DiAP - Department of Architecture and Design
PhD in LANDSCAPE AND ENVIRONMENT

DiAP - Dipartimento di Architettura e Progetto
Dottorato in PAESAGGIO E AMBIENTE

32<sup>th</sup> program

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**Metropolitan landscape and urban art.** *The case of Tehran*

**Paesaggio metropolitano e l'arte urbano.** *Il caso di Teheran*

Tehran's urban landscape currently presents significant problems connected with the rapid development of contemporary urban art. Therefore, attention needs to be paid to thoroughly analyse of the role that targeted urban art projects can have to overcome these problems by contributing to the improvement of the urban landscape as a whole. In this thesis, urban art is therefore not considered as a decorative factor, but it is a part of urban landscape project that involves subjective dimension, "regarding the positive impact on citizens" and objective dimension, "the quality of the urban landscape" studying urban and social context of the area/neighbourhood. This research aims to determine how urban art project must be proposed to improve the metropolitan landscape. This research, accordingly, intends to define an urban art project explicitly aimed at improving the metropolitan landscape. In particular, the thesis begins with an overview of the urban art and its background in the relationship with the metropolitan landscapes, to frame the scientific problem. A closer look at

Il paesaggio urbano di Teheran attualmente presenta problemi significativi connessi con un rapido sviluppo dell'arte urbana contemporanea. È quindi parso necessario analizzare approfonditamente il ruolo che mirati progetti di urban art possono avere per superare tali problemi contribuendo al miglioramento del paesaggio urbano nel suo complesso. In questa tesi, l'arte urbana non è quindi considerata come un fattore decorativo, ma è una parte del progetto di paesaggio urbano che coinvolge la dimensione soggettiva, "rispetto all'impatto positivo sui cittadini" e la dimensione oggettiva, "la qualità del paesaggio urbano" studiando il contesto urbano e sociale dell'area/quartiere. Questa ricerca mira, per tanto, a definire un progetto di arte urbana esplicitamente finalizzato a migliorare il paesaggio metropolitano. In particolare, la tesi inizia con una panoramica sull'arte urbana e il suo background in rapporto con i paesaggi metropolitani, per approdare a inquadrare la problematica scientifica. Uno sguardo più da vicino, ai casi di Berlino e

Berlin and Rome was highlighted that there are urban art projects that bring significant benefits to metropolitan landscapes. In fact, in the last twenty years, both the formulation of urban art projects as a stimulus to cultural growth in the case of Rome and the introduction of urban art as a real metropolitan development strategy in the case of Berlin have been implemented. In parallel, the research was conducted through the collection and analysis of useful data to shedding light the most critical problems of the Tehran urban landscape. Within this framework, the goal of the work was to define a plan to determine a method, classify problems and make targeted comparisons also based on the data provided by Rome, Berlin and Tehran. Accordingly, it is proceeded by describing the various problems of Tehran and then, was evaluated the way of using the enlightenments deriving from the analysis of urban art projects in Rome and Berlin. The result of the work includes strategies, guidelines and operational indications. The strategies highlight how urban art could help overcome the issues of Tehran's urban landscape and in which way they could be used. The strategies are divided into 1- Urban regeneration: Abandoned urban space, Degraded areas, and Lost spaces; urban identity and legibility reviving; 2- Creation of the dynamic and creative open space; 3-Communication between citizen and the city; 4- Cultural e social function: Urban crime hotspots and Spatial Inequality/Spatial injustice; 5-

Roma ha evidenziato che esistono progetti di arte urbana che apportano benefici significativi a paesaggi metropolitani. Infatti, negli ultimi venti anni sono state messe in campo sia la formulazione di progetti di arte urbana come stimolo alla crescita culturale nel caso di Roma, e l'introduzione dell'arte urbana come vera e propria strategia di sviluppo metropolitano nel caso di Berlino. In parallelo, la ricerca è stata condotta attraverso la raccolta e l'analisi dei dati utili a mettere in luce le problematiche più critiche del paesaggio urbano di Teheran. In questo quadro, l'obiettivo del lavoro è stato quello di definire un piano per determinare un metodo, classificare i problemi ed effettuare confronti mirati anche sulla base dei dati forniti da Roma, Berlino e Teheran. Si è quindi proceduto descrivendo le diverse problematiche di Teheran, e si è valutato il modo di usare gli apprendimenti derivanti dall'analisi dei progetti di arte urbana a Roma e Berlino. Il risultato del lavoro include strategie, linee guida e indicazioni operative. Le strategie evidenziano come l'arte urbana potrebbe aiutare a superare i problemi del paesaggio urbano di Teheran e in quale modo potrebbero essere utilizzati. Le strategie si dividono in: 1- Rigenerazione urbana: Spazio urbano abbandonato, Area degradata, e Spazi perduti: rilancio dell'identità urbana e leggibilità; 2- Creazione dello spazio aperto dinamico e creativo; 3- Comunicazione tra cittadino e città; 4-

Economic and tourism benefits. The guidelines describe the way of applying urban artworks and explain which essential factors must be performed after choosing the location, and refer to: 1- Systematic approach of placement, 2-Communication feature, 3-Quality of the project and selection procedures, 4- Administration necessities: Competitions and Commission, 5- Identity creation, 6-Conservation and maintenance implementation. The recommended suggestions are two methods that could be supportive in practising urban art in Tehran, and they contain 1-Legal wall location 2-Co-creation project. Finally, was also elaborated an urban art project simulation in the studied neighbourhood Pamenar, of Tehran, was built by reference to the acquired knowledge.

