b> Nafir</p> <p><b>Location:</b> Vozara Street parallel to Valiasr Street, Tehran</p> <p><b>Practice Name:</b> Art is dead</p> <p>This illustration may be talking about the freedom of artists to express themselves and making art practices, which are restricted due to the artist's desires. Actually, performing art and expressing an idea is a political matter and in this manner, artists have been considered as a political activist in Iranian society by the authority. In other words, the declaration of an idea or doing any effort for free expression will be seen as a political act.</p> <p>Source: URL-46</p>


Image	Description
	<p><b>Artist:</b> Nafir</p> <p><b>Location:</b> Tehran</p> <p><b>Practice Name:</b> Victims of War</p> <p>This practice refers to the main idea of war which is about the death of people and unfairly war is the matter of government strategies but the consequences attached to all aspects of people's life.</p> <p>Source: URL-47</p>




Image	Description
	<p><b>Artist:</b> Nafir</p> <p><b>Location:</b> Valiasr Street, Tehran</p> <p><b>Practice Name:</b> Girls of Enghelab Street</p> <p>There is a campaign about compulsory Hijab nowadays in Tehran city, which is named “white Wednesdays”. After the 1979 revolution, all women have to wear Hijab due to Islamic legislation and they have been punishing if they do not wear proper Hijab. Lately, women have taken their Hijab in the streets to show their resistance to compulsory Hijab. This art practice refers to a woman who stood upon a platform in Enghelab Street in 2017, without saying anything, she shook her scarf in a brave manner and of course, she was arrested and put in jail after a few minutes (Figure 4.42). The following picture is taken in Enghelab Street in Tehran. The government’s response to this protest is that every country has its own rules, which should be respected and applied by its own people.</p> <p>Source: URL-48</p>




Image	Description
	<p><b>Artist:</b> ill</p> <p><b>Location:</b> Dustan Street parallel to Valiasr Street, Tehran</p> <p><b>Practice Name:</b> Peace</p> <p>This practice illustrates two hands shaking but a pigeon in-between hands are nearly to die that is practiced under the streets panel with the name of friends (Figure 4.39). In other words, maybe this illustration refers to the authority agreements with deadly consequences for people.</p> <p>Source: URL-49</p>


Image	Description
	<p><b>Artist:</b> MNO</p> <p><b>Location:</b> The Sa'adat Abad's Water Channel</p> <p><b>Practice Name:</b> This picture depicts a soldier who is ready to attack; this practice questions the main factor of attack and war. The nature of a soldier is about obeying the rules but think about the rulers and their decisions.</p> <p>Source: URL-50</p>


Image	Description
	<p><b>Artist:</b> MNO</p> <p><b>Location:</b> The Sa'adat Abad's Water Channel</p> <p><b>Practice Name:</b> This practice depicts two soldiers carrying a peace symbol. War is not an unfamiliar and unexpected matter nowadays as far as experiencing eight years of Iran-Iraq war.</p> <p>Source: URL-51</p>



Image	Description
	<p><b>Artist:</b> Icy and Sot</p> <p><b>Location:</b> Not known</p> <p><b>Practice Name:</b> This practice tries to raise attention to child labor issues in Iran that many children are forced to work in most low-income families to support their families' earnings.</p> <p>Source: URL-52</p>

Image	Description
	<p><b>Artist:</b> ill</p> <p><b>Location:</b> Not known</p> <p><b>Practice Name:</b> This art practice refers to the mind control issue that questioning freedom of speech in a country that most of the things are forbidden and censored.</p> <p>Source: URL-53</p>

#### **Fifth collected pictures of legal practices**

The following practices are legal artworks which have been approved by the authority. The first category shows practices that have done to make Tehran city beautiful. These practices have different methods and styles and concepts inspiring from culture, and literature.


Image	Description
	<p><b>Organization:</b> Beautification Organization of Tehran</p> <p><b>Location:</b> Naser khosro Street</p> <p><b>Practice Name:</b> Ancient Iran</p> <p>Source: URL-54</p>


Image	Description
	<p><b>Organization:</b> Beautification Organization of Tehran</p> <p><b>Location:</b> Valiasr Street, Tehran</p> <p><b>Practice:</b> Miniature style, scenes from Iranian literature</p> <p>Source: URL-55</p>




Image	Description
	<p><b>Artist:</b> Mehdi Ghadiyanloo</p> <p><b>Location:</b> Valiasr Street, Tehran</p> <p><b>Practice Name:</b> Happy Stairs</p> <p>Source: URL-56</p>

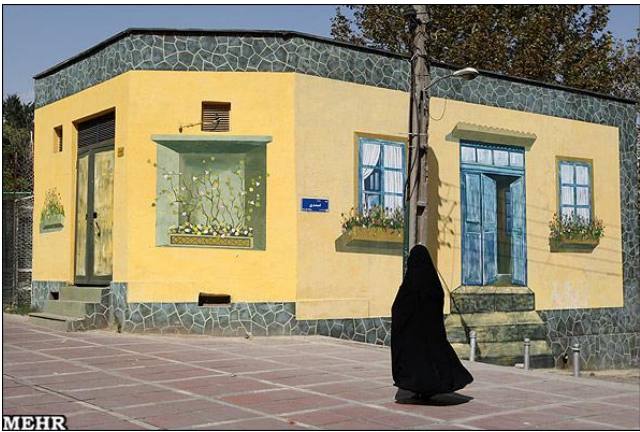
Image	Description
	<p><b>Organization:</b> Beautification organization of Tehran</p> <p><b>Location:</b> Saadi Street</p> <p><b>Practice:</b> Real scene painting</p> <p>Source: URL-57</p>


Image	Description
	<p><b>Organization:</b> Beautification Organization of Tehran</p> <p><b>Location:</b> Damavand Street</p> <p><b>Practice:</b> Real scene painting</p> <p>Source: URL-58</p>


Image	Description
	<p><b>Organization:</b> Beautification Organization of Tehran</p> <p><b>Location:</b> Sheikh Fazlollah Nuri Highway</p> <p><b>Practice:</b> Welcoming Nevrooz</p> <p>Source: URL-59</p>


Image	Description
	<p><b>Organization:</b> Mehdi Ghadyanloo</p> <p><b>Location:</b> Vanak Square</p> <p><b>Practice:</b> Real scene painting</p> <p>Source: URL-60</p>


Image	Description
	<p><b>Organization:</b> Beautification Organization of Tehran</p> <p><b>Location:</b> Tehran</p> <p><b>Practice:</b> Iranian mosque scene</p> <p>Source: URL-61</p>





Image	Description
	<p><b>Organization:</b> Beautification Organization of Tehran</p> <p><b>Location:</b> Tehran</p> <p><b>Practice:</b> Mosaic tiles</p> <p>Source: URL-62</p>

Image	Description
	<p><b>Organization:</b> Beautification Organization of Tehran</p> <p><b>Location:</b> Tehran</p> <p><b>Practice concept:</b> “Paradise lies at the feet of the mother”</p> <p>Source: URL-63</p>

### Sixth collected pictures of legal art practices

The following category has been separated by the researcher from the former category due to style and concept which has performed by Mehdi Ghadyanloo Artist.



These practices show a big step for legal practices to get accepted to perform in public space in Tehran from the researcher's point of view.

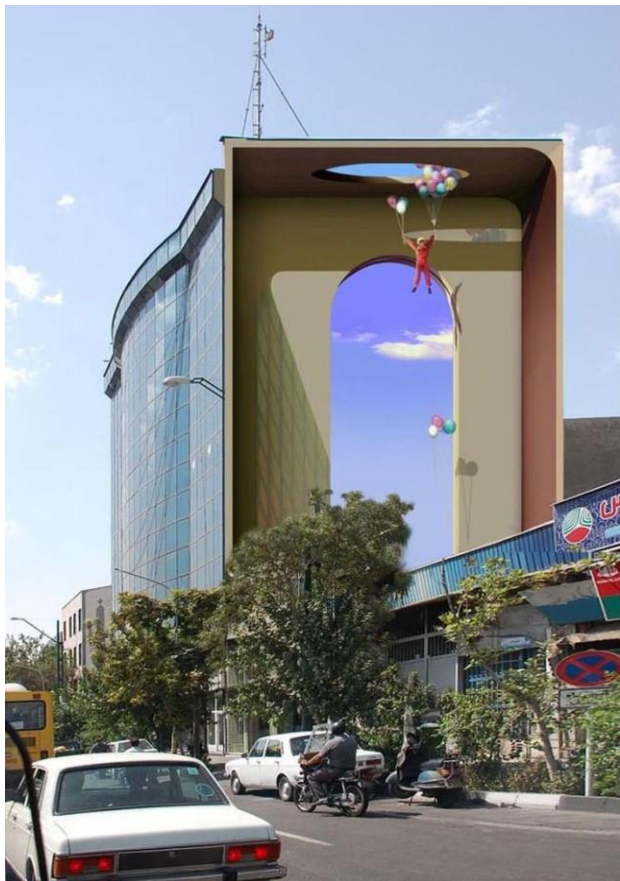
Image	Description
	<p><b>Artist:</b> Mehdi Ghadiyanloo <b>Location:</b> Araj Square, Tehran <b>Practice Name:</b> Impossible is Nothing <b>Source:</b> URL-64</p>


Image	Description
	<p><b>Artist:</b> Mehdi Ghadiyanloo</p> <p><b>Location:</b> Sheikh Bahae street near Vanak Street, Tehran</p> <p><b>Practice Name:</b> Car Guaranty, This practice was done for Emdad Khodro Company (Car relief company)</p> <p>Source: URL-65</p>


Image	Description
	<p><b>Artist:</b> Mehdi Ghadiyanloo</p> <p><b>Location:</b> Tehran</p> <p><b>Practice Name:</b> Silence ( digital design painting)</p> <p>Source: URL-66</p>


Image	Description
	<p><b>Artist:</b> Mehdi Ghadiyanloo</p> <p><b>Location:</b> Kaveh Highway</p> <p><b>Practice Name:</b> Playing with Bolts</p> <p>Source: URL-67</p>



Image	Description
	<p><b>Artist:</b> Mehdi Ghadiyanloo</p> <p><b>Location:</b> Avesta Park, Azadi Street</p> <p><b>Practice Name:</b> Life Locomotive</p> <p>Source: URL-68</p>

Image	Description
	<b>Artist:</b> Mehdi Ghadiyanloo <b>Location:</b> Tuba official building, North Jannat Abad, Tehran <b>Practice Name:</b> Childhood dreams <b>Source:</b> URL-69

The following Figure is the map of graffiti and mural art practice locations that are used in this research.

Graffiti and Mural art practices location map, Tehran



Figure 3-5 Location of graffiti and mural art practices.

Source: Ibid 17



The following photographs are taken by the author in different areas of Tehran City like Sa'adat Abad's Water Channel, sports fields of Ekbatan Residential Complex, and Valiasr Street. Graffiti practices are applied in different districts of Tehran but due to the location and popularity, these practices could erase immediately. Therefore, tracking graffiti practices were limited and in most locations, traces of practices were observed on the surfaces. The following pictures (Figure 3-5) are sample pictures from Tehran.



Figure 3-6 Sa'adat Abad water channel, 2015.

Source: author

The Sa'adat Abad's Water Channel is one of the places to practice Graffiti. But after becoming popular in social media, the authorities started to erase the walls of the water channel regularly (Figure 3-6).

### 3.3 Assumptions

This study is intended to accumulate empirical data about how the public perceive, experience, and respond regarding various types of public art practices. A remarkable part of the theory has been dedicated to the topic of graffiti and murals, yet there is an absence of data about how the public interprets distinctive types of art practices toward both legal and illegal practices. In the case of illegal practices, graffiti artists know that their practices are based on different topics and will be erased within a few

hours, days, or months depending on the popularity of a space.



Figure 3-7 Graffiti removal.

Image downloaded from URL-70

Black Hand (Iranian graffiti artist) wrote on his Instagram page (Blackhand.official) “This is a piece I did next to Hasheminejad Hospital. This picture was taken for me that night. When I returned the next morning to take my photos, I found that it had been erased completely.” This practice refers to organ trading, namely kidney selling (Figure 3-7). Indeed, this wall is in front of the Hasheminejad Hospital (Tehran) where there are numerous phone numbers of people who are selling their own kidney financial income.

### 3.4 Limitations and challenges

Like all research, this research also has limitations, some of which are unavoidable and some may be avoidable.

There was not much possibility to question for all types of mural practices such as practices and pictures of which referred to religious themes. Most of these murals contained religious slogans, martyrs, and religious leaders. Indeed, these themes

represent the principles of Iranian society and questioning them could have led to problems on behalf of the author.

In this thesis, the results represent the young group's opinion regarding public art practices because of the rejection of other age groups to complete the questionnaire. Therefore, further research should be conducted to provide data with regard to improving public art practices in Tehran.

The investigations on public art with regards to urban planning and urban administration are limited and this is a major challenge. Due to the lack of information and studies on graffiti and mural art subjects, it was difficult to track the developments of graffiti and mural art practices after 1979 up to now. In addition, for conducting questionnaire different pictures of art practices were used. There was only general information about the art practices, which limited this study in collecting data.

The researcher's enthusiasm regarding conduct a study on the subject might have affected her objective. Attempts have been made to limit such prejudices, yet any incidence of human mistake remains a probability.





## CHAPTER 4

### CULTURAL, SOCIAL AND POLITICAL HISTORY OF IRAN AND TEHRAN

#### 4.1 History of Iran and Tehran

This part is a brief review of developments during the Pahlavi dynasty (1925-1979) and the Islamic Republic of Iran from 1979 up to now. These two periods shaped the development of Iranian society and the socio-political factors.

##### **The Pahlavi Dynasty (1925-1979):**

- The reign of Reza Shah Pahlavi (1925-1941)
- The Reign of Mohammad Reza Shah Pahlavi (1941-1979)

##### **The Islamic Republic of Iran (1979-up to now)**

Fazeli (2006) points out that the societal developments of Iranian society regarding the two timelines of the Pahlavi dynasty and the Islamic Republic of Iran can be described in three phases Nationalism, Nativism, and Islamism. The first phase, Nationalism is the period of the reign of Reza Shah Pahlavi (1925-1941), the second phase, Nativism, and anti-modernization began in the 1950s and ended up by the 1979 revolution the reign of Mohammad Reza Shah Pahlavi, and third phase, Islamism and anti-Westernization characterize the period after the 1979 revolution and is still continuing.

The reign of the **Pahlavi dynasty** was the most complex and evolutionary period of social and political developments in the history of Iran. Some courses had influences on the formation of this era, namely disorganization of the country in any field

because of the powerlessness of the Qajar in management, dependency, and adherence to foreign forces, considerable changes following from World War I, decline of the religious influence in social structures, management of the country under supervision of western-educated people (Hodjat, 1995). **Reza shah's kingdom** happened in means of creating new discipline in the country which followed by anti-Islam (to weaken the religious) and new nationalism ideologies (Abrahamian, 1982).

Nationalism in the Penguin dictionary of sociology is defined as “an ideology based on the belief that a people with common characteristics such as language, religion, or ethnicity constitutes a separate and distinctive political community”. Nationalism began to be recognized in Europe by the end of the 18<sup>th</sup> century. Then it was spread to central Europe in the early 19<sup>th</sup> century and close to the middle of the century, it was penetrated to eastern and southeastern Europe. Asia and Africa have witnessed the rise of Nationalism in the early 20<sup>th</sup> century (Gellner, & Breuilly, 1983).

Iran started to extend its associations with the west in the late nineteenth century. Numerous Iranian scholars started to perceive European culture, innovation, and system. This relationship caused Iranian scholars to look for a new world view, try to build up a modern nation-state like modern Europe. Therefore, Islam and Arabs were considered as a major reason for Iran's underdevelopment. Numerous scholars claimed Islam as a non-Iranian, Arab religion and considered it as a barrier in the name of modernization or Westernization (Fazeli, 2006).

The first separation of religious institutions from government and in fact, the first cultural and social changes took place in the Qajar<sup>10</sup> dynasty but was not effective. The new system with new thought was being followed in the Reza Shah regime to speed up the system's renovation. In the era before Reza Shah, the national and

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<sup>10</sup> Qajar refers to an Iranian royal dynasty, which was ruled over Iran from 1796 to 1925 for about a hundred and thirty years. The founder of this dynasty is Agha Mohammad Khan Qajar and the last king of this era was Ahmad Shah.

cultural achievement was gained by ruler orders and even this issue affected cultural and artistic matters. For example, in the Safavi<sup>11</sup> era, the magnificent monuments of the capital were constructed in aims of satisfying the king's religious enthusiasm but in the new era, the ideas of collective and non-individual organizations started to be accepted and on the other hand, the first responsible person in the country should also follow the legislations (Kiani, 2007).

Another factor of creating feelings of desire and tendency to change circumstances was about Iranians traveling abroad and foreigners traveling to Iran. It is conceivable that the reformist movement mainly entered Iran by foreigners in the second half of the nineteenth century (Adami'yat, 1976).

On the other hand, the modern system of education formed during 1925-1930 in Iran. New schools were opened and clergymen were excluded from formal education. Ministry of culture criteria became dominant and there was not only complete dominance of authority on the education system but also on religious and minority foreign schools (Khalili, 1994). Women are also included in higher levels in Education. The new education system was emerged and affected in the formation of the new generation, intellectuals and new social classes that were affected in accelerating the progress of current and future developments. The presence of Iranians as overseas students abroad was another phenomenon that can be identified as an influence. Sending students abroad started from the Qajar dynasty. The new middle class was gradually taking shape regarding Reza Shah's new policies in Iran. However, the new intellectual class did not have decision-making power and political participation due to the Authoritarian system (Kiani, 2007).

Iranian legal system before Reza Shah's period was influenced by

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<sup>11</sup> The Safavid Dynasty was ruled by Iranian and Muslim kings in between 1501 and 1736. The Safavid era is considered to be one of the most important periods in Iranian history that a centralized Iranian government was build and was able to rule all over Iran.

Shi'i Jurisprudence, but the new system was a secular legal system based on Western laws which were the continuation of the unsuccessful constitutional revolution<sup>12</sup> (Enghelāb-e Mashrūteh 1905-1911). In consequence, Clergymen's legal and judicial power became restricted by greater intensity (Khalili, 1994).

On the other hand, the first migration of the villagers to the cities happened in this period. New methods were replaced with old and traditional practices. A new era started with all these changes in Iran. All developments changed the style of people, social and cultural positions and people's behavior was paralleled with developments (Kiani, 2007).

This section discusses the **First Pahlavi era's architectural features** which are the consequence of the new era's developments.

Perhaps one of the bold and the oldest ancient architectural feature of Iran, which distinguishes it from the other architectural styles, is the phenomena of introverted. This feature was appeared due to some circumstances such as some specific geographical situation of Iran like drought lands, winds, and fluid sand that may make **extroverted** construction not possible or due to the lack of security. Therefore, by considering the security and the importance of privacy, the introverted architectural style was common up to this era. Introverted architecture by placing architectural elements and organs around the courtyard provided a direct connection of the building into the yard and separated the connection with outside by using tall walls. The only connection of the building with the outside was the entrance door. (Rajabi, 1976).

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<sup>12</sup> The set of efforts and events that aimed to transform the traditional government system into a new one resulted with the formation of the National Parliament and the adoption of the first Iranian constitution (Fazel & Semnani, 2013).



Figure 4-1 Importance of privacy in the Iranian house style.

Image downloaded from URL-71

However, it should not be ignored that there was extroverted architecture in the structure of buildings such as mosques, palaces, and gardens. **Extroverted phenomena** first formed in ideologies and gradually it spread into architecture and in construction of new buildings. The life and activities of the first large and important buildings like municipal, ministries, banks and commercial centers (because of the extroverted style) in streets displayed into outside which was previously done inside and was out of sight. This dramatic change from introverted to extroverted resulted in having a more active, crowded and diverse public spaces, but also this shift entered in urban tissues, residential areas, and urban context (Kiani, 2007).



Figure 4-2 Melli bank of Tehran.

Image downloaded from URL-72

In this period, the **plans** of the buildings had undergone changes. Stairs and corridors played a great important role in regulating the relationships and functioning of interiors. The other elements such as fountains, gardens, and plants were placed outside of buildings. Corridors turned to be the longest spaces inside the buildings in Iranian architecture. On the other hand, interior stairs, which had less importance in comparison to the other parts of building up to now, turned to be bigger, more impressive, and luxurious. Usage of the glorious stairs was not only limited inside but also became necessary in the outside building entrance (Pirnia, 1990).



Figure 4-3 Iran-Ministry-of-Foreign-Affairs, Tehran.

Image downloaded from URL-73

The **facades** in the first era of the Pahlavi Dynasty had effective outcomes in transferring and expressing the considered ideas by using architectural designs. Different elements, which were used, are namely the placement of the building above the ground level which can emphasize the importance of building in the surrounding environment, high columns and the entrance of buildings, using symbols and linear elements in facades. Windows and columns played an important role in creating a sense of glory and reputation. The other elements, which were added in houses, were **balcony and windows**. According to socio-cultural attitudes, demands and long desire for introverted architecture the connection of the major

buildings in cities with streets was through the main gate of the houses. On one hand, the city in general meaning included crossing path and the only access to the behind of tall walls was through the houses gates and in that period's window means openings which were around the large yard beyond the tall walls (Rajabi, 1976).

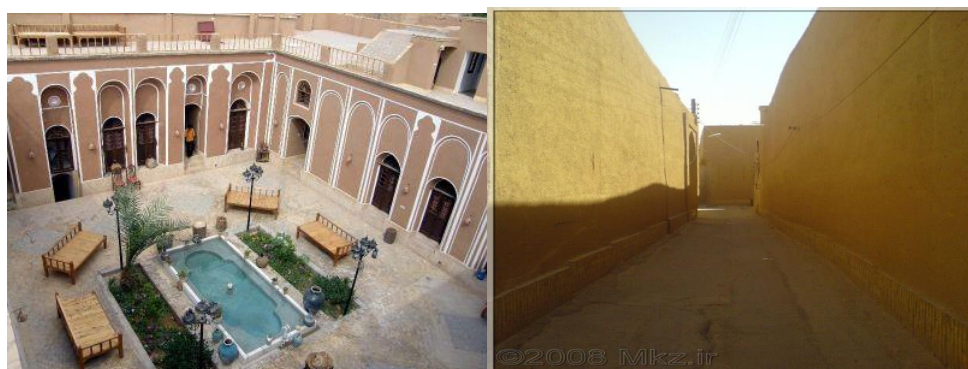


Figure 4-4 introverted house design and a sample of the alley in Iran.

Image downloaded from URL-74

In this era, windows were placed at facades and were opened to alleys and streets. Tall walls were gotten shorter and streets were gained new identity by the addition of windows and balconies in the facade of buildings. The variety of architectural styles in Reza Shah's era could be categorized into traditional, ancient, and modern styles. Traditional and ancient styles inspired by former eras and combine with different contemporary architectural elements (Kiani, 2007).

In this era, urban transformation projects were unexpectedly accelerated especially in Tehran. Streets were started to change with straight lines pattern. Wide streets and straight alleys were replaced. Streets turned to be placed for communicating, trading, doing business, and spending time. Streets also included with the row of shops beside the sidewalks and magnificent buildings with extroverted style added to the urban context. On the other hand, constructions of squares, considered effective in separating different parts of the city, became a significant feature of cities developments tools in Iran (Oruji, 1995).



Figure 4-5 Lalehzar Street, Tehran.

Image downloaded from URL-75

Iran experienced enormous changes during the reign of Reza Shah in favor of modernization. By building streets, railroads, educational centers, official and non-official buildings cities experienced a new urban transformation. In a very short time, urban images were changed with notable speed. In the reign of **Mohammad Reza Shah**, urban transformation projects were continued at a slower speed. Urban improvement projects with more communications by Western and American skills were proceeded up to 1977 (Soltani, 2011).

In the second era of the Pahlavi dynasty, Tehran maintained on developing as the country's focal point of industrialization and trade. From 30's forward the new system of urban street encouraged the movement in the city, however, space disjointed and commodified (Madanipour, 1999). However, regarding architecture and city planning, it can be concluded that the reign of Reza Shah was an era of modernization alongside Persian ancient symbolism with local professionals, the period of Mohammad Reza Shah after the Second World War was an era of European images and specialists (Madanipour, 2006). Different branches of universities, educational centers for children and adolescents, Azadi Stadium, Azadi tower (Figure 4.6) and many other projects were built in this era.



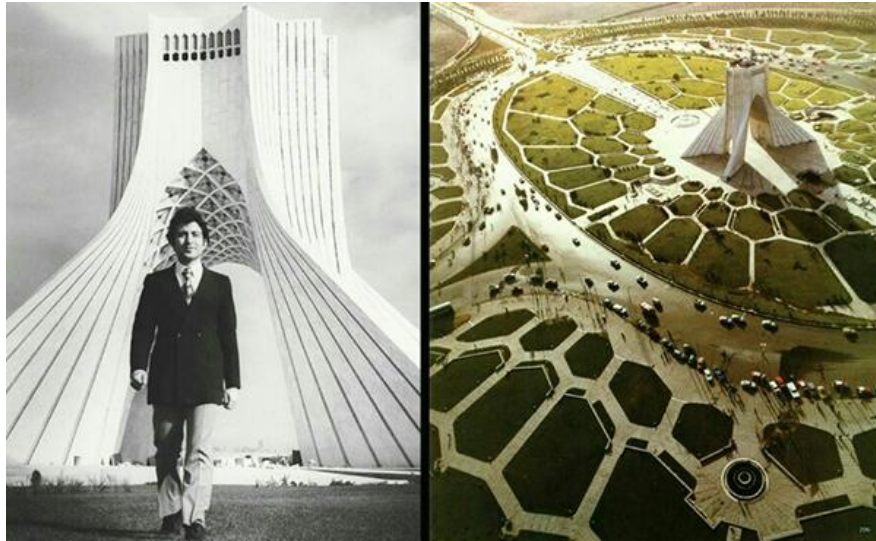


Figure 4-6 Azadi tower, Tehran.

Image downloaded from URL-76

Tehran has developed in the north-south axis since its initial developments in the past. The northern parts of Tehran presented better facilities, fresh air, and better water, but after certain limitations, it became difficult to grow in the northern axis and different areas began to urbanized in eastern and southern parts. The northern part of Tehran is defined by locating rich groups and while the lower class occupied the southern part of Tehran. During the process of urbanization in Iran, which was happening fast in Tehran, the isolation of poor and rich was a noticeable effect of it (Bayat, 2010).

The process of **transforming public space**, which encompasses the transformation of the public space along with the social renewal of the communities, happens in the urban public spaces. The public spaces, which are used by their citizens in everyday life, are politically used as the demonstration of the power of the ruling class. Therefore, the essential catalysts of evolution and transformation of public spaces are the social and political affairs and proceeds. The country was following the urban modern improvements in various scales and these projects were along with a ground

of social and cultural transformations. “Tehran Museum of Contemporary Art” (Figure 4.7) was opened in Tehran in 1958 and the first Tehran art exhibition was accomplished. Indeed, in this era, cultural activities in the country were in its productive period that this productivity was in different fields of art such as in cinema, poetry, literature, and painting which were paralleled with socio-political concerns of that time (Soltani, 2011).



Figure 4-7 Tehran Museum of Contemporary Art.

Image downloaded from URL-77

As the result of the political impact of boosting social awareness in modern Iran of the 1960s was driving the system to lose its reputation and this issue was framing a developing socialist and Islamist discourse in the society (Ansari & Ansari 2003). In the 1960s-1970s, intellectual movements opposed to the Westernization of the Iranian society had happened. The anti-western movement was planned to protect the traditional culture of Iran, concentrated on folklore studies, religious and Islamic culture. Modernization and anti-Modernization happened in various ways in Iran. Modernization can be considered as activities and policies that the government has followed for spreading and using Western developments, technologies, and knowledge. This discourse was comprehended as Westernization intended to ruining Iranian national and native culture. Consequently, a nativist movement and campaigns took place against Westernization. As a result, the call for recovery and

continuation of native culture, beliefs, and values started (Fazeli, 2006). The Nativism term is explained in the Oxford dictionary as “The policy of protecting the interests of native-born or established inhabitants against those of immigrants.” These theories provided different approaches regarding Iranian culture and created an Islamic mainstream in Iranian anthropology. Moreover, Marxist and socialist intellectuals became active in this era (Fazeli, 2006).

The crisis was going to happen, which may prompt a red revolution, was replaced with a solution to the White Revolution. The White Revolution was considered to prevent a red revolution and survive the regime. A series of social and economic reforms were included in the White Revolution, which was followed by a referendum in January 1963 (Nabavi, 2003). The six pillars of this revolution are as following:

- Land reform
- Sale of government factories
- A new election law that included the right of women for voting
- Nationalization of forests
- The foundation of a literacy corps
- Giving workers a share of industrial profits

The white revolution, which was considered to cause fundamental progress in Iran society, could not reach its premises completely because of the fact that it did not encompass the background, sociology, and the logic of a tangible change. Therefore, while it was to put a stop to a Red Revolution, it provided circumstances for an **Islamic Revolution**, which controlled over the nation in 1979 (Abrahamian, 2018).

The monarchy was replaced by the **Islamic Republic of Iran** in 1979. Mohammad Reza shah alienated almost from every part of society by 1977. Ayatollah Sayyid Ruhollah Musavi Khomeini inspired the other for the new government that he started planning his idea of an Islamic government in the mid-1970s. His principal objective

was that the government ought to be depended on Islamic clergy who had been properly trained in Islamic religious philosophy and law. He focused on ideal government as a velayat-e faqih, or in other words guardianship of the religious jurist. It emphasized opposition to all different forms of authoritarianism, colonialism, and imperialism (Curtis, & Hooglund, 2008).

Consequently, the 1979 revolution was happened base on Islamic ideology and affects the society from every aspect and the government has ruled and Islamicized Iran society. “The Islamism term can refer to diverse forms of social and political activism advocating that public and political life should be guided by Islamic principles” (Esposito, 2003).

After the revolution by the 1990s, the Tehran municipality started to identify and change the land use of abounded and unused lands of Tehran. These lands were used for sports fields and park areas especially in neighborhoods, which were poor of having sports facilities. Arts and cultural institutions were constructed to supervise the cultural centers, museums, and publications of Tehran municipalities. In 2005, the Tehran municipality declared that this organization should be changed from being a service organization into a social organization. In years between 2007 up to 2012, urban topics, which were reflected in newspapers, were mostly about social and cultural matters. However, the Tehran municipality was criticized by many writers for entering into the management of social and cultural issues (Poorreza, 2012).

After the revolution, due to the lack of new management in architecture, urban planning, being in the era of political developments and war, the city's face became more chaotic. More importantly, the bank buildings have used as the landmark of cities, which were mosques in the eras before. The efforts for modernization and creating banks that are more attractive continued and following the international style of architecture (using glass cubes) became popular. Tejarat band (Figure 4.8) and

even the Central Bank of the Islamic Republic, with the same style and structure, were built (“mashreghnews,” 2015).



Figure 4-8 Tejarat Bank, Tehran.

Image downloaded from URL-78

Although new flow of architectural projects are happening in Iran. Mellat Bank Tower building is one of the sample of new genre of architecture in Tehran, which has Fluid and wavy geometry.



Figure 4-9 Mellat Bank Tower building, Tehran.

Image downloaded from URL-79

The next chapter is an introduction to Tehran and the introduction of public art practices in the Pahlavi era and after the 1979 revolution in Tehran.

To ask the respondents' perception of legal and illegal practices a photographic survey is utilized. Different kinds of artworks are chosen due to social, political, cultural, and aesthetic aspects, both legal and illegal artworks with the same seven questions.