Funzione culturale e sociale: hotspots criminalità urbana e disuguaglianza spaziale/ingiustizia spaziale; 5-Benefici economici e turistici. Le linee guida descrivono il modo di utilizzare le opere d'arte urbane e fanno riferimento a: 1-Approccio sistematico del posizionamento, 2-Caratteristica di comunicazione, 3-Qualità del progetto e procedure di selezione, 4-Necessità amministrative: Concorsi e Commissioni, 5-Creazione dell'identità, 6-Attuazione della conservazione e della manutenzione. I suggerimenti proposti sono due metodi che potrebbero essere di supporto nella pratica dell'arte urbana a Teheran e contengono: 1- posizione di muri legali 2- progetto Co-creazione. Infine, è stata anche elaborata una simulazione di un progetto di arte urbana nel quartiere studiato Pamenar, di Teheran costruito con riferimento alle conoscenze acquisite.

In the last decades, numbers of cities all around the world showed that urban art is essential for building community, supporting development, and contributing to economic opportunity by envisioning of a shared, more equitable future. In metropolitan urban communities, arts contribute to strengthening culture and fostering shared vision for the community, and in some metropolitan, art acts as tools for urban development. Moreover, by increasing collaboration between art and the city is yielding transformative and creative change, urban art is becoming critical elements of a development framework, since urban development can improve a physical place by also leave the people behind[1].

Many metropolitan areas around the world are using urban art to promote a positive mental impact on people and the method has become one of the significant objectives of governments to improve the quality of social life in neighbourhoods. Although, the attention of the governments, researchers and activisms in the field of urban art is simply on subjective - regarding the positive impact on citizens-; besides, urban art is a powerful tool for intervening in the city to improve the urban landscape, that needs to apply very carefully.

One topic that is very significant and should mention in the beginning is that there have been many types of research about the art in the city; nonetheless, the difference with this writing is the use of urban art as an urban landscape project to improve the quality of the urban landscape. Then, urban art that does not become just a new aesthetic reality or decorative factor, but a part of landscape project and of process in a city landscape planning. Therefore, defining urban art as a project can accelerate the improvement of the metropolitan landscape, and build opportunity to society.

This study shows two dimensions objective and subjective have a significant impact on the formation and presence of art in the urban landscape. In both, art due to its intrinsic potential and richness can play an essential role in enhancing the quality of life and provides the basis for the emergence of development in urban space. The urban art project helps the engagement of communities, designing, and implementing for the futures of neighbourhoods, and most

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[1] Kalima R. et al, 2017

principal improve metropolitan landscape. Therefore, a city or a part of the city – neighbourhoods, streets and so on – can be involved in urban art practice studying the urban context and social context.

Urban art in the thesis is considered as a relevant tool available for city planners to enhance urban spaces. By considering the needs of people and place, urban art project offers the means for sustainable development of the urban and social context. Consequently, the thesis describes the urban art opportunities and offers a framework for moving development across social context and urban context aided by and strengthening the use of art in metropolitan city of Tehran and multicultural practice.

In Tehran, the trend of using urban art has varied over time. The critical point in the recent urban art developments is the move from the decorative aspect to the urban space towards an influential factor on the quality and reproduction of urban space, that the municipality has failed to improve the urban landscape. The main issues in Tehran are due to the lack of meticulous and forward-looking planning and despite a large number of works, the lack of a program for its proper use is not able to show its full potential and does not have a positive impact on the urban landscape. Besides, it has many problems with applicability to turn urban art into a powerful tool for intervention in Tehran to improve the landscape, and one needs to be very careful in applying it in the future. Urban art as a practical, low-cost, and fast-paced approach can provide many opportunities for the city's open spaces. Due to Tehran's multiculturality in producing urban art projects, in addition to studying the urban context, one must also examine the social context in detail and develop strategies accordingly.

As mentioned, this research explores methods of using contemporary urban art in Tehran's urban space, which is not available at this moment. Consequently, one of the main problem of the research is the lack of literature and resources on the subject. However, it succeeded to collect information and data creatively by combining different research methods. Therefore, in chapter 2 the data collecting of Berlin and Rome are completed through bibliography, observation on the spot, interviews, mapping, tables and figures. The data of Tehran in chapter 3 collected case studies in 22 districts, observation on the spot, qualitative interviews with selected persons, cataloguing, categorize, mapping, tables and figures to obtain the issues of the city. All data are evaluated by a narrative analysis and the outcomes are compared in chapter 3. The comparison among the 3 cities aims at evaluate the current conditions, challenges and opportunities of urban art in each city according to the different social and urban contexts. At the end, in-depth assessment of the main learnings produced the proposed strategies, guidelines and suggestions for better designing urban landscape by urban art.