## 4.2 Tehran city

Tehran became the capital of Iran 200 years ago and it has rapidly developed and became the interest node of people. Industrialization, begun under Reza Shah reign in the 1920s and 1930s and proceeded after the second world war, brought about a growth in volume and diversity of main manufactures establishments in and around the Tehran, which made it the core of the economic activities in Iran. The transformation of Tehran from a young town 200 years ago into a large metropolis has been generally based on immigration. The great part of today's Tehranis has originated in a different part of the country (Madanipour, 1999).



Figure 4-10 Map of Iran.

Image downloaded from URL-80

The population in central Tehran is about 8 million and its sub-districts are more than 13 million. Tehran is a remarkable node in the global market and a huge metropolis in Iran and the concentration of facilities (in comparison with other cities of Iran) such as work opportunities, education, health centers, administrative affairs, business, and entertainment, have caused many people to come and gradually settled down ("Tehran Beautification Organization", 2011). The image of the city has changed radically from Middle Eastern city (traditional) into a modern city from the nineteenth century, which can be perceived through patterns of **building form, land use, and street pattern**. The old city had a functionally-defined land use pattern formed in different quarters with the citadel and neighborhoods, bazaars and mosques. Presently, the land use pattern has changed to a mixture of uses in the downtown and superiority of single-use areas on the outskirts. Residential use forms in the northern and eastern areas, industrial use in the west and southwest, and business and office use in central areas. The old street pattern was set up upon pedestrian movement, which was narrow, twisting, partly roofed. The new system of streets was imposed with an open matrix, which facilitates the flow of individuals and resources into and around urban space, changing the movement pattern from pedestrian to vehicular. The new building form has transformed from introverted, low-rise courtyards to extroverted, medium to high rise buildings (Madanipour, 1999).

Tehran has two major urban problems, urban movement (pedestrians and cars) and difficulties in the perception and behavior in the urban environment. The Tehran Beautification Organization is a nonprofit organization affiliated with Tehran municipality which is established in 1996 is a highly important organization in the urban matters of Tehran. This organization aims to control planning, organization, and improvement in urban space. In this regard, the organization's responsibilities concentrate on three topics urban space, urban furniture, and public art. One of the important aims of this organization is to increase the citizens' engagement to the city



by means of organizing the physical environment as well (“Tehran Beautification Organization”, 2011).

## CHAPTER 5

### PUBLIC ART ASSESSMENT IN TEHRAN, IRAN

#### 5.1 Wall paintings in the Pahlavi reign and the Islamic Republic of Iran

Different concepts of wall painting practices were dominant in these periods which can be categorized as follows:

- Wall painting practices in the reign of Pahlavi in between 1925-1979
- Wall paintings in the era of the Islamic Republic of Iran
  1. War theme practices from 1980 to 1988
  2. Wall painting practices in between 1988-1996
  3. Wall paintings from 1996 up to now

Four different concepts of wall painting practices were prevailing in the reign of Pahlavi according to their visual content, theme, and style.

**Official urban murals** practices were used mainly for decorating facades, especially those for the official buildings. This artwork was done especially at the entrance gates and official or military buildings. The National Garden building's gate (Figure 5-1) is one of the prominent examples of this style in the reign of the Pahlavi dynasty. The Gate visual practice included nature motifs and scenery and Iranian calligraphy with decorative marginal. The use of seven color mosaics and embossed tiles was popular in this style (Kafshchian & Ruyan, 2008).



Figure 5-1 The National Garden building, Tehran.

Image downloaded from URL-81

The next style, **ancient urban murals** have embossed tiles and had an only decorative function for buildings and gates. This style was done with aim of reviving Iranian traditional arts, which used to give identity to the Pahlavi regime and characterize it as a great kingdom by linking the Pahlavi period buildings (Figure 5-2) with the Achaemenid Empire<sup>13</sup> (Kafshchian & Ruyan, 2008).



Figure 5-2 Embossed tiles art practices in Toopkhane Square, Tehran.

Image downloaded from URL-82

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<sup>13</sup> The glorious Persian Empire (330-550 BC)

**Modernist urban murals** (Figure 5-3) manifested the modernist movements in painting in the Pahlavi regime. The success of these practices depended on the artist's creativity and innovations, despite its harmony with the architecture and the environment. The difference in this style was its visual structure, material, and methods of implementation. The materials were mostly clay, concrete, and metal embossed tiles. Although, this style technically had more variety and innovation than the previous styles due to not having proper planning regulations remained at the level of individual creativity. In addition, with the victory of the revolution in 1979 and the change of subjective and objective themes used in the urban murals, modernist urban murals are abandoned and did not progress (Kafshchian & Ruyan, 2008).



Figure 5-3 The entrance of mine ministry, Tehran.

Image downloaded from URL-83

The **commercial-advertising urban murals** (Figure 5-4) just like modernist urban murals were the specific output of the Pahlavi regime. The aim of this application was to attract public attraction. Therefore, for applying advertising art practices, the proper location for a piece, harmonization with architecture and environment was taken into consideration (Kafshchian & Ruyan, 2008).



Figure 5-4 Commercial-advertising urban mural, Tehran.

Image downloaded from URL-84

## 5.2 Wall paintings after the 1979 revolution in Iran

Revolutionary upheavals in 1979 went along with the changes in public art, graffiti and revolutionary wall painting were also changed in style and content. The walls of Tehran became a battle spot for different revolutionary factions as the artists covered walls with slogans and a portrait of their leader at nights (Sreberny, & Torfeh, 2013). With the establishment of the Islamic Republic of Iran and along with the associated changes and transformations, arranging their own visual artisans to activate the overall population and to immobilize potential rivals (Chelkowski, (2002).

The Iran-Iraq war (1980-1988) has been the genuine trigger of the wall painting development in Iran. Therefore, war themes practices developed in this era.

### 5.2.1 War theme practices

Iran-Iraq war (1980-1988) overshadowed all political, social, and cultural, life in Iran and the new system. During the Iran-Iraq war, mural art becomes much more specific; martyrdom, war and the defense of the country became the main concepts in mural practices. Two groups of artists participated in the urban mural activities of

this era. The first group composed of academic artists and art students who tried to express their ideas in accordance with the concept of the revolution and war (Figure 5-5). Thus, they could transfer these concepts to society.



Figure 5-5 War painting.

Image downloaded from URL-85

The art practices in this period were more based on transferring revolutionary messages and slogans rather than paying attention to art practices quality and design. These practices content included social, cultural and political symbols such as war scenes, a closed fist, Quran and Imam's images, and U.S. flag (Zangi, & Ayatolahi & Fahimifar, 2012). The other group was amateur artists that were performed art practices in an amateur way. The most important murals features of the first decade of the revolution were religious, revolution and testimony (Kafshchian & Ruyan, 2008).

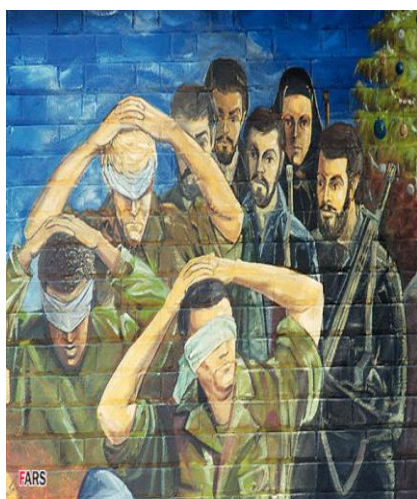


Figure 5-6 war painting  
Image downloaded from Ibid 85.

Iran entered into the new construction phase after the Iran-Iraq war. Removing war destructions and damages, all the work done aimed for the development and prosperity of the cities and for the improvement of the social spirit. This affected the realization of urban murals and new approaches to urban murals style emerged. Contemporary urban murals in Tehran after the war, till now, has experienced two different periods; the first phase from 1988 till 1996 was without the participation of the professional artist and the second phases from 1996 up to now involved the participation of professional artists (Zangi et al., 2012).

## **5.2.2 Public art between 1988-1996**

### **5.2.2.1 Landscape and decorative wall paintings**

Landscape and decorative wall paintings were practiced mostly after the war with the beautifying the urban environments. To achieve this, the Beautification Organization of Tehran has ordered public art practices that usually consisted of jungle, waterfalls, rivers, flowers and rural life scenes. Such wall paintings, which are still being designed and executed, and in most cases, the art practices were technically weak in this era. The practices are a magnified landscape scene (Figure 5-7) that could not



integrate visually with the surrounding environment and for this reason; they caused chaos in the urban environment (Zangi et al., 2012).

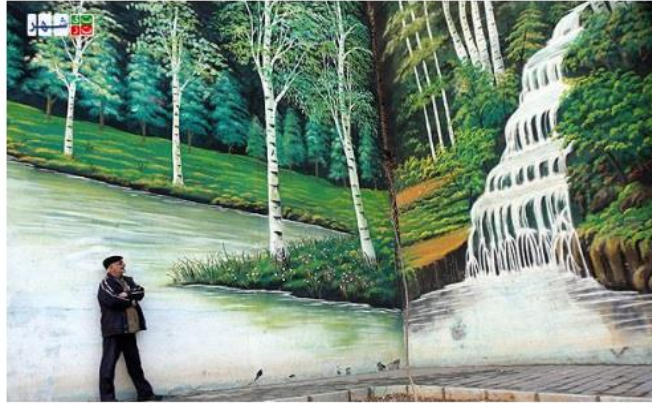


Figure 5-7 landscape Scenery, Tehran.

Image downloaded from URL-86

#### 5.2.2.2 Martyrs and slogans wall paintings

Wall slogans in the post-war period included sentences, narratives, hadith, that carry advertising, religious, governmental, and educational messages which were practiced on sidewalk walls and were framed with decorative margins (Mir Eskandari et al., 2012). The example of slogans which are applied in Tehran public spaces are “Iran power symbols are the martyrs”, “ Neither east nor west, just the Islamic Republic”.



Figure 5-8 Slogans

Image downloaded from URL-87

Wall slogans have directly transferred the message to the people because of their written content (Figure 5-8). Despite this aspect, this group of urban murals due to the lack of attention to aesthetic structure and not being in harmony with the culture and individual tastes, are not very interesting and they only caused visual congestion (Kafshchian et al., 2008).

Using the faces of the martyrs in wall painting was another post-war theme. The aims of such representations were to present the privileged martyrs of enforced Iran-Iraq war. Symbols of the war and martyrdom are still at the center of attention for the implementation of wall paintings (Zangi et al., 2012).



Figure 5-9 Martyrdom theme practice

Image downloaded from URL-88

These practices were done to remind the martyrs and to promote such religiously privileged values like sacrifice and resistance (Figure 5-9). They consisted of martyr's face, religious messages, and symbols. The spread such urban murals in Tehran and other cities created disagreement among experts and the populace in terms of creating visual pollution, using low-quality material and design, and being old fashioned (Kafshchian et al., 2008).

### 5.2.3 Public art from 1996 up to now

#### 5.2.3.1 Governmental, national, religious, cultural and educational approaches wall paintings

Murals that were message-oriented had themes like cultural, religious, social, national themes combined with decorative elements. They aimed to create a feeling of pleasure for urban users (Figure 5-10). These practices started in the second phase after the war period (1997 up to now). The aim of practicing this style was about creating a beautiful urban environment and a pleasant feeling in the audience. Therefore, artists were commissioned to create more conceptual practices, which were in harmony with the surrounding environment and did not create a visual nuisance (Kafshchian et al., 2008).



Figure 5-10 Haft-e Tir Square, religious mural, 1999.  
Image downloaded from URL-89

Despite the progress of technology and materials, these murals were not durable and long-lasting and low-quality materials were used in the process of creating art practices.

### 5.2.3.2 Decorative wall paintings

In this era, using Iranian traditional arts that included miniatures, illustrated literary texts and broken tile mosaics techniques were significantly increased in order to decorate urban public space in Tehran. The broken tile mosaic is one other example that was mostly applied to the legs of the bridges (Zangi et al., 2012).



Figure 5-11 Broken tile mosaic practice, Modarres Highway, Tehran

Image downloaded from URL-90

### 5.2.3.3 Commercial-advertisement wall paintings

Commercial-advertisement murals became widespread in the Pahlavi reign. In recent years efforts are being spent to stop practicing commercial-advertising murals on urban walls and instead use billboards for advertisement purposes. The commercial-advertisement practices in this regard are no longer practiced on the walls of Tehran (Kafshchian et al., 2008).

### 5.2.3.4 Optimization approach of visual space wall paintings

These practices are done in the second phase of public art developments especially after 2004. The realistic elements used to create new and innovative spaces to get much more attention and satisfaction from the citizens. These practices were done in means of improving the visual quality of urban space, which are in good harmony with the surrounding environment especially buildings (Kafshchian et al., 2008).



Figure 5-12 Legal practices, Tehran.

Image downloaded from URL-91

Mehdi Ghadyanloo is the artist in Tehran who aimed to provide hope and happiness through such a practice (Figure 5.12). He has worked together with the Beautification Organization of Tehran for eight years. His practices are famous all over the world and has been invited from different countries to participate and practice his unique wall painting.

#### 5.2.3.5 Graffiti

Graffiti became a popular urban art in Tehran over the last decades. Artists such as Icy and Sot, GhalamDAR, and Alone, have connected traditional Iranian visual culture with the motifs of global graffiti practices, which is popularized by different artists such as Banksy (Zarkar, 2012). This kind of practice for most of the time addresses issues of Iranian society and pictures the dichotomy of everyday life. The themes refer to poverty, inequality, social injustice, war and peace, and cultural identity (Zubek, 2016). From a legal point, however, all these practices are illegal and the artists are arrested. In fact, they are erased rapidly depending on where they



are painted and how popular they became.



Figure.1



Figure.2



Figure.3



Figure.4



Figure.5



Figure.6

Figure 5-13 Six different classifications

The following seven statements were asked from respondents under each picture.

1. The intended messages are understandable.
2. These images have artistic value.
3. These activities cause damage to public property.
4. These pictures are offensive and disturbs its surrounding and suspects must

- be arrested by police.
5. These mural practices make a city aesthetically beautiful and more livable.
  6. It is peaceful and calming to see these pictures around houses and neighborhoods.
  7. These pictures are created by an artist whose creativity merits appreciation.

### **5.3 Examination of public art in Valiasr Street in Tehran**

At first step, seven statements were quantified by a Likert scale to compare the results between six categories, which is shown in figure 4.45 to measure citizens' perception of overall graffiti and mural practices in the case study.

Figure number 1: graffiti practices

Figure number 2: women and children rights' practices

Figure number 3: social and cultural messages practices

Figure number 4: socio and political messages practices

Figure number 5: beautification mural practices

Figure number 6: artistic mural practices

#### **5.3.1 Understandability of intended messages**

Regarding the understandability of the intended message indicator, social and political practices is in the first place. Therefore, their messages are more clear and easy to understand (Figure 5-14).



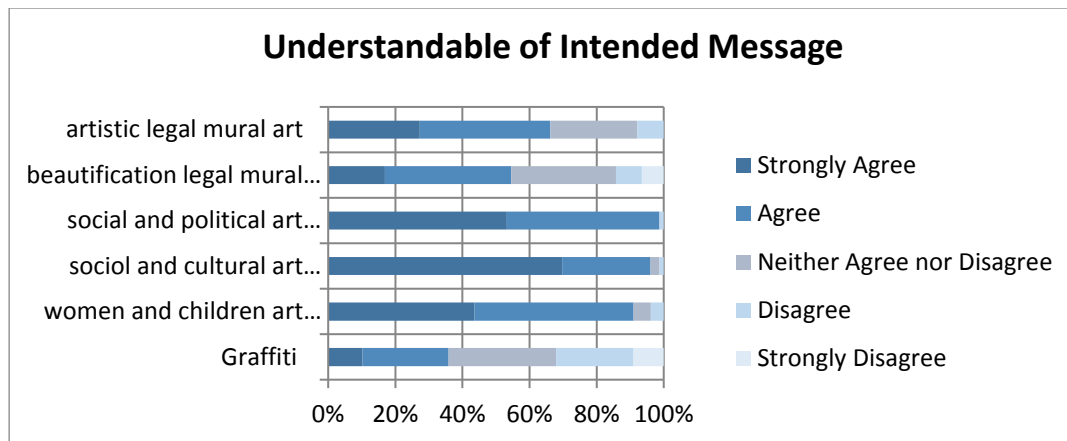


Figure 5-14 Understandable of intended message

In the category of legal and illegal practices, public users consider illegal illustrations except for graffiti, more understandable. Therefore, the intended messages, which the artist tries to communicate with the public through these practices, are more successful than the others are. Legal practices are considered less understandable incomprehension of the intended messages. However, graffiti practices obtain the least score, which means that messages are not clear and coherent for respondents. Therefore, based on statistics graffiti practices are admitted not contributing enough valuable messages to society in comparison to the other illustrations.