The thesis divides into five chapters. The first chapter "State of the art and scientific problem framing" includes a theme overview of contemporary urban art in cities and the subject essential in urban landscape projects. The overview carried out by the definition of urban art concept, the relation of urban art and urban landscape, theme relevance and background of the contemporary urban art. The essential part conducted through the clarifying of necessity of organizing metropolitan spaces by urban art, and research questions. The second chapter is about urban art use in the contexts and experiences in two important cities such as Berlin and Rome for finding out the essential factors about subject and the urban art method of the using in the landscape projects. The third chapter is focused on Tehran as a case study according to: 1- bibliographic research to the art of/for Tehran since the early twentieth century concerning currently, purposing the focus on how this relationship defines over time; 2-Observation on the spot, 3- Interviews, 4- Cataloguing, categorise and placing on the map of urban art materials of the 22 urban districts; 5- Available information and documents analyse, urban art mapping, tables and figures. The chapter considers to realize the essential issues and property in Tehran both in term urban landscape and urban art project to find out the solutions through the comparison in fourth chapter in which the learning came from the case study and the Berlin and Rome practices indicates similarities and differences in particular urban and social contexts and various historical periods, arriving at today's issues and the detectable uses in the field. In this chapter, the main learning provides the study on the comparison between mentioned cities and the reason and goals of using urban art project and besides analysing the elements of success in the improvement of urban landscapes. Then, in the final chapter, according to all the previous parts strategies, guidelines, suggestions, and some directions to improve Tehran landscape are proposed. Subsequently, a simulated urban art project also to practically test the proposal.

The main objective of the research is analysing and defining design tools for improving Tehran's landscape by urban art. For this goal, suggestions and guidelines will be provided to promote better urban art practices. In detail, the objectives of this research work are:

- Analyse the effects of artworks in open space and public life and the role of urban art as a way of enhancing the visual quality of open urban spaces.
- Extent urban art act as a vehicle in the formation and transformation of urban spaces within wider urban planning process.
- Improve the quality of life in neighbourhoods, and obtain economic benefits for the inhabitants.
- Explore the potential of the urban space intervened by artworks to transform the neighbourhoods social-cultural; also, to enliven contemporary urban life by attracting and hosting social-cultural activities.
- Define the characteristics of urban art that could display in the public spaces of the Tehran neighborhoods.
- Devise a framework for assessing the potential success of urban art project in public space.

According to the previous general view, I considered essential to explore the way of using urban art in Tehran by trying to answer to some fundamental questions such as:

- How could the quality of the landscape in Tehran be improved by using an urban art project?
- For which problems of Tehran's landscape, urban art project would be adequate?
- What is the most effective method of using art to improve the landscape of Tehran?

For doing so, essential theoretical references for the reconstruction of the scientific debate on urban art and metropolitan landscapes, maps of authors and concepts, exemplary cases and good practices on the use of urban art to improve metropolitan landscapes were deeply analysed.

# Chapter 1

**State of the art & scientific problem framing**

*The first chapter of the thesis is a study of the research theme, objectives, hypotheses and central questions. Accordingly, is done at first by an investigation on the relationship between urban art and the landscape and discussion in the difference between "Street Art" and "Public Art', and then the reason for choosing the term "Urban Art" is defined. In the section "Contemporary urban art background" researches that have accomplished in the field are presented. Finally, it determines what the reason for choosing the subject and its differences with previous researches. Additionally, the importance of Tehran as a case study indicates this metropolis, as the capital of Iran, is grappling with many problems in the urban landscape. Due to a large number of urban arts and the absence of any guidelines, strategies and specific plan, it can use the artwork to improve its urban landscape.*

## 1.1 To the terms Public Art, Street Art and Urban Art

In the recent decade discussion about art in the city brings into our minds the three types of art styles for public space, they specified by terms "Urban art", "Public art" and "Street art". However, there is a fragile line between their meaning, concept and purpose which will explain in following.

Public art executes in the public shared space for all the citizens. It is a site-specific art closely linked to the territory and the social fabric of the places. Mazzucotelli Salice make clear its definition in below:

> "The term public art means any kind of expression which uses public space as a stage (actions, performances, installations, and the rest) or material and conceptual resource (graffiti, wall painting, pre-existing interventions on signs or urban icon)"[2].

[2] Mazzucotelli Salice S., 2016, p. 38

Even the artistic photo on a website, video mapping and multimedia are a part of it. As Hein expressed the idea about the concept of public art:

"The protagonist of the audience and its non-generality; his active relationship with the work of art; direct participation in the meaning construction"[3].

Therefore, the purpose of public art is the association of public, interaction with people and public involvement. The focus is on the people and includes visual arts and performing arts. It finds in real public space or cyberspace. It could be permanent like an installation or temporary, like video mapping and performing arts. Also, in cases of video mapping and performing arts, the location could be unstable and change every day, for instance, the occasional lighting on the building walls for the festival or feast.

Street art is an art style in originally indicated the underground culture, often illegally, like illegal graffiti. In general, when talk about Street art, it refers to a pictorial artistic practice; however, todays also indicate street performance, street music, street theatre, and the rest. The concept of street art still today is to create the art in public space to bring messages and represent social and political issues.

Street art and public art have a lot of close aspects, as unstable location, permanent/temporary duration of works due to street performance. Nevertheless, there are two differences between them; 1- Street art is considered just in the city context, although public art could be in cyberspace. 2- The focus of public art is on the people, and street art is on the artist's expression. A motive for the street artist is to create art in a format which utilises public space and allows artists who may otherwise feel disenfranchised to reach a much broader audience than other styles or galleries.

Urban art is the combination of some aspects of street art and public art, paying particular attention to obtain its position in urban open space, considering urban art is a legal form and not self-

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[3] Hein H., 2006, p. 160

authorised[4]. Street art and Urban art also have other aspects in common; they can be site-specific projects, consider to create a relationship and consciousness between the artists and the places in which they intervene; they can also be community-specific projects since they respect the authenticity of the involved places, and making citizens active protagonists. Generally, urban art is the form of stable and permanent art that focuses on the urban context and present itself as a stable component of the city. It is a material in the city context, not as an artwork by aesthetics aspects.

Hence, in this research, when talks about art in the city, it is regarding the work of urban art that does not become a new aesthetic reality deposited. Instead, as a project project that benefits the metropolitan landscape, and further, it means urban art as a new form of the design process. Urban art projects could be a form of integrated design that relates the artistic intervention and landscape planning, and which aims to build a continuity of identity in the current city, through a project in any context and at various scales. (see table 1-1)

Table 1- 1.
The differences between Urban art, Public art and Street art. Elaborated by Mobasheri, S. (2019)

| Type | Focus | Domain | Considered for city context | Duration | Location |
|------|-------|--------|------------------------------|----------|----------|
| **Urban art** | urban context | visual arts | Yes | permanent | stable |
| **Public art** | people | visual arts, cyberspace, multimedia, video mapping & performing arts | Yes / No | permanent/ temporary | unstable |
| **Street art** | artist expression | visual arts & performing arts | Yes | permanent/ temporary | unstable |

[4] Hoppe L., 2016

Urban art as a permanent material in urban context could affect the environment as well as influence. Therefore, the urban art project should incorporate in urban planning as an effective, fast and convenient way. The impact is both in terms of enhancing the "objective -the quality of urban landscape-" and a "subjective - regarding the positive impact on citizens- dimensions. In this regard, different opinions will discuss in the literary texts in the following.

## 1.2 The relationship between urban art and metropolitan landscapes

Urban art gives the urban environment a more humane look, and can be a focal point for the formation of public culture, and thus can have a kind of physical expression -as in statues and memorials-, a form of common semantic expression, and points of interest and attraction for the people. On the other hand, urban art has been a high-profit component of initiatives such as garden festivals that aim at reflecting common social values[5].

According to Miles urban art:

1. gives feelings and passion to space;
2. builds commitment among users of the space and involves them with space;
3. provides a model of imaginative work;
4. helps to promote urban regeneration[6].

Remesar believes art has many uses in urban spaces, including recalling memories, improving the urban landscape, assisting to revitalise the economy through tourism and investment, aiding to revive artistic culture, giving identity to the community, and responding to public policies for the promotion of the quality of urban life[7]. The American Planning Association categorises the role of art in urban spaces and states that art:

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[5] Hall T., Robertson I.. 2001
[6] Miles M., 1997
[7] Remesar A., 2005

1. improves the city's image and improves the public's satisfaction with space;
2. strengthens cultural values, and protects history, cultural heritage and natural resources;
3. creates a social character and sense of place;
4. promotes social interaction and participation of people in urban spaces;
5. promotes the economic life of the community by utilising local potentials and capitals, and job creation.

Therefore, urban art can perceive as a collaborative effort towards sustainable development, which can assist in achieving economic, social and environmental objectives in an urban area[8]. For Ozsoy & Bayram, art in urban space can:

1. correct the built environment;
2. produce urban spaces more humane and give them a new meaning, thus creating a comfortable and relaxing area for the public;
3. provide a ground for social dialogue;
4. promote the quality of the environment and the lives of people;
5. increase the use of urban spaces and reduce vandalism by supporting the sense of ownership and social pride;
6. promote tourism;
7. enhance local economies through local employment;
8. increase people's sense of respect for a particular place; and
9. bring a distinctive character to the public and private sector developments in the city[9].

Considering the previous texts could discover the focus of the major part are public realm art influences on the subjective dimension, the human being, and rarely on the objective dimension the quality of the urban landscape. That is why in most of the literature, even those that are related to city studies used the terms public art and street art.

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[8] American planning association [APA], 2011
[9] Ozsoy A. & Bayram B., 2007

A profound look at projects related to the art that has a major positive effect on creating significant urban open spaces shows the relation between urban art and landscape, for instance, Gibellina[10], where artist Alberto Burri performed an artwork in "Valle del Belice", where damaged in the 1968 earthquake. A few kilometres away, the city "Gibellina Nuova" was built according to an urban art project that involved the greatest Italian artists. It is a work of land art in which Burri used the ruins and the urban shape of Gibellina Vecchia. Today Gibellina Vecchia e Gibellina Nuova are the symbols of pride for the people of the area[11] (see figure 1-1).

Another good instance can be "El Macro Mural Barrio de Palmitas"[12]. The Mexican government invites street artists to paint a large mural to reduce violence, and as a tool for the transformation of the social context and consolidation of a sense of identity, and the results are stunning.



Figure 1- 1. Alberto Burri, Grande Cretto, Gibellina Vecchia, 1984-1989. Photo by Valentini, G. (2009)

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[10] Gibellina is a small city and comune in the Province of Trapani, the mountains of central Sicily, Italy. The 1968 Belice earthquake destroyed it. The new city, Gibellina Nuova, was rebuilt some 11 kilometres distant from the old one. The new city designed by many of the most prominent artists and architects in Italy, however, done in a piecemeal fashion so that the parts of the new city bear little relation to one another or the indigenous architecture of Sicily.