The following figure shows the ratio of the understandable of the practices by respondents.

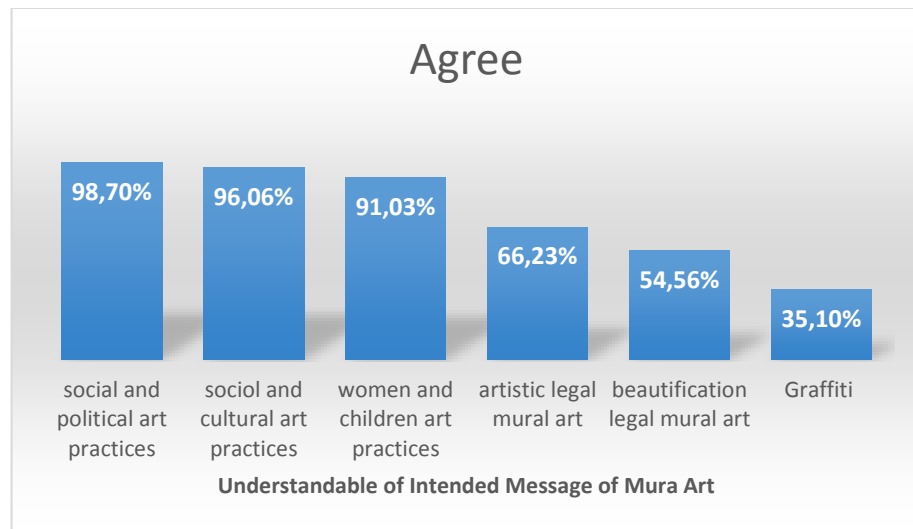


Figure 5-15 The ratio of understandable of the intended message.

### 5.3.2 The artistic value of practices

With respect to the artistic value of practices, the following figure shows women and children's practices have the highest score compared to other works (Figure 5-16). Other practices are also considered valuable in the artistic aspect with the close score. However, the legal beautification mural practices got the lowest score.

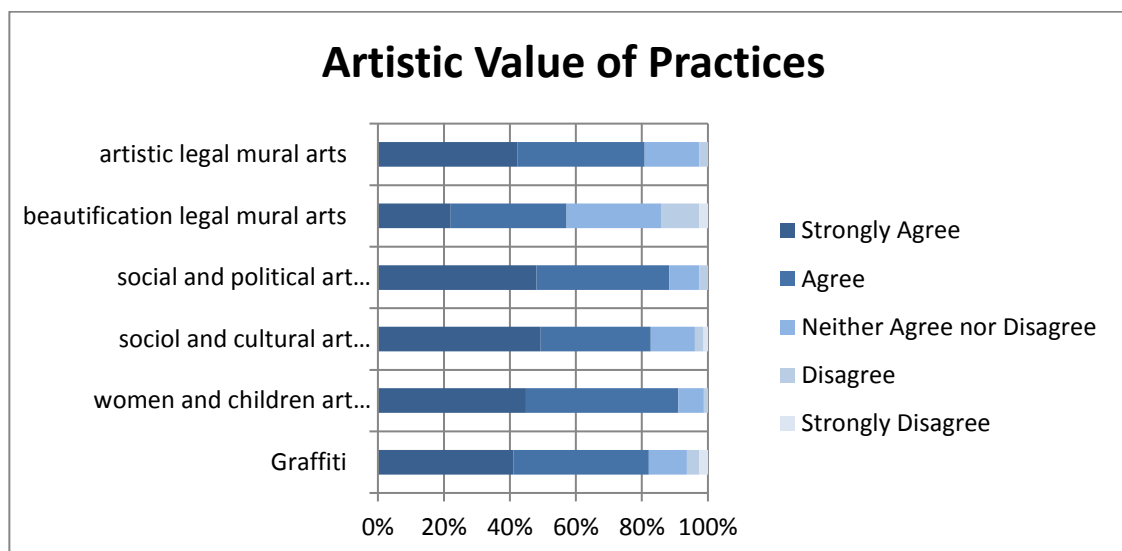


Figure 5-16 Artistic value of art practices.

In this regard, it can be said that respondents conceived the five categories of practices valuable and the beautification mural practices possess less artistic value. Although, considering a piece of art having artistic value depends on respondents' taste of art and their thoughts and attitudes. A sort of value that art practices own can be perceived according to the technique, style, and colors of illustrations. Therefore, by considering all conditions, beautification legal practices viewed as having the least artistic value in this research by respondents.

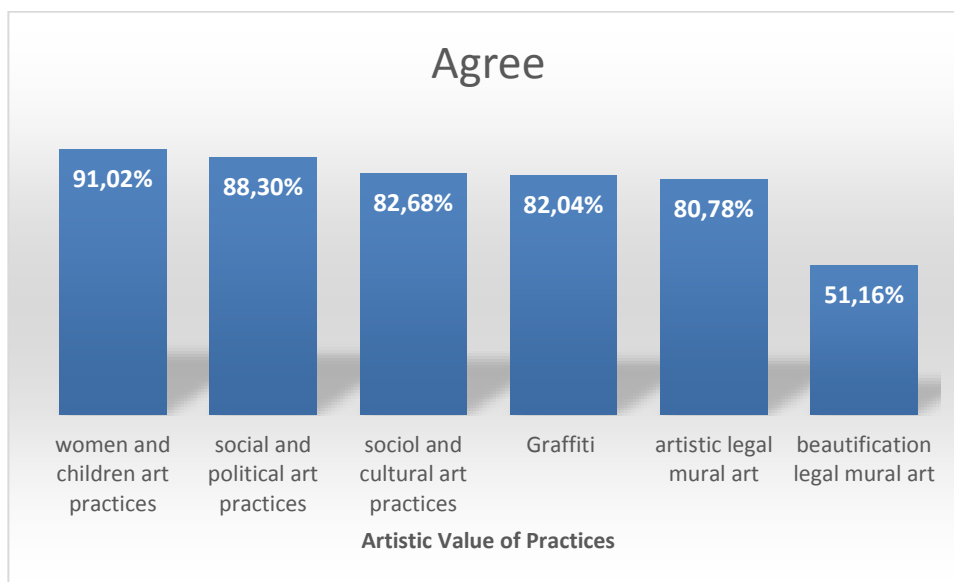


Figure 5-17 The ratio of artistic value

### 5.3.3 Causing damage to public property

In response to the statement “Causing damage to public property” for each category, social and cultural practices holds the most non-damaging practices. Still, the other categories are also presumed not as the activities causing damage to the urban wall surfaces.

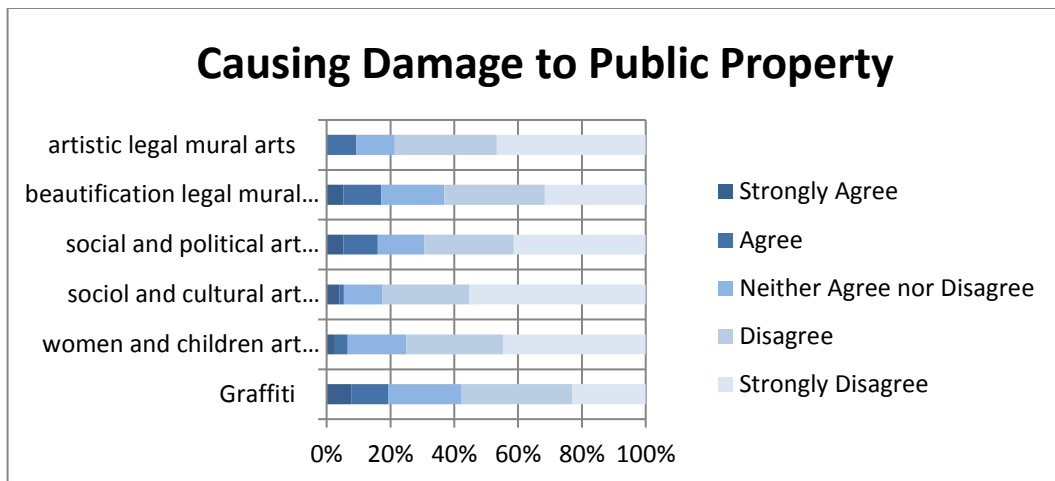


Figure 5-18 Causing damage to public property

Graffiti practices have the lowest score in comparison to other works. Most importantly, all illegal practices can be categorized in harmful practices because the majority of them are removed and the process of removing the practices damage the surfaces.

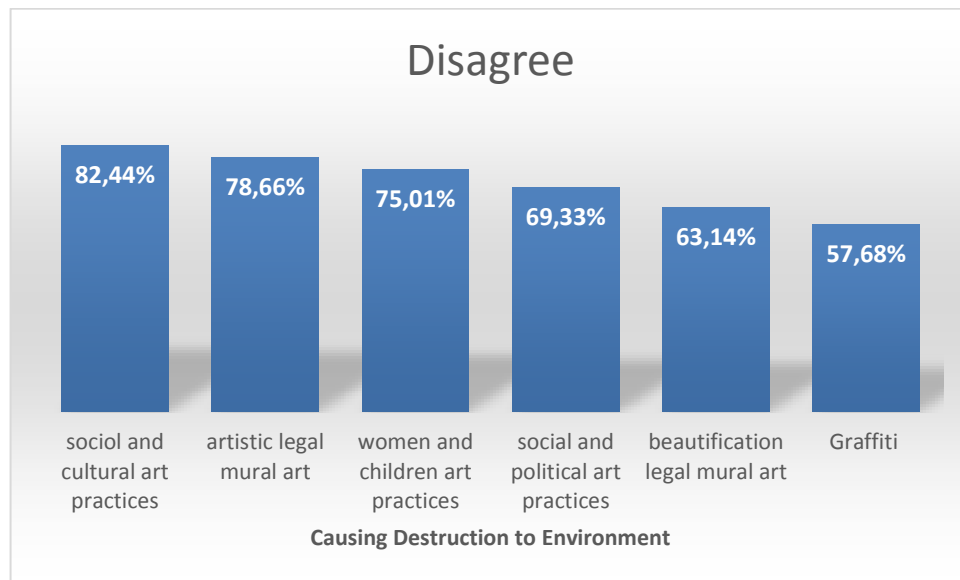


Figure 5-19 The ratio of causing damage to public property

### 5.3.4 Being offensive and disturbing to the surrounding environment

At first, according to Figure 5-20, illegal practices mostly considered not to be offensive and causing disturbance to the surrounding environment and in addition, respondents believe that suspects (artists) should not be get arrested by police and punished.

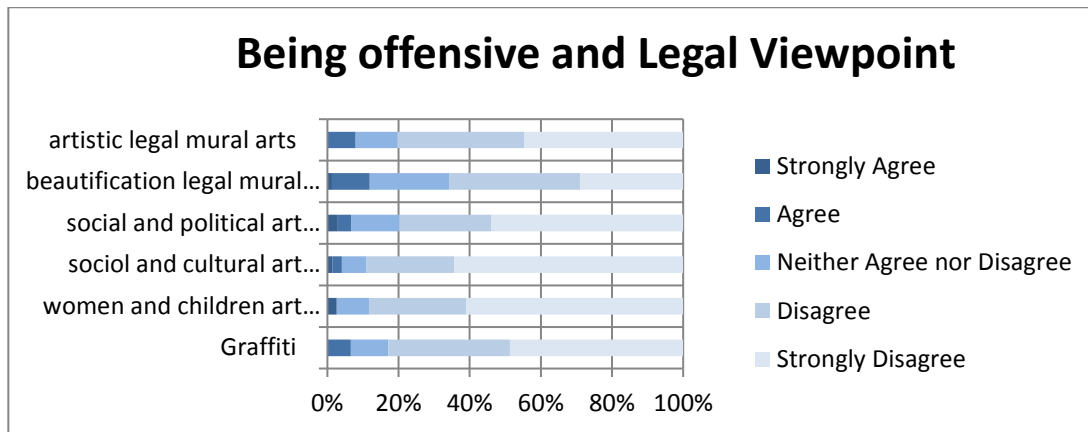


Figure 5-20 Art practices are offensive

The social and cultural practice has the highest score whereas legal beautification mural art has the lowest about not offensive in the urban environment. Overall results show that these practices are not offensive and disturbing.

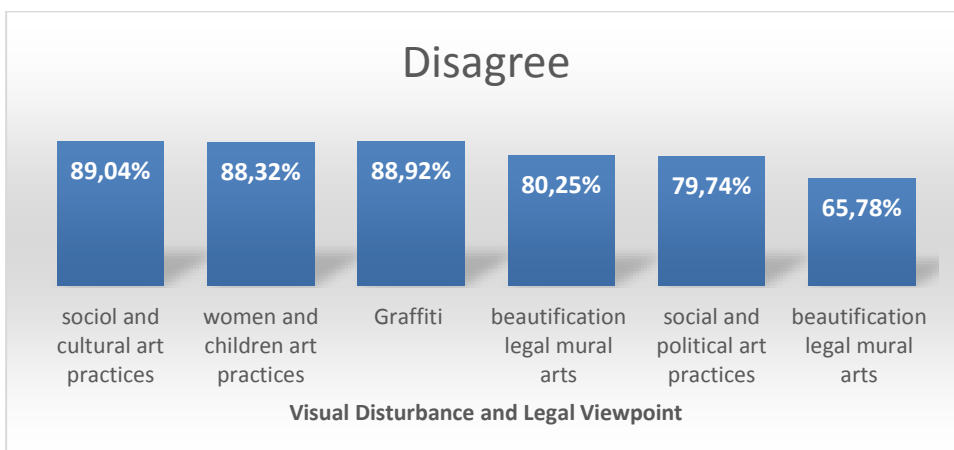


Figure 5-21 The ratio of visual disturbance of art practice.

### 5.3.5 Aesthetic contribution to the environment

From the questionnaire, the majority of the respondents assumed that artistic legal mural arts contribute to enhancing the aesthetic quality of the urban environment. Still, the other categories are considered as the practices making environment aesthetically beautiful and more livable but with lower scores (Figure 5-22).

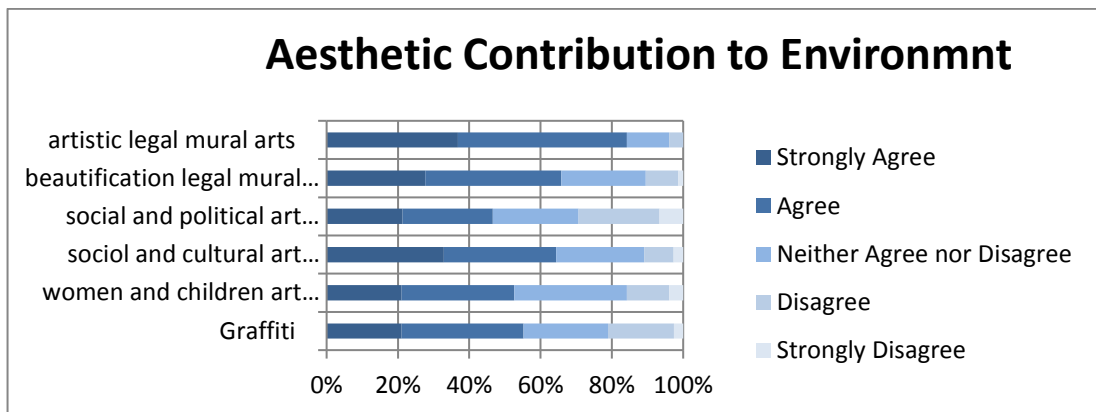


Figure 5-22 Aesthetic contribution of art practices

On the other hand, social and political practices have the lowest rate and overall the illegal practices got lower scores compared to the legal practices.