[11] "Ruderi di Gibellina" remained just as it was after the earthquake, practically a ghost town. Artist Alberto Burri covered the entirety of the ruins in concrete while preserving the streetscape. Additionally, in Gibellina Nuova Italian sculptor Pietro Consagra and Senator Ludovico Corrao formed an open-air museum with a Consagra sculpture "Porta del Belice" or "Door to Belice" at the entrance. (Cristallini, Fabbri, Greco, 2005)

[12] They were painted by the collective German Crew, over 209 houses on a hill in the depressed neighbourhood of Palmitas in Pachuca, Mexico. The mural covers some 20,000 square meters and the artists used around 20,000 litres of paint to create the impressive piece called "El Macro Mural Barrio de Palmitas". The government-sponsored rich, colourful creation has taken the group more than two and a half months to complete.

Figure 1- 2. German Crew, Barrio de Palmitas, 2015. Photo by Jaramillo, S. (2015)

While the Palmitas street art project has already brought a sense of pride and ownership to the residents of the neighbourhood, that is not the only benefit. According to German Crew, "El Macro Mural Barrio de Palmitas" will reap cultural and economic benefits for years to come. (see figure 1-2)

Thus, urban art not only resides in urban spaces; also, it could be able to satisfy the requirements of urban planning and play some functions when it comes to urban areas.

It must consider as a method of urban planning which uses the interaction with the city, not only at the surface moreover at a deeper level through interference in the urban landscape. Urban arts are discipline tools that mediate in the development of the public sphere, as perform urban planning and urban landscape. They can be functional characters in the urban landscape and establish a stable communication system among citizens in the urban context, as well as acting as a tool for creating the urban environment, as Serena Francini argued in her book "project of landscape, art and city":

"The landscape project is not an autonomous thought, and therefore it is within itself an intrinsic complexity that inevitably

binds not only to different spatial and temporal scales also interdisciplinary"[13].

The urban art project, therefore, declines as an open procedural practice that hybridises with the landscape project, also in its urban declination, reconfiguring itself as a new operative possibility.

The cultural and social quality of an area and a community are, manifested in their forms of expression with culture and art being significant parts of such forms. Unfortunately, rules and regulations that should be the model for development and valuation of a territory simply circumvented and ignored, leading the destruction of the city's spaces and urban landscape. In such circumstances, urban art has become real examples of resistance.

However, the effects of urban art on their surroundings can sometimes be more damaging than positive. The effects are the components that create the current state of the environment, and the negative ones can disappear provided there are specific and predetermined parameters as well as a series of values for the environment[14].

Eventually, today, urban art projects face a lot of problems, including issues related to the urban and social context that have interaction with urban art. These could solve through different strategies and methods.


## 1.3 Relevance of the theme

The complex nature of the contemporary cities problems requires the discovery of new ways and get out of traditional planning tools. Today, the ability for a better life, use of public spaces, participation of the neighbourhood residents in the requalification process and, generally, in the process of urban change are cities' most demands.

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[13] Francini S., 2013, p. 43
[14] Lapadula B. F., 2004

Tehran, as the capital of Iran with a population of around twelve million people, struggles with many problems. Including air pollution, uncontrolled population growth, loss of city identities and "subjective indicator" in the process of transformation, abandoned and worn-out area. There are not any integrated strategies for sustainable urban development. Public space has lost its function, and urban spaces are crowded and confusing. Nowadays, many researchers and urban planners in collaboration with municipality seek to discover solutions. Due to the fundamental issues that will argue in chapter 3, they have not been successful so far. Thus, they must seek a way to overcome and solve problems.

As already mentioned, urban art projects could be as a tool for creating public spaces, urban regeneration and urban transformation in the urban landscape science. It can improve the quality of urban spaces, give value to the cities and be used as a new meaning in the city both in "objective" and "subjective" indicators.

Urban art is a practice that – in metropolitan cities all over the world – has become a practical method to improve the quality of the urban landscape. Many governments have funded project to give new life to public open spaces through art. Many of them encourages the involvement of artists in the urban planning, design and development phases of architectural and landscape projects[15].

In Europe, art relies on investment, planning and partnerships to produce work of enduring quality. By converting creative vision into tangible results, the projects usually become a catalyst for city artists, planners, enablers and investors to work together on various special projects[16]. For instance, cities such as Berlin, Rome spend large part of their budgets to implement researches, by pursuing different strategies and goals.

In Tehran, despite a large number of artworks, and the high cost of their implementation, urban art still does not have the necessary performance for the lack of strategies and the research in this regard. In most cases, instead of improving the urban landscape, urban art

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[15] Queensland Municipality, 2018
[16] Melbourne Municipality, 2018

interventions destroy it and has a quite negative impact. Urban art in the city is mostly used as a decorative tool, not as an urban and landscape designing tool. The main urban arts problems in Tehran's urban landscape regard:

- Inappropriate background (see figure 1-3)
- Visual pollution (see figures 1-4, 1-5)
- Inappropriate placement (see figure 1-6)

Figure 1-3. Inappropriate background for a statue, Ferdowsi square, Teheran. Photo by Mobasheri, S. (2018)

Figure 1-4. Visual pollution made by a Mural. Vanak square. Photo by Mobasheri, S. (2018)

Also, in Tehran, the subject of many urban arts is the propaganda of the government, and therefore they cannot be like the communication tools; consequently, the two-way dialogue between audience, the people, and the city is disconnected. (see figures 1-7,

1-8 & 1-9). Apart from the issues mentioned above, there are still a lot of problems in urban art in this metropolis, which will discuss in more details in the third chapter of the thesis.

In the right: Figure 1-5. Inappropriate placement of a mural. Babai Highway. Photo by Mobasheri, S. (2018)
In the left: Figure 1-6. Visual pollution made by a Sculpture. Golchin district. Photo by Mobasheri, S. (2018)





Figure 1- 7 &1-8. Propaganda Murals works. Tehranpars district. Photo by Mobasheri, S. (2018)





There is a considerable number of urban art in the city; their existence is undeniable and must address. Sitte at the end of the

nineteenth century stated that "we have the right to think that art must have its precise place in urban planning since the city is a work of art that exercises daily and always its educative action on masses"[17].



Figure 1- 9. Propaganda work. Enghelab Square **w**est side Photo by Mobasheri, S. (2018)

Therefore, according to the existence of urban art and urban landscape issues of Tehran, the use of urban art is a new possibility. This opportunity deserves to investigate to promote research developments in landscape planning. The contributions of an urban art project to Tehran – if implemented correctly – could be of great value in subjective and objective indicators to resolve the issues and improve the urban landscape.

Finally, it is essential to note that there is a need of a scheme for urban art considering the characteristics of the city of Tehran, both subjective and objective. This proposal should be specific to Tehran since every city has its particular character in which elements of politics, society, economy, history and culture directly affect the overall layout, image, structure and facilities of the city. For this purpose, in order to identify subjective indices, the social context

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[17] Sitte C., 1980, p. 144

must be analysed and to acknowledge the objective indices, the urban context must examine.

The importance of this research is that due to the "problems of Tehran's urban landscape" and "a large number of artworks" which are not functioning appropriately, urban art project can intervene in the city as a fast and efficient method. It also considers art differently and uses it as a project in urban planning to improve the city's landscape.

## 1.4 The necessity of designing the metropolitan landscape by proposing urban art strategies and guidelines

Comprehensive Plan of Tehran City 2007-2027 indicates desirable features in the horizon of its plan and creates bonding for its sustainable development as the capital city of Iran. One part of City Development Strategies based on the following aspiration, which is under the twenty-year vision of Iran:

1. "To organise and promote urban landscape identity in Tehran to revitalise Iranian-Islamic architecture and urbanism.
2. To systematise urban spaces in terms of environmental qualities, visual layout, identifying and responding to the mental and emotional needs of citizens.
3. To improve urban environment quality through the development of the public realm, vitalising urban areas, strengthening identity signs of urban indicators and organising urban furniture and equipment.
4. To enhance the quality of Tehran architecture style through organising urban views and perspectives in addition to applying principles of safety and aesthetics, creating spatial cohesion in neighbourhoods and establishing complexes of shapes and volumes suitable for particular building types in the city.

5. To restore Iranian-Islamic architecture and urbanism in any urban spatial change and intervention"[18].

Eleven years after the completion of comprehensive Plan of Tehran, in November 2018, Amir Ariazand, Vice-President of Planning, Urban Development and Council Affairs of Tehran Municipality, pointed out:

"Tehran's detailed plan must be reviewed as soon as possible". He remarked "considering the existing challenges, the most important issues in urban planning and architecture field are the preservation of the city's historical texture, organising and promoting the quality of architecture and urban landscape, must deeply investigate as strategic issues in Tehran. If urban management in the field of urban planning and architecture go ahead with such process, it hopes that in 2023, Tehran would become a city for all citizens"[19].

On 28 August 2018, in the meeting of the art council and evaluation groups of Beautification Organization of Tehran with the members of the Tehran City Council's Cultural Commission Kianoush Gharibpour as one of the members of this council referred to the necessity of compiling and presenting an urban art comprehensive plan. He mentioned by drafting and presenting this project, the city's art activities will complete in the form of a comprehensive plan. They must communicate to the beautification organisation and other departments of the municipality[20].

Additionally, another member of the Tehran City Council, Hojat Nazari, approving Gharibpour's statement, declared that Tehran needs a comprehensive cultural and artistic plan; this need for the city of Tehran is quite tangible[21].

In general, the urban art project could be a tool to persuade municipalities for a project involving citizens as an active part of the processes. Urban art purpose is to contribute to the development of the city through the use of landscape planning as a potent tool for

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[18] Institute of study and Preparing of Tehran comprehensive plan, 2007, p. 9
[19] ISNA news, 2018, p. 10
[20] Beautification Organization of Tehran, 2018
[21] idem

addressing the shortcomings and improvement of existing challenges of Tehran. As mentioned, Tehran needs to return to its identity as well as qualities of urban space, urban regeneration and visual organisation. Due to the existence of the vast numbers of urban artworks in Tehran, one of the best options to improve the metropolitan landscape will be urban art. Consequently, this research will complete considering the demand of the art plan in Tehran.