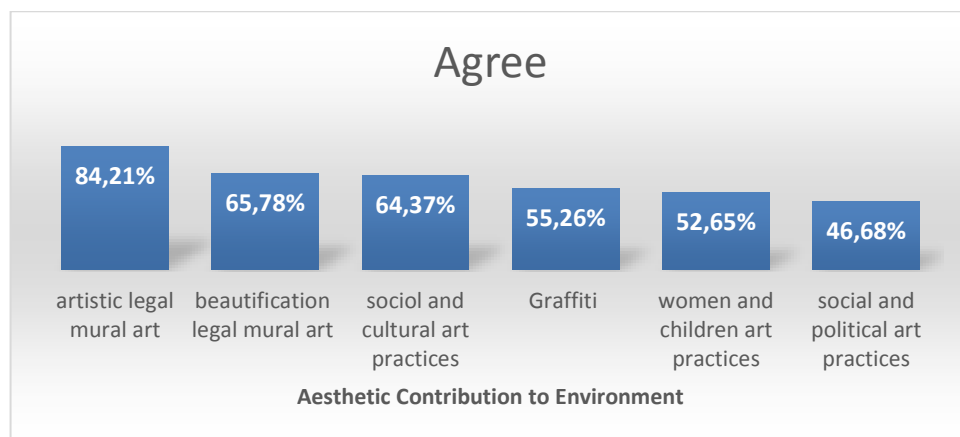


Figure 5-23 The ratio of aesthetic contribution of art practices

### 5.3.6 Acceptability

In regard to the acceptability indicator whether or not “It is peaceful and calming to see these pictures around your houses and neighborhood” artistic legal practices holds the highest score and legal artworks are considered as providing more calm and peaceful environments.

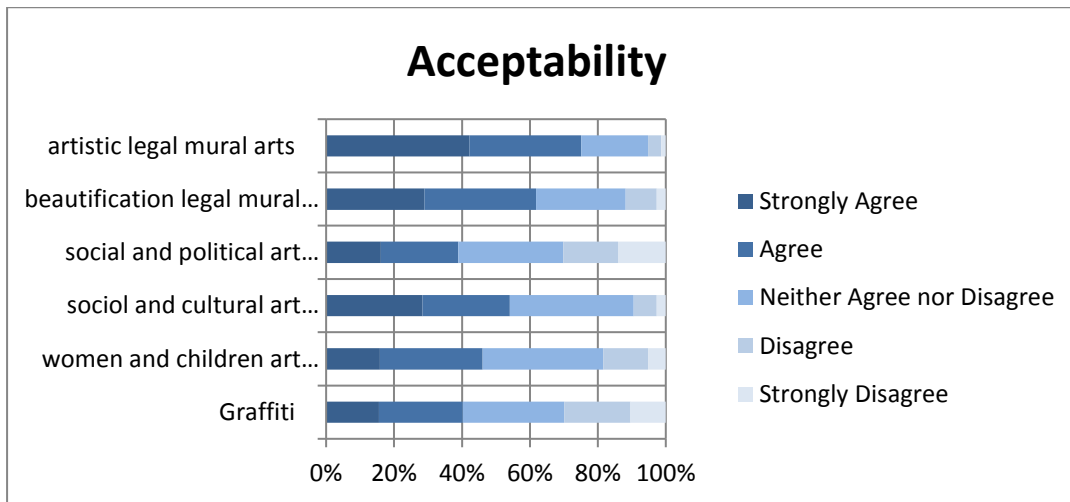


Figure 5-24 Acceptability

As the diagram shows, the social and political practices are perceived as the least acceptable practices in means of providing peaceful and calming spaces (Figure 5-24). When it comes to the concepts and themes of illegal practices, the majority of these practices are protesting and challenging practices. In regard to providing a peaceful environment, illegal practices considered as having less power in comparison to other practices.



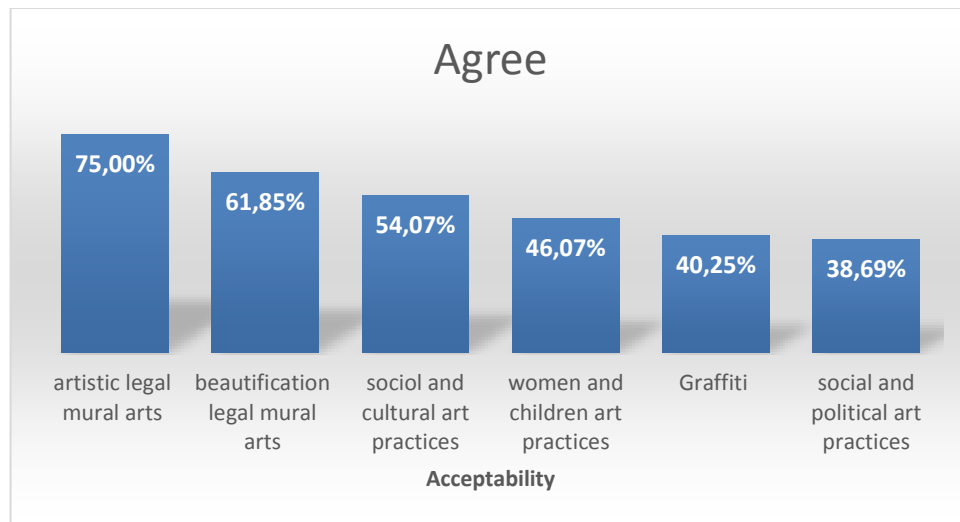


Figure 5-25 The ratio of acceptability.

### 5.3.7 Appreciation of artist

The following diagram concerning the gratefulness of artist indicator, by the statement, that “These pictures are created by an artist whose creativeness merits appreciation” displays that the majority of the practices are appreciated by respondents (Figure 5-26).

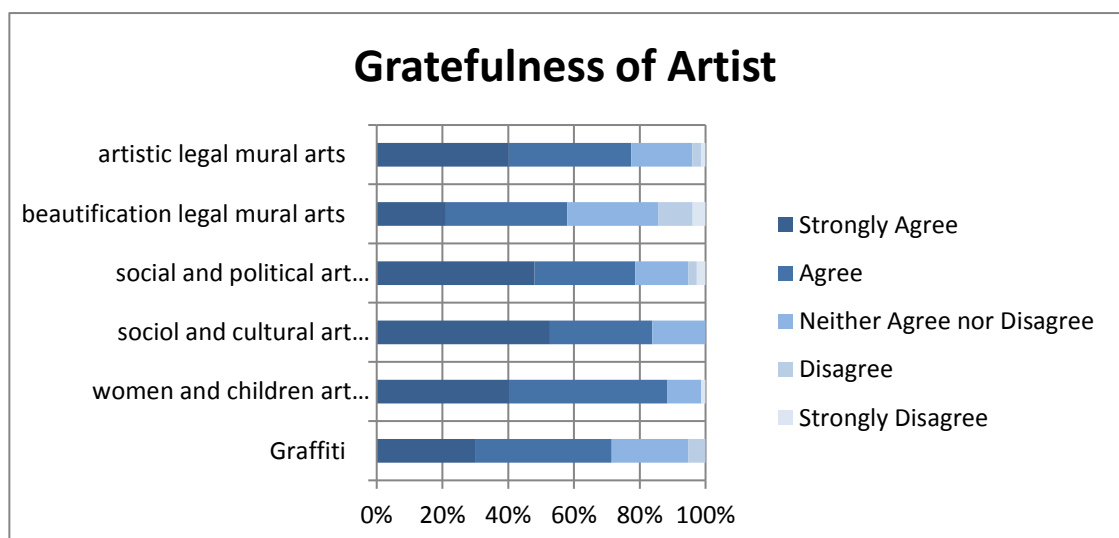


Figure 5-26 Appreciation of artist

For this question, women and children illustrations have the highest score in comparison to the others and legal beautification mural art has the lowest. According to this diagram majority of respondents, appreciate artists for their innovations and art practices. The response of people reveals that there are a positive viewpoint and appreciation toward practices but with lower sense regarding legal beautification mural practices.

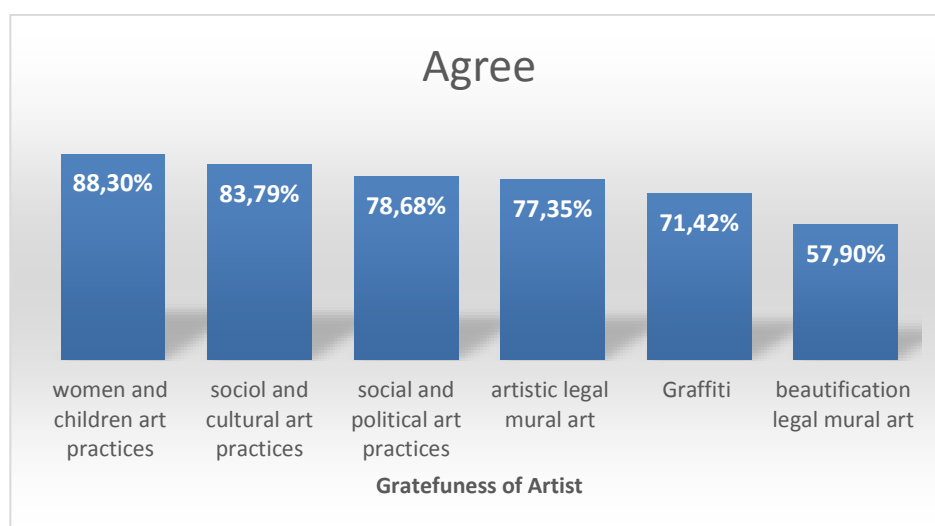


Figure 5-27 The ratio of appreciation of the artist.

### 5.3.8 Summary

Statistics show that graffiti practices have the most negative responses to being not understandable. Social and political art practices have seen as not aesthetically contributing to the urban environment and not acceptable in creating a calm and peaceful environment but they are considered as the most positive practices in contributing messages in an urban environment. Women and children's illegal practices considered as having artistic value and respondents are grateful for artists and appreciated them for their art practices. On the other hand, social and cultural illegal practices got the most positive rate that they are not offensive and harmful practices in urban environments and respondents referred to the point that artists of this kind of practice should not be arrested by the police. In the end, artistic legal

practices received the most positive score in acceptability and contribution to the aesthetic quality of urban space. According to statistics, these practices are successful in creating peaceful and calming spaces for people.

## 5.4 Impacts of public art in the urban environment

As for the impacts of mural art and graffiti, several questions were set out in the questionnaire. Different factors of impact analyzed in Physical, social, and cultural environments.

### 5.4.1 Physical environment

The visual quality of the physical environment affects the wellbeing of human life in different aspects such as attracting or repelling people to their environment. These aspects analyzed through five statements in the questionnaire as the following figure shows the factors and results regarding this question ‘In general, do you see Murals/Graffiti as an act of vandalism, artistic expression, aesthetically beautification, creating more friendly spaces and creating livable spaces?’ (Figure 5-28).

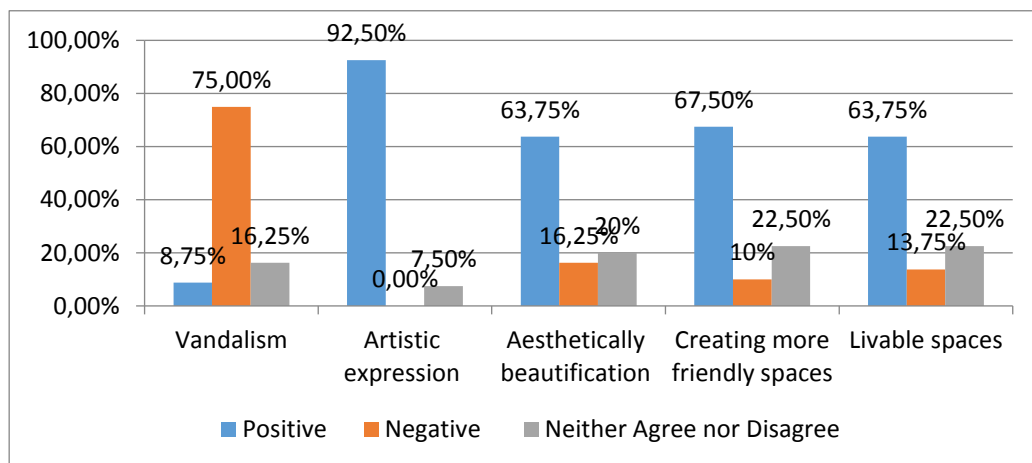


Figure 5-28 The role of art practices in the urban environment

Respondents were asked about the mural and graffiti practices as an act of vandalism, artistic expression, aesthetically beautification, creating friendly spaces, and providing livable spaces. Regarding the vandalism aspect of these practices, respondents disagreed with this statement. The majority of respondents believed that graffiti and mural practices are artistic expressions and can improve the visual quality of the urban environment. In addition, these practices have the potential of creating livable and more friendly spaces. All these results are an overall opinion about legal and illegal practices.

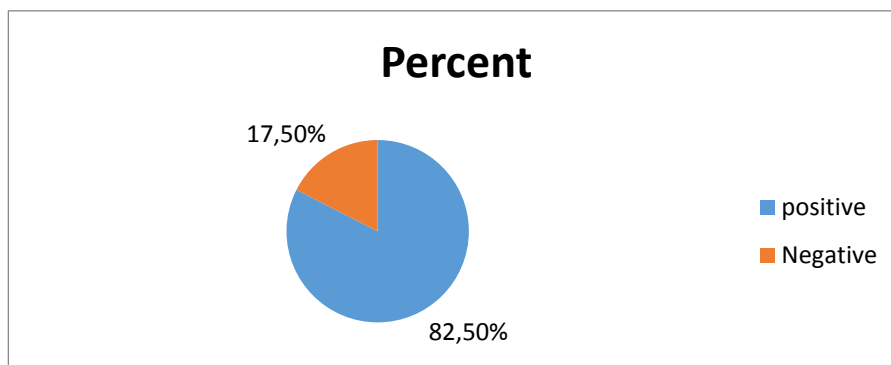


Figure 5-29 The ratio of the attractiveness of art practice

Figure 5-29 shows the result of the following question ‘Do you find any Murals/Graffiti in the city fascinating and interesting?’ According to the results, respondents have enjoyed and got fascinated by some kind of practices in Tehran urban space.

The following figure depicts the results of a question about the impact of public art practices on giving a characteristic or image to Tehran city.

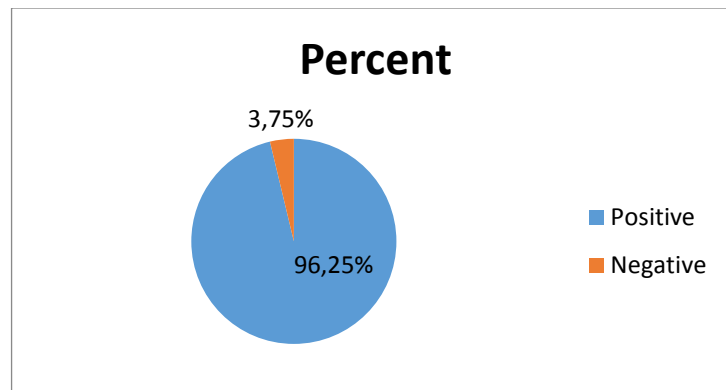


Figure 5-30 The role of public art in creating city image

From the questionnaire, it can be concluded that public art can develop and provide a character or image for the city (Figure 5-30). According to the city's values and different issues, mural and graffiti practices can provide a character for the city which is different and special to its own region.