## 1.5 Contemporary urban art background

The origins of contemporary urban art go back to the late 1960s and early 1970s when modern graffiti culture first found its roots. In these years New York City witnessed the graffiti boom, a time when artists influenced by rap, hip-hop, punk, and new wave countercultures took to the streets to communicate with members of their private groups. These artists spray-painted stylised lettering in public spaces (walls, restrooms, subway and cars). The medium evolved as artists tackled current political and social issues and introduced more visual elements in their compositions. Street art emphasised a political message, usually one of protest, and continued to place art in untraditional venues. Though there was still debate as to whether the practice is art or vandalism, with the rising notoriety of artists like Banksy in the last decade street art has garnered numerous admirers today, street art has since exploded into the mainstream art market and constitutes a large part of today's popular culture.

It is a fact that for many people street art, was not art at all. Nevertheless, as times changes, thus the image of a street artist and Street Art itself changes as well, and what was not acceptable and understandable in the past, now is acknowledged and appreciated not only by art lovers also by the main establishment and respected authorities and also governments. Insomuch, urban art occupying such a prominent space in the current public consciousness, these

urban artworks are observed increasingly as genuine works of art and the new method in the project for the urban area. The new urban art is art created on surfaces in public places like exterior building walls, highway overpasses, and sidewalks. Urban art must happen in urban areas to improve it and involves bidimensional -2D- works like painting and tridimensional -3D- such as sculpture.

In recent years, of course, street art has undergone several changes by experts that have led to the term urban art. The difference between urban art and street art, as mentioned, is in defining purpose. Urban art intervenes in the urban context, which use to improve the city's landscape, and it has different themes and meanings compared to urban or public art. The terms street art and urban art have developed and consolidated, although all, they use interchangeably. In many projects now the inaccurate use of the term "public art" instead of "urban art" has occurred due to the very narrow border of these two terms like the first public art work in Untied State through the "Percent for Art"[22] law built in 1969; it is a monumental red building by Alexander Calder "La Grande Vitesse" created for Grands Rapid in Michigan, and also Melbourne public art Framework or Bloomberg's Public Art Challenge.

Some countries like Australia and the United States of America recognised the value of the concept of art in the city and projects produced through the organisation plan and expert strategies which bases on cultural priorities and different urban planning needs. Melbourne public art Framework 2014-2017 outlines the vision, direction, and platforms. The goals guide the Framework, and commitments set out in the City of Melbourne Arts Strategy, focusing on challenges and opportunities. It has developed through a process of internal and external consultation with primary stakeholders that explored expectations and priorities around public art in the city. The Framework aligns the work of the Public Art Program with key Council work areas, strategies, and plans. Central

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[22] The term percent for art introduces a program, frequently a city law, where a charge, normally some percentage of the project expense, is placed on large scale development projects to support and install public art. The features of such programs are different in every area. Percent for Art programs used to finance public art where private or specialized funding of public art is not available.

to the successful delivery of the Framework is successful ongoing relationships with external stakeholders including independent artists and arts organisations, cultural and educational institutions, private developers and other tiers of government. The target of the project was:

1. to build and maintain a creative city
2. to build and enhance Melbourne's public places by realising public art that illustrates the stories of the city and reflects its complex and contested history.

Bloomberg's Public Art Challenge is a competition since December 2014 between mayors of United States cities with 30,000 residents or more to submit proposals for projects that demonstrate a close partnership between artists, arts organisations and city government. At least three cities will be selected to receive up to $1 million each over two years.

Bloomberg Philanthropies Arts Program works to showcase the potential of artists to act as civic leaders, drawing attention to and encouraging dialogue around pressing problems. The Public Art Challenge, founded to further this work, supports temporary public art projects that engage communities and enrich the quality of life in the cities.

In 2015, they announced the first round of winning teams selected from 237 nationwide submissions. Their projects, which all opened in 2016, spurred civic leaders and residents, as well as local nonprofits and businesses. They work together to advance solutions to critical urban challenges such as abandoned properties, environmental sustainability, community-police relations, and creative sector economic development. In 2018, they announced the second round of this challenge. The target of the project is:

1. To build creativity and drive economic development, enhance urban identity, encourage public-private collaborations, and strengthen local economies.
2. To tackle the most pressing issues facing the city today.
3. To advance bold ideas, enhance the way which governments work and improve the quality of life in the communities.

4. To elevate the value of including the creative sector when developing solutions to significant urban issues.

One of the reasons for the rapid development of urban art is Sustainability. In 1987, the Committee of the World Environment and Sustainable Development formally put forward the concept of "sustainable development". Sustainable development has not only become the research focus of such disciplines as economics, ecology, geography and sociology, and the rest. Nonetheless has also become the fundamental principle that guides socio-economic development and applies to every field of human society, and provided research basis for the development of city by urban art.

These days coincided with the appearance modern urban art and the start years of the degree of citizen involvement that was determined by the objectives, by Sherry Arnstein that defined in 1969 a scale of participation that constitutes a starting point for all the numerous subsequent studies.

Therefore, urban art, as a form of art that participate in those processes, became popular in the last decades. It is now widely recognised that art in the urban realm can be a powerful tool to reach people, present and represent cultural, social and local identities. It plays an active role in forming and changing cultural meanings, characteristics and identity of cities. It has, therefore, become a remarkable field to investigate.

The first book and one of the most-cited in this field is "Art in public space" written by Malcolm Miles, PhD, Architecture from Oxford Brookes University in 1997. Miles applies a range of critical perspectives that have emerged from different disciplines such art criticism, urban design, urban sociology, geography and critical theory to examine the practice of art for public spaces through analyses of the city. Urban space and its gender and the monument, seeing public art from positions outside those of the art world to ask how it might contribute to possible urban futures. The book explains how these issues are as relevant to architecture, urban design and urban planning as they are to public art exploring the diversity of urban politics, the functions of public space and its relation to the

structures of power, the roles of professionals and users in the construction of the city, the gendering of space and how space and citizen represent. The author suggested two roles for art:

"As decoration within a re-visioned field of urban design in which the needs of users are central, and as a social process of criticism and engagement, defining the public realm not as free sites accurately as complex fields of public interest. The tension between these positions is creative"[23].

Regarding the changing attitude of the art concept in the city a research project accomplished from September 2011 to August 2013, financed by Education, Audiovisual and Culture Executive Agency (EACEA) at the European Commission and London Borough of Camden.

EU-PA European Urban Art Project was a creative experiment in culture-led urban regeneration that took place in 4 European cities: London, Maribor, Prague, and Jesolo. A 2-year, EU funded research project, looking into culture-led city regeneration. The partners actively tested assumptions by facilitating arts events and design interventions in all four countries. The partners from each city joined forces to investigate the role of art and design in urban regeneration, to prompt a dynamic circulation of new ideas and expertise across Europe. The results will lead to more sustainable economic, social, and environmental development by persuing the following targets:

- To instigate projects, installations and interventions that fuse the creative arts with urban planning. These projects will consider the relevant social, cultural and historical aspects of specific urban development areas.
- To mobilise artists and students to produce creative workshops and coordinated research activities and produce the results using a dynamic range of media.

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[23] Miles M., 1997, p. 1

- To pool together means of production for creative projects (new forms, technologies and artistic practices) and promote the mobility of artists and their productions within Europe.
- To involve civil society, economic stakeholders and local government in creative and experimental planning processes.
- To develop and sustain a multi-disciplinary approach in addressing the expanding and evolving nature of urban spaces.

"Urban Regeneration A challenge for public Art" is the title of the significant book in the process of changing art as a tool for the urban project. Antoni Remesar was an editor of a book in 2005 at the University of Barcelona. Throughout this book have spoken about public art and urban regeneration by the different authors, they have attempted to show and to justify their different conceptions about both concepts. The book centred around the theatrical and critical issues related to the topic; it is fascinating in the close look of the writers in public art critical trend. The book gathers a series of critical proposals organised in the chapters "Art and Design in/for Public Space", "Forms and Representations of Public Art/Public Space". The Producer/User Dilemma and "Public Art / Cities in Competition; Strategies, Bridges and Gateways". The most fascinated part of this book is the "Public Art; Towards a theoretical framework" written by Antoni Remesar is about planning and modelling public art in public space.

"Landscape project art and the city; the relationship between artistic interventions and transformation of urban places" is the name of the book that was the winner of research prize of «city of Florence» in 2013. This book was written by Serena Francini that takes up and re-elaborates the contents of the doctoral thesis. The objective of the research is to investigate in which ways the set of artistic practices known as public art can give life to a co-planning area between landscape architecture, urban planning and urban art. In recent years, art in public space from the conventional idea of a monument has progressively widened towards the idea of a sign that contributes to urban regeneration, an identifying sign and above all

a "relational space", a "relational process". The research, therefore, aims to reflect and interpret the concepts which go towards this direction in the possibility of promoting evolution that tends towards the definition of art, or rather artistic intervention, not as an element of the urban scene, nonetheless as a process to promote a multi-disciplinary dialogue. The art in/for/with the urban landscape can read as an instrument, or possibility which activate design processes.

"Art on the walls of the city. Street art and urban art; open questions" is the name of the book which published in 2017, curated by Elisabetta Cristallini, Patrizia Mania, Raffaella Petrilli. This book is a study day result that held at the University of Tuscia in the autumn of 2016 in which an analysis presented to a wide range of semiological, legal, aesthetic, historical-artistic aspects. The authors argued about the problems of urban art in Italy. They believe; Street art and urban art are current phenomena both for the strong social and cultural impact they produce and for the problems they cause on an aesthetic and artistic level. In Italy, some recent events –works of street art and urban art censored, cancelled or clumsily "torn" from the original support to exhibit in exhibitions, galleries and museums-have reignited the debate around the question of their eventual conservation and musealisation. To activate a reflection on these and other controversial aspects of an artistic practice that is determining new urban landscapes[24]. The emphasised the urban art is the cultural phenomena that mixed in the urban contest in our time.

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[24] Mania P., Petrilli R. & CristalliniE., 2017

# Chapter 2

**Urban art contexts and experiences**

*The primary approach of this chapter is to investigate the method of urban art using, current situation and its influence in landscape planning in some the cities of Berlin and Rome to execute a comparison between them and Tehran in 4ᵗʰ chapter. According with the opportunity of living and doing a research in these two places, Berlin is for sure a well-known study-case full of examples, while Rome is the city where I live and accomplish my degree and then the PhD research work.*

*The purpose of this chapter is to realise the urban art addresses and solutions used in cities planning by studying the example. The goal will acquire by a description of the history, changing process, privileged projects, and the administration's way to deal with illegal and legal works. Besides, the works will investigate base on 3D and 2D, and some maps of dispersion of urban art produced with available data. The project examples