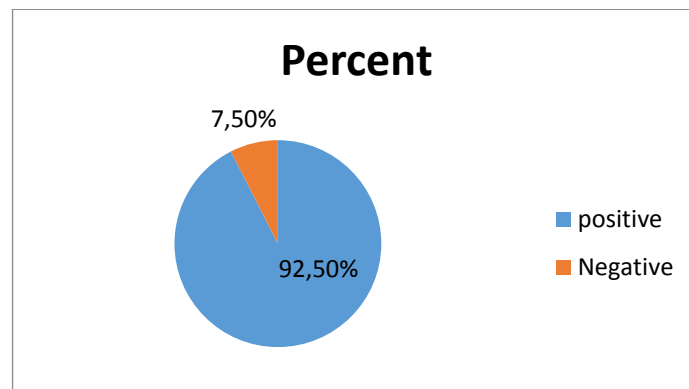


Figure 5-31 Urban environments with public art practices

Regarding the legal and illegal art activities, respondents were asked about a general point of view in regard to the urban space to be better before or after implementation. The urban space was perceived to be better after art implementations by the majority of the respondents (Figure 5-31). Therefore, the general perception and viewpoints regarding space with public art practices are apparently positive.

Regarding the two following statements, respondents express that art practices in the public realm provide a richer visual environment and on the other hand, within the second statement, respondents disagree that murals and graffiti cause a visual nuisance for people.

By considering the results, a general view about the impact of legal and illegal art practices on the visual quality of public space is positive.

The following figure depicts the general views of respondents, which are as following:

1. Murals/graffiti create beautiful neighborhood and richer visual environment.
2. Murals/graffiti create visual disturbance and dirty spaces.

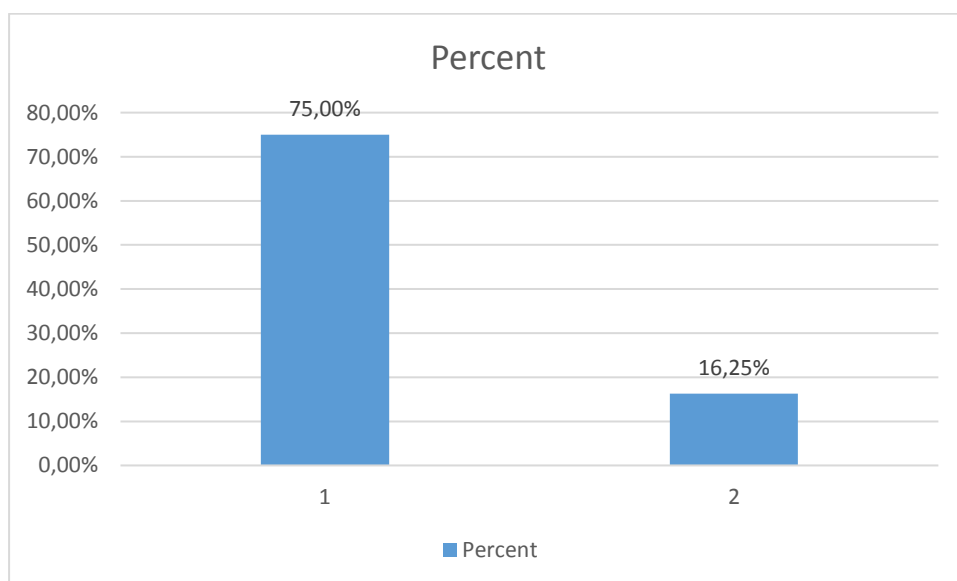


Figure 5-32 The role of public art in physical environment

Based on these two statements, the physical environment with public art practices is affirmed to be more attractive and beautiful.

According to one of the news in Ela Gasht (2018) news site, Tehran has been given a new life within the public art practices with a new generation of young and creative artists. Watching the new generation of public art practices give personal enthusiastic

and happiness. These senses create a chance for individuals to forget their problems for a moment and enjoy it.

#### 5.4.2 Social environment

The social environment represents human thoughts, how they think, use, and interact with their surrounding environment. The next figure depicts the impact of public art on the social environment by asking the following statements.

1. Murals/graffiti make space more interesting and attractive and more humane.
2. Murals/graffiti can increase an individual's sense of responsibility and belongingness for their environment.
3. Murals/graffiti provide social critiques and create public awareness.
4. Murals/graffiti can encourage a superior communication among individuals.

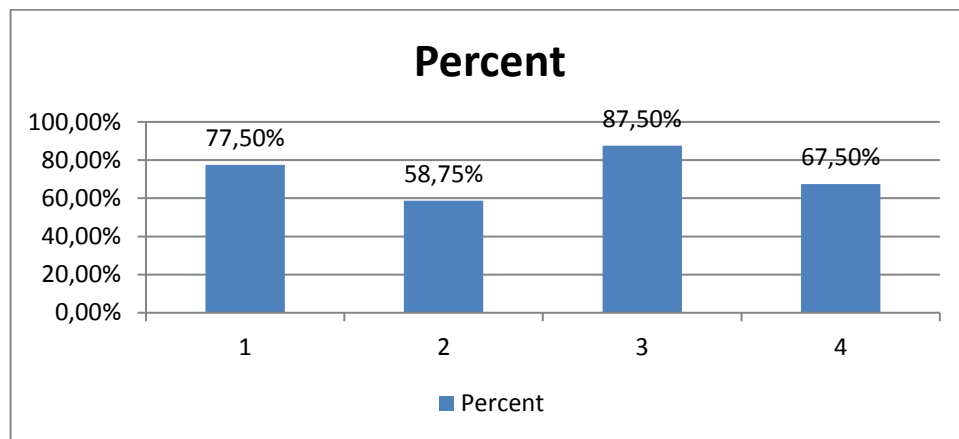


Figure 5-33 The role of public art in social environment

The effects of public art on the social environment, which is examined through a questionnaire, shows that space can become interesting and attractive within these practices. On the other hand, sense of responsibility and belongingness by a ratio of 58 percent indicates that these practices have the potential of influencing the public's perception of their urban environment.



Even the sense of protecting and preserving the mural and graffiti practices can lead to improving the sense of awareness regarding the surrounding environment.

### 5.4.3 Cultural environment

The statements, which were examined in a questionnaire to search the impact of public art on cultural environment, are as the following:

1. Murals/graffiti give a chance for the public to be in touch with contemporary arts and craft.
2. Murals/graffiti attract tourists and economic developments.

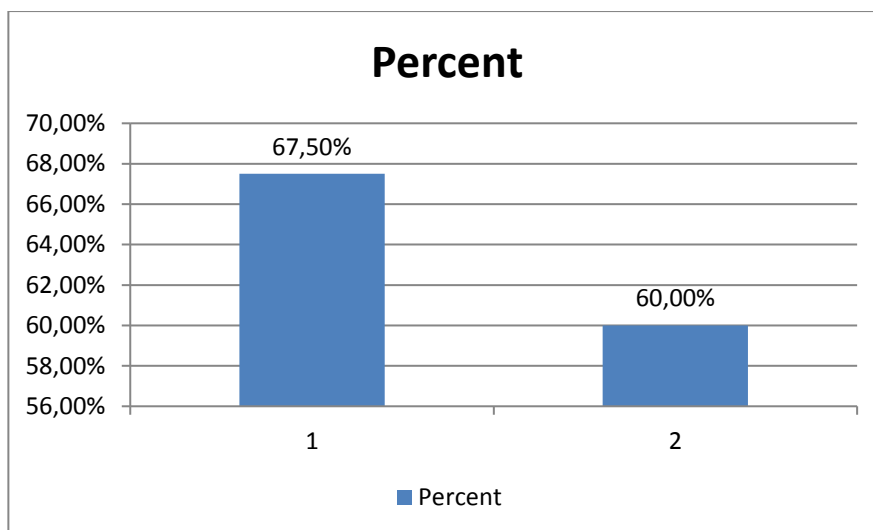


Figure 5-34 The role of public art in cultural environment

Based on statistical analysis, respondents agreed that they can be in touch with contemporary art practices just by walking through the city. It is a great chance for people to walk and expose to these practices with different themes and topics.

Other cultural benefits of practices are about promoting the economic viability of a city. Cultural benefits of public art can contribute to economic developments namely mural and graffiti phenomena can make a city a tourist destination. Therefore, these

activities can become an attraction spot to invite more tourists and help economic livability.

#### **5.4.4 Summary**

According to the statistics, public art in forms of the mural and graffiti have positive impacts on the urban environment. The general views of respondents about legal and illegal practices in an urban environment are positive and it shows that these practices have an effective impact on the urban environment regarding promoting the urban area. However, the impact of practices depends on its place and contents are changeable, and it needs further research.

According to one article, one of the citizens of the east part of Tehran in an interview stated that she is disturbed and unsatisfied by a mural, which is done on her house wall. She said that municipality experts came and talked about the beautification project but they did not talk about the mural content. After the implementation of the mural, it was a shock for her. The mural content was about the nature scene that in some parts has brick views. This practice was not in harmony with the surrounding environment and made a visual nuisance for the owner of the house (Mohhamadi, 2010).

#### **5.5 Public art policy**

Public art practices involve in public spaces and in the process of developments need public art policies to outline the outcomes. These strategies should be formed according to the past effects and results, and have the capability of responding to today's demands and tomorrow's planning challenges. The participants were asked about their preferable themes of wall paintings.

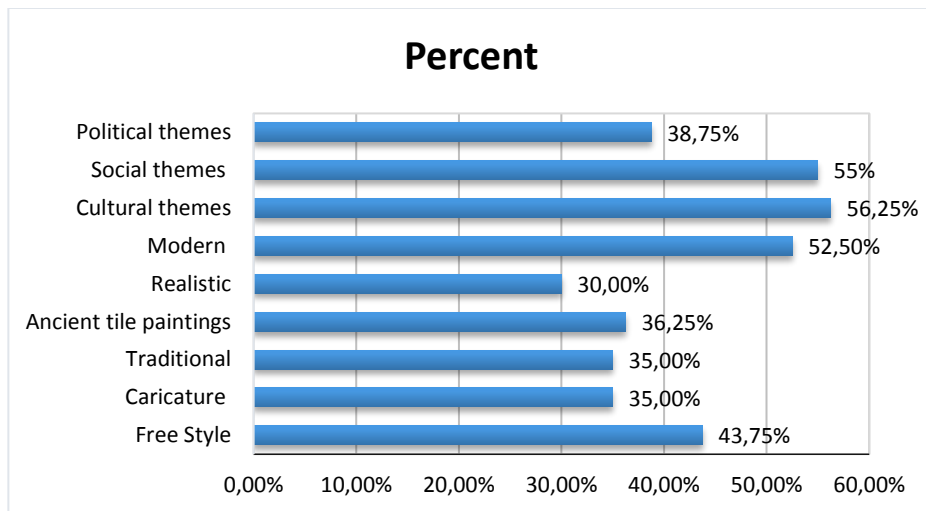


Figure 5-35 Themes of art practices

As the diagram shows, the most acceptable style is cultural theme practices and the least acceptable styles are realistic practices (Figure 5-35).

The next figure shows the mural and graffiti practices preferable placement in the urban public realm (Figure 5-36). The question asked ‘Would you be satisfied if somebody applies wall painting on your property, on your neighborhood, or in some part of the city?’

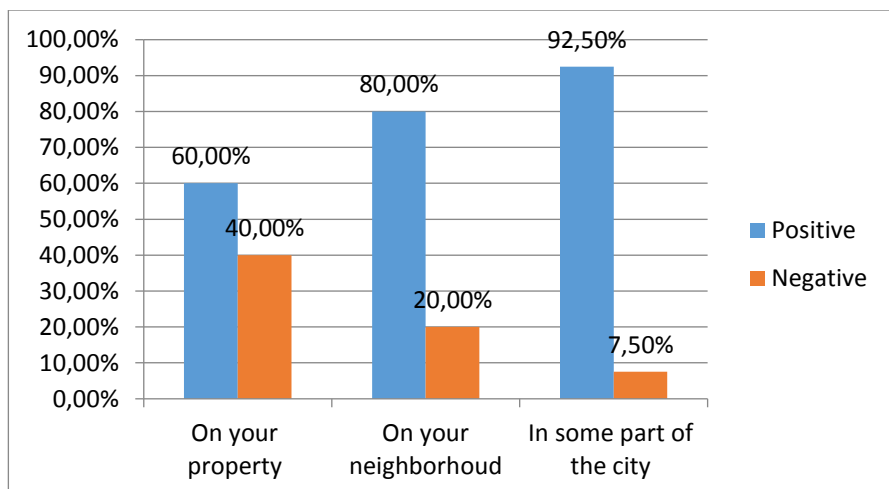


Figure 5-36 Preferable placement of art practices

Most of the respondents expressed that they would be satisfied if this kind of practice were done in some part of the city in the first place and the lowest score is about doing these practices on their property. Therefore, it is more pleasant and appreciated for the respondents to see mural and graffiti in a different part of the city.

The following figure displays the result of this question ‘Do you think that municipal should evaluate unofficial art practices and not remove all the artworks?’

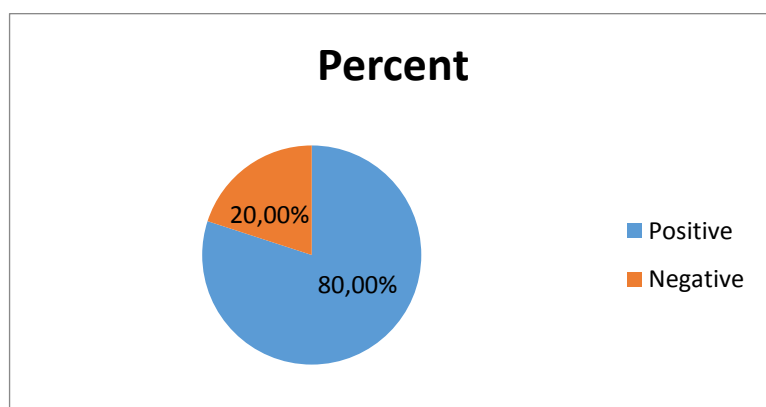


Figure 5-37 Evaluation of graffiti practices

According to legislation, there are no laws about illegal art practices, which are done by young artists. Most of the respondents agreed about regulating strategies regarding unsanctioned practices and these practices deserve to be evaluated and not be removed by the authority.

In order to develop a better kind of strategies to improve public space within public art practices following question tries to depict individuals' general thoughts regarding this issue. Do you think that municipal should consider the individual's views about murals theme through the local government?

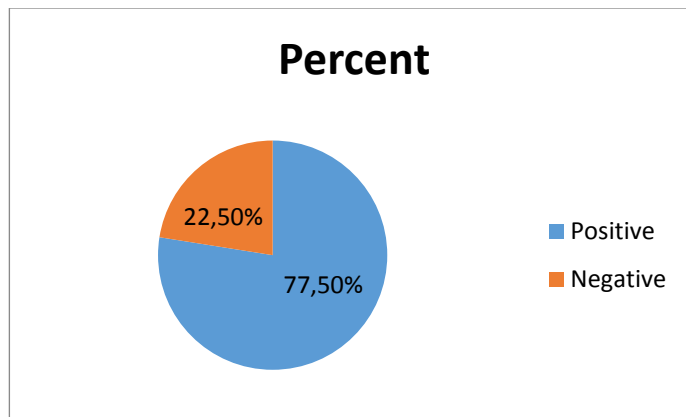


Figure 5-38 Considering individual's opinion regarding art practices

Based on results, it is clear that there is a need to have further study on an individual's views regarding the concepts and themes of public art practices (Figure 5-38).

The next figure shows the result of the following question (Figure 5-39). Do you think that contemporary public art practices are adequate for community needs as an individual and whole society?

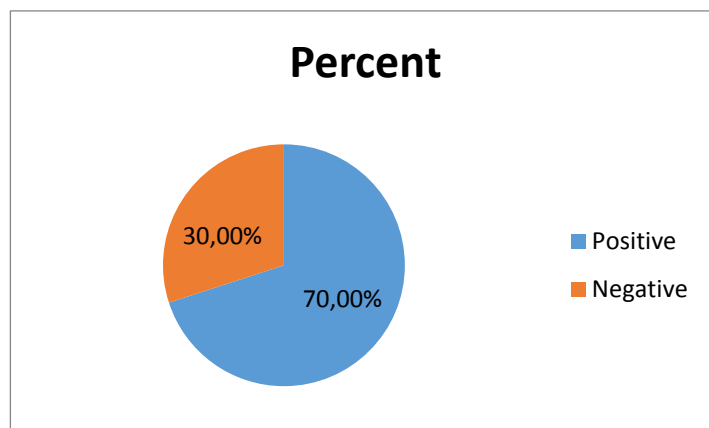


Figure 5-39 Art practices are adequate for community needs

The results show that contemporary public art practices are adequate for community needs. Most of the respondents believed that contemporary art practices are good and

adequate for today's society demands.

#### **5.5.1 Summary**

Mural and graffiti practices have been active since the 1979 revolution in Iran. These practices have the potential of becoming a part of cultural and economic growth and on the other hand, people and society can enjoy the benefits of these practices. Therefore, public art policies should be formed regarding the legal and illegal art practices and public art should be integrated into development master plans in order to have more distinctive and livable cities.





## CHAPTER 6

### CONCLUSION

#### 6.1 Overview of the research

To design better places, a core point this thesis is focused is on human-environment relationships and interactions in public space that hosts public art activities. This study is a call for more research to understand and comprehend public spaces providing a rich vision of space in Tehran, in which people inhabit and live to help planners in the decision-making process regarding public art practices.

As many scholars state, economic, political, cultural and different functions, as well as the social needs, encompass the structure of the city. Social needs refer to “the need for creative activity, not only of products and consumable material goods, the need for information, symbolism, the imaginary, and play” (Lefebvre, 1996: 146). In fact, “urban design is for people, it is the process of making better places for people” (Carmona et al., 2012: 3).

By referring to the case study, it is possible to argue that, after the 1979 revolution, public spaces of Iranian cities have drastically changed; they started to play a more dominating role in dictating Islamic ideologies. More specifically, public spaces have become battle zones for cleaning the traces of anti-Islamic practices. Especially, public art, as a significant component of public space, has played an important role in producing the new ideological meanings for people. Public art practices became very active after the 1979 revolution in Tehran and played a significant role in making

memories in everyday life.

Alternatively, alongside the legal public art practices, the graffiti illustrations done by a young artist using the nickname Alone in 2003 became spread in Tehran. Other young artists following this started to support and practice different concepts and themes of graffiti. All types of legal and illegal public art practices attract the audience's viewpoint and develop different feelings, which are positive or negative. Therefore, the emphasis of this research was to put on the individual's inceptions and opinions in public space in regard to create a more vibrant and livelier environment with the aim of enhancing the quality of the urban public realm. What are the people's opinions regarding public art practices in Tehran?

To evaluate the research question asked above the respondents are asked to express their perception of current public art practices based on personal taste (visually and psychologically). Then, to comprehend the benefits and contributions of public art practices, this research asked questions about the role of public art in the physical, social, and cultural environment. Part one and two of the evaluation are done to emphasize the necessity of managing public art policy regarding legal and especially illegal practices. However, the purpose of the public art policies should not be only on dealing with graffiti vandalism. It should address future place-making projects in urban development projects. Yet, managing public art practices receive little attention in the urban design projects at present in Tehran.

To discuss the contributions and limitations of public art practices in the case study, the following three questions are asked:

- What it means by referring to public art practices?
- What are the impacts of public art practices on the urban environment?
- What are the prospects of public art policy in Tehran?

In regard to the questions the following indicators are analyzed:

- Public perception
  - Understandability of messages
  - The artistic value of practices
  - Causing damage to public property
  - Visual disturbance and legal viewpoint (criminality)
  - Aesthetic contribution to the urban environment
  - Acceptability (providing a peaceful and calming environment)
  - Gratefulness of artists

To perceive the role of public art practices in the urban environment the impacts are studied in the context of the physical, social, and cultural urban environments.

- Physical environment
  - Visual quality
  - City image
- Social environment
  - Sense of place (belongingness)
  - Social interactions
- Cultural environment
  - Cultural tourism
  - Cultural promotions
- Public art policy
  - Themes of public art
  - Government's intervention policy

## **6.2 Findings of the study**

The findings of this research are classified into three parts. The first is about the public perception of six different themes of public art practices. The second part refers to the impact of practices in the urban environment and the last part, is using the potential of these practices. The study examined the need to have a clear public

art policy due to the current circumstances.

### **Public perception of public art**

What kind of understanding people have regarding public art practices?

### **Graffiti**

Table 6-1 Public perceptions of graffiti practices.

<b>Positive attitudes</b>	<b>Negative attitudes</b>
<ul style="list-style-type: none"><li>• The artistic value of practices</li><li>• Not offensive and disturbing to the surrounding environment</li><li>• Appreciation of artist</li></ul>	<ul style="list-style-type: none"><li>• Messages are not understandable</li><li>• Not making a calm and relaxing environment (acceptability)</li></ul>

### **Women and children themes**

Table 6-2 Public perceptions of women and children's themes practices.

<b>Positive attitudes</b>	<b>Negative attitudes</b>
<ul style="list-style-type: none"><li>• The artistic value of practices</li><li>• Understandability of messages</li><li>• Not offensive and disturbing to the surrounding environment</li><li>• Appreciation of artist</li><li>• Not causing damage to public property</li></ul>	<ul style="list-style-type: none"><li>• Not making a calm and relaxing environment (acceptability)</li></ul>

### **Social and cultural theme**

Table 6-3 Public perceptions of social and cultural practices.

<b>Positive attitudes</b>	<b>Negative attitudes</b>
<ul style="list-style-type: none"><li>• Understandability of messages</li><li>• Not offensive and disturbing to the surrounding environment</li><li>• Appreciation of artist</li><li>• Not causing damage to public property</li><li>• The artistic value of practices</li><li>• Aesthetic contribution to the urban environment</li></ul>	

### **Social and political themes**

Table 6-4 Public perceptions of social and political practices

<b>Positive attitudes</b>	<b>Negative attitudes</b>
<ul style="list-style-type: none"><li>• Understandability of messages</li><li>• The artistic value of practices</li><li>• Appreciation of artist</li><li>• Not offensive and disturbing to the surrounding environment</li><li>• Not causing damage to public property</li></ul>	<ul style="list-style-type: none"><li>• Not making a calm and relaxing environment (acceptability)</li><li>• Not aesthetically contribute to the urban environment</li></ul>

## Legal practices on beautification

Table 6-5 Public perceptions of beautification legal practices

Positive attitudes	Negative attitudes
<ul style="list-style-type: none"><li>• Not offensive and disturbing to the surrounding environment</li><li>• Aesthetic contribution to the urban environment</li><li>• Not causing damage to public property</li><li>• Making a calm and relaxing environment (acceptability)</li></ul>	

## Artistic legal practices

Table 6-6 Public perceptions of artistic legal practices.

Positive attitudes	Negative attitudes
<ul style="list-style-type: none"><li>• Aesthetic contribution to the urban environment</li><li>• The artistic value of practices</li><li>• Not offensive and disturbing to the surrounding environment</li><li>• Appreciation of artist</li><li>• Not causing damage to public property</li><li>• making a calm and relaxing environment (acceptability)</li><li>• Understandability of messages</li></ul>	

In this study, and from the legal point of view, graffiti encompasses all illegal

practices. As this research found out and as many others have already emphasized graffiti practices can attain both negative and positive values. While they can be seen as crime and vandalism, they can also contribute to the depth of the physical environment endowing them with meaning.

The negative effects of graffiti are:

- Negative impact on communities and business
- Negative impression on the streetscape value
- Social threatening (providing more suitable spaces for gangs and crime)

The positive effects, on the other hand, are as follows:

- Promote cultural developments
- Create a sense of community
- Improve the undervalued surface of public space

Based on the questionnaire inquiry, the perception of illegal practices is positive in a way that these practices are not offensive and disturbing. The respondents also showed that the artists of these artworks merit appreciation. Indeed, these practices are artistic, they are engaging and they invite the beholder to think about the content.

According to the results regarding the beautification legal practices, the positive aspects are that they often make more calming spaces and in some cases, they aesthetically please urban environments. The other indicator of legal practices on beautification with mild responses from the respondents shows that these practices are not considered as significant practices and seen as neutral illustrations in the urban public realm.

Regarding artistic legal practices, participants' thoughts are more positive in a calm environment. Artistic legal practices received the most positive score about acceptability and contribution to the aesthetic quality of urban space. According to statistics, these practices are successful in creating peaceful and calming spaces for

people. These practices contribute aesthetically to the surrounding environment. The other indicators also got positive responses especially about not damaging public property and having artistic values. Therefore, these legal practices are more acceptable than other legal practices.

As it was discussed before, public perception of public art practices depends on different attributes such as appropriateness, invitingness to meet up, stimulating interpretation, educational background, and familiarity with public art. Therefore, the results are the overall outcomes of different variables. It is important to mention that as the issue directly relates to artistic work, personal taste also plays a crucial role.

More importantly, the results show that respondents supported the creativity of art practices. This means that public users need to use their imaginations and build their own interpretations regarding practices. Consequently, the power lies in a way that these practices encourage the public to ask a question, interact, and build their own explanations. Regarding this question, ‘These pictures are created by an artist whose creativity merits appreciation’, beautification legal practices with the ratio of 57.90 percent, is perceived as the least creative illustrations by respondents in comparison to the others. Therefore, in a way of perceiving artworks, these practices can stimulate and provoke the public to interpret practices in the public realm.

The other important issue, which needs to be addressed here, is that the practices can challenge the public to feel differently, provoke different emotions, encourage interacting and leading to having debates and communication with others. Public art is a challenging practice. It is a communication mechanism between the artist and the people as the meanings transferred by the artwork to the public realm. This challenging aspect of art practices can contribute to the uniqueness of public space and on the other hand, provide more unpredictable public life which signifies public actions in public space and leads to having a healthier public realm. Therefore, this point is parallel with literature, which is discussed about the ongoing changes



happening in public art practices in a way that artists are concerning not only the aesthetic aspect of practices but also being interactor with space and individuals around them.

### **Impacts of public art in the urban environment**

The statistics data reveals that public art practices have a positive impact on the urban environment. Different aspects of public art were analyzed in the physical, social, and cultural domains of the urban environment.

- Respondents indicate that public art practices have a positive impact on the **physical environment** which can improve the visual quality of the public realm. Although the results may seem to be positive, it needs further research due to the verity of practices with the range of contents from martyrdom to realistic nature practices. There are different elements affect the perceived results namely quality of materials, concepts of practices, inappropriate location, or low artistic quality otherwise; these practices can easily cause a nuisance. The government strategy regarding illegal practices is zero-tolerance and removing is the solution because these practices considered as defacement and lowering the streetscape values. However, the results show the opposite. This suggests that the lack of knowledge regarding the desirable practices which can improve the visual quality of public spaces still are not getting enough attention.
- Two impacts of public art practices (sense of place (belongingness) and social interaction) on the **social environment** are analyzed through the questionnaire. The results show that these practices have the potential to encourage people to start communication, increase social critiques and public awareness but the sense of belongingness to the urban environment with a ratio of 58.75 percent remains questionable. As in the literature, it is claimed that graffiti can improve a sense of community and place and on the other

hand it can provide more suitable spaces for gang and crime. Instead, it is discussed that legal practices can create a sense of place and improve community values. Therefore, the impact of public artworks in the case study to improve the sense of responsibility and belongingness to their environment opens up new discussion and research.

- From the questionnaire, most of the respondents believe in the positive impact of public art practices on the **cultural environment** of public space. It is a great chance for people to stay connected to art by public art practices in public space. In fact, public art can contribute to economic developments by attracting more tourists. A city can become an attractive spot for local people and tourists through public art practices.

### **Public art policy**

A city with an active public art practices needs public art policy to supervise art practices in public space. These strategies lead the city in the production of public art. In many cities, public art projects play a leading role in urban design and by considering the role and benefits of art practices, the public can enjoy the contributions of public art in everyday life. As discussed in the literature, many countries' strategies regarding graffiti are different and alternatives approaches were explained about confronting graffiti vandalism. However, it is clear from results that respondents are not satisfied by removing all graffiti practices and they express that these practices should be evaluated.

However, the main point about these practices is that it is more preferable for respondents to see these illustrations in some parts of the city rather than in a neighborhood and on their property. Actually, this issue should be considered more serious because many legal practices cause disturbance for citizens. In many cases, government-related agencies get the permission of the Property owners without explaining the content of the practice but after the implementation of the work, many

owners feel disturbed due to the concepts of the work or poor artistic quality. In some of the cases, these practices caused a decline in the price of the building and owners were forced to clean it with their own money.

### **6.3 Recommendation for improvement of public art practices**

Regarding the potential and power of public art practices in effective place-making, this research aims to make recommendations for improvements in establishing public art policies and strategies of Tehran city. In a growing number of cities in establishing public art and place-making projects, Tehran placed in the list of cities, which are active in implementing public art projects. This research by defining and clarifying public art practices gives a vision of the way people inhabit in spaces of Tehran. The aim of this research is to challenge the position and situation of Tehran public spaces under the municipality's policies toward legal and illegal art practices.

Actually, in the years after the revolution until 1991 legal art practices were not executed by the Tehran municipality on the walls of the city, but implemented by other organizations such as the Martyrs Foundation of the Islamic Propaganda Organization and the Basij and Sepāh-e Pâsdârân (Army of the Guardians). After 1991 with the stabilization of the country, many of these tasks are delegated to municipalities. During these decades, cities are planned to follow the path of urban redevelopment projects. Studies show that in the years between 2001 to 2011 the most successful practices were done in Tehran namely Mehdi Ghadyanloo's practices. However, regarding the beautification organization's circulars in the field of mural practices, sometimes the imposition of tastes from various organs was continued up to now. Sometimes the mayors of the districts also did these tastes (City headline, 2018).

Consequently, legal practices developments in 40 years under Islamic Republic legislations are not mostly constituted by different professionals namely urbanists,

artists, and architectures and most of the time they were chosen by the taste of mayor's without evaluations and supervision of a specialist in this field. In this manner, the aim of implementing public art practices in regard to enhancing community values and diversity, building cultural and social impacts namely creating more humanized spaces and other factors such as creating a local pride and identity are not concluded in authority's strategies to establish public art practices.

Concerning illegal practices, local authorities did not treat properly and all consideration is about these practices are as a crime and vandalism. Therefore, illegal practices are immediately removed after recognition and the traces of them remained and were appreciated just by social media. Indeed, graffiti practices serve society when the government fails to support people in different aspects and graffiti acts as a transmitter of ideas and demands in shared space.

As a researcher who has attempted to be objective regarding the practices of public art, as one who seeks to support the rights of citizens in regarding to live in desirable places which can improve the users spatial experience in daily life attempts to challenge public space of Tehran to open up a new discussion in means of public art practices. Indeed, public space and public art as a server of society should become a reciprocal object to address citizens' rights to participate, create and rule their demands to create their own realities.

Finally, this thesis started with this concern that public art is not getting enough attention to urban design debates in Tehran, Iran. This issue should be taken more seriously to add the more democratic potential of public art to the urban environment in aims of reflecting and revealing society and enhance meanings in public space.

Moreover, this research with knowledge of all deficiencies emphasizes that public art discussions can be a field of other researches regarding various issues, which can be related to physical spaces and also social aspects of the physical environment.

These issues can be summarized such as:

- What kind of position public art can have in urban design?
- What organizations should be effective in related to public art practices?
- What is the citizen's right in related to public art practices, and what kind of mechanism can be considered to evaluate art practices in the public realm?
- What kind of characters art practices should have in the public space?

Still, the impact of public art practices in case study needs further research and studying different variables and indicators will help to expand the knowledge in this field.

This thesis also aimed to encourage further research on public art in public space and its impact on everyday life and urban user.

This thesis ends with a quotation from Keywan Karimi's documentary "Writing on City".

"Walls are critical sites. We read the walls and find out what the dwellers' dreams are. Who their governor is and with respect to those of them who think about changing the status quo, what do they really think about? We realize how dissatisfied people come out of their hiding places and write something on the wall in the darkness which looks to the future and turn its back on the past."



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## APPENDICES

This section is the questionnaire question classification. Public opinion regarding various theme art practices was collected with the following seven statements under each picture.

### Public perception of public art practices

Table 8-1 General Public Perception

<b>Statements under each Picture:</b> <ol style="list-style-type: none"><li>1. The intended messages are understandable.</li><li>2. These images have artistic value.</li><li>3. These activities cause damage to public property.</li><li>4. These pictures are offensive and disturbs its surrounding and suspects must be arrested by police.</li><li>5. These practices make the city aesthetically beautiful and more livable.</li><li>6. It is peaceful and calming to see these pictures around houses and neighborhoods.</li><li>7. These pictures are created by an artist whose creativity merits appreciation.</li></ol>
<b>Five-point Likert scale for each picture:</b> <ul style="list-style-type: none"><li>• Strongly agree</li><li>• Agree</li><li>• Neither agree nor disagree</li><li>• Disagree</li><li>• Strongly disagree</li></ul>
<b>Research tools:</b> <ul style="list-style-type: none"><li>• Questionnaire</li></ul>

## **Impacts of public art in the urban environment**

### **Physical environment**

Visual appreciation for urban environments is a result of recognition and perception; that is the reaction of perception and how the individual's process, understand, decide, and feel. It is indistinguishable from and essentially affected by, the way of feeling about a specific environment whether caring about it and what that environment means to us (Carmona et al., 2012).

The visual quality and appreciation of the physical environment are examined through a questionnaire. The assessment seeks to inquire aesthetic impact by different questions as following:

Table 8-2 Visual quality

<p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1. In general, do you see graffiti/murals as an act of... <ul style="list-style-type: none"> <li>○ Vandalism</li> <li>○ Artistic expression</li> <li>○ Aesthetic beautification</li> <li>○ Creating more friendly spaces</li> <li>○ Livable Spaces</li> </ul> </li> <li>2. Do you find any mural art/graffiti fascinating and interesting in the city?</li> <li>3. Do you think that murals/graffiti can give a characteristic/image to the Tehran city?</li> <li>4. In general which one do you think is better, the place before or after Mural/Graffiti implementation?</li> <li>5. Murals/graffiti create beautiful neighborhood and richer visual environment.</li> <li>6. Murals/graffiti create visual disturbance and dirty spaces.</li> </ol>
<p><b>Yes or no question is used for each question.</b></p> <ul style="list-style-type: none"> <li>○ Yes</li> <li>○ No</li> </ul> <p><b>Before or after the question is used for question number four.</b></p> <ul style="list-style-type: none"> <li>○ Before</li> <li>○ After</li> </ul> <p><b>Question number five and six Evaluated by checking method.</b></p>
<p><b>Research tools:</b></p> <ul style="list-style-type: none"> <li>• Questionnaire</li> </ul>

The questions, which were to be answered by respondents, is going to examine the public art role in the visual quality of the physical environment of urban space.

### **Social environment**

The public art practices can improve social interactions and sense of place to the environment. Therefore, the impacts of public art on the social environment, namely the examination of belongingness of the public within these practices is

examined through the questionnaire. The key question to be answered is whether public art practices enhance an individual's responsibility and belongingness for their environment. Another impact on the social environment is highlighting individuals' thoughts. In other words, whether public art influences people's thoughts and awareness because of certain practices attached to that place.

Table 8-3 Impact of public art on social environment.

<b>Questions:</b> <ol style="list-style-type: none"> <li>1. Murals/graffiti make a place more interesting and attractive and more humane.</li> <li>2. Murals/graffiti can increase an individual's sense of responsibility and belongingness for their environment.</li> <li>3. Murals/graffiti provide social critiques and create public awareness.</li> <li>4. Murals/graffiti can encourage a superior communication among individuals.</li> </ol>
<b>Evaluating each statement by checking method</b>
<b>Research tools:</b> <ul style="list-style-type: none"> <li>• Questionnaire</li> </ul>

### **Cultural environment**

Regarding the cultural benefits of public art, the research investigates different impacts. Concerning public art as the cultural promotion and strengthening the economic viability of the city are questioned as follows:



Table 8-4 Impacts of public art on the cultural environment

<b>Statements:</b> <ol style="list-style-type: none"> <li>1. Murals/graffiti give a chance for the public to be in touch with contemporary arts and craft.</li> <li>2. Murals/graffiti attract tourists which aids in economic developments.</li> </ol>
<b>Evaluating each statement by checking method</b> <b>Yes or no question is used for the last question.</b> <ul style="list-style-type: none"> <li>• Yes</li> <li>• No</li> </ul>
<b>Research tools:</b> <ul style="list-style-type: none"> <li>• Questionnaire</li> </ul>

### **Mural art policy**

Since the government supports these practices, it makes sense to consider that there should be a public art policy. The majority of responses either, agree or strongly agree on regulating murals and graffiti in different parts of the city; prompts the topic of which themes are preferred.

Table 8-5 Preferable themes

<b>Questions:</b> 1. Which styles would you prefer? <ul style="list-style-type: none"> <li>○ FreeStyle</li> <li>○ Caricature, funny</li> <li>○ Traditional</li> <li>○ Ancient tiles paintings</li> <li>○ Realistic</li> <li>○ Modern</li> <li>○ Cultural themes</li> <li>○ Social themes</li> <li>○ Political themes</li> </ul>
<b>Evaluating each statement by checking method</b>
<b>Research tools:</b> <ul style="list-style-type: none"> <li>• Questionnaire</li> </ul>

The following question asked for finding the preferable public art site placement.

<b>Questions :</b> 1. Would you be satisfied if someone practices graffiti/mural ... <ul style="list-style-type: none"> <li>○ on your property</li> <li>○ on your neighborhood</li> <li>○ in some part of the city</li> </ul>
<b>Yes or no question is used for each question.</b> For question number one and two: <ul style="list-style-type: none"> <li>• Yes</li> <li>• No</li> </ul>
<b>Research tools:</b> <ul style="list-style-type: none"> <li>• Questionnaire</li> </ul>

Regarding the evaluation and implementation of public art practices, the following

questions are investigated.

Table 8-6 Policy recommendation questions.

<b>Questions:</b> <ol style="list-style-type: none"><li>1. Do you think that the municipality should evaluate unofficial practices and not remove all works?</li><li>2. Do you think that the municipality should consider the individual's views about murals theme through the local government?</li><li>3. Do you think that contemporary murals and graffiti are adequate for community needs?</li></ol>
<b>Yes or no question is used for the last question.</b> <ul style="list-style-type: none"><li>• Yes</li><li>• No</li></ul>
<b>Research tools:</b> <ul style="list-style-type: none"><li>• Questionnaire</li></ul>

## Questionnaire

English translation

### Personal information:

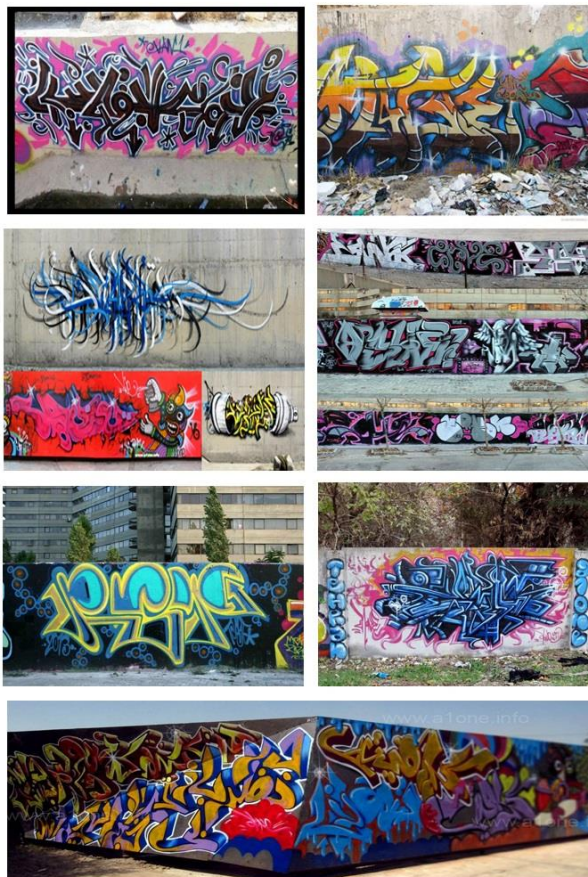
Age:

Sex:

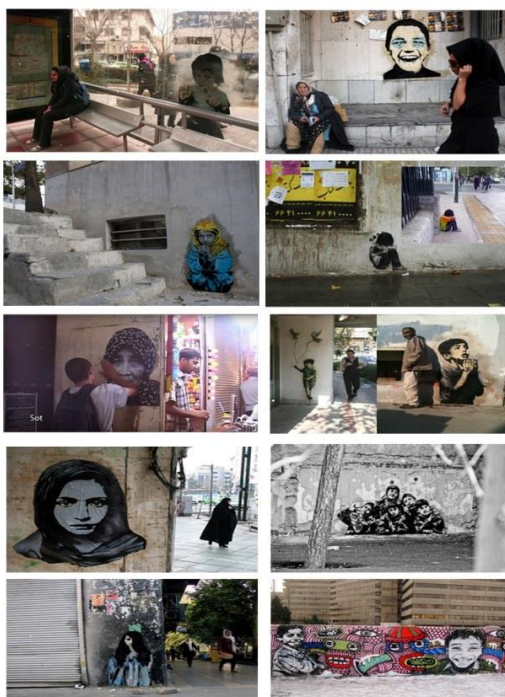
Level of Education:

Occupation:

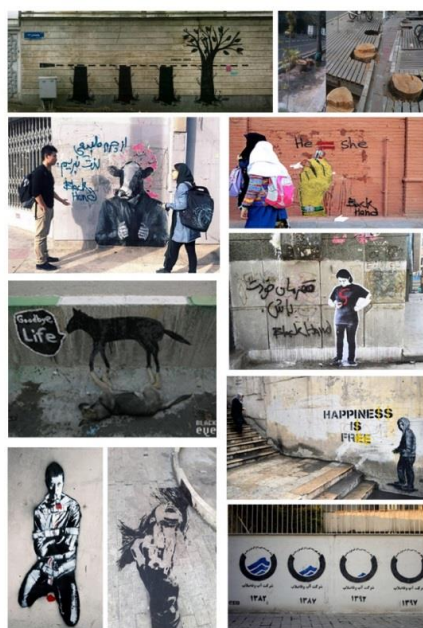
In the next step, you will see pictures of street art and graffiti which are done in public spaces without permission. There are a few questions to collect information about general viewpoints.



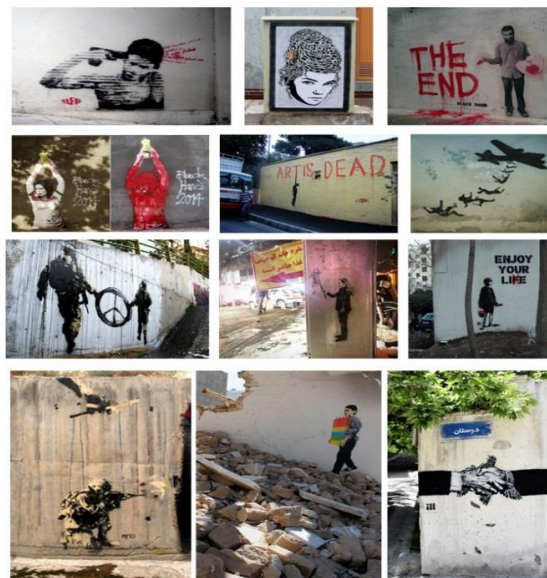
	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
1. The intended messages are understandable					
2. These images have artistic value.					
3. These activities cause damage to the urban wall surface.					
4. These pictures are offensive and make a disturbance to surrounding and suspects must be arrested by police.					
5. These make the city aesthetically beautiful and more livable.					
6. It is peaceful and calming to see these pictures around houses and neighborhoods.					
7. These pictures are created by an artist whose creativity merits appreciation.					



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
1. The intended messages are understandable					
2. These images have artistic value.					
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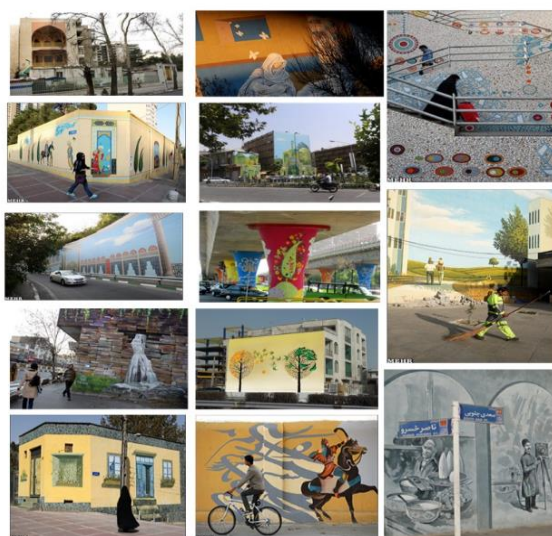


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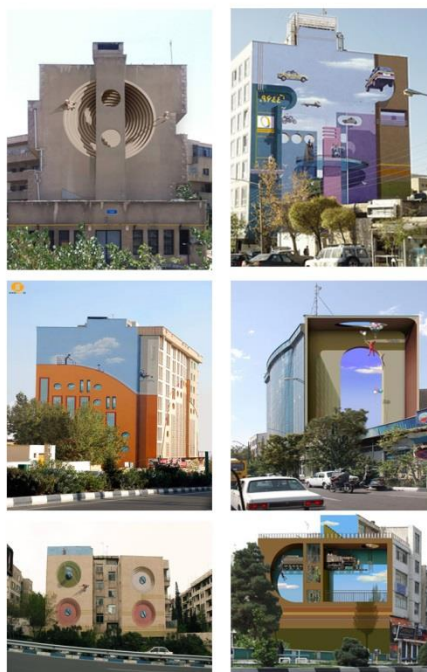
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In the next step, you will see pictures of murals, which are officially done in public spaces.





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**8. Do you find any Murals/Graffiti in the city fascinating and interesting? If yes where was it?**

Yes

No

**9. In general which one do you think is better, the space before or after Murals/Graffiti implementation?**

Before

After

**10. Would you be satisfied if somebody set something like this?**

	Yes	No
On your property		
On your neighborhood		
In some part of the city		

**11. In general, do you see Murals/Graffiti as an act of...**

	yes	No	No idea
Vandalism			
Artistic expression			
Aesthetically beautification			
Creating more friendly spaces			
Livable spaces			

**12. Which of the following reasons is your favorite theme for a Mural/Graffiti?**

(Put a checkmark in the corresponding box; you may pick more than one answer)

Freestyle	
Naturalistic, simple to comprehend by individuals	
Caricature, funny	
Traditional	
Ancient tile painting	
Realistic	
Modern	
cultural themes	
social themes	
political themes	

**13. Please check (✓) the corresponding box to the following statements.**

Do you accept if your walls or neighborhood get painted with wall paintings?	
Wall paintings create a beautiful neighborhood and a richer visual environment.	
Wall paintings make a place more interesting and attractive and more humane.	
Wall paintings give a chance for the public to be in touch with contemporary arts and crafts.	
Wall paintings provide social critiques and create public awareness.	
Wall paintings create visual disturbance and dirty spaces.	
Wall paintings can encourage superior communication among individuals.	
Wall paintings attract tourists and economic developments.	
Wall paintings can comprehend an individual's responsibility and belongingness for their environment.	

**14. Do you think that municipal should evaluate unofficial wall paintings and not**

**remove all the works?**

Yes

No

**15. Do you think that municipal should consider the individual's views about murals theme through the local government?**

Yes

No

**16. Do you think that contemporary murals are adequate for community needs as an individual and whole society?**

Yes

No

**17. Do you think that murals can give a characteristic/image to the Tehran city?**

Yes

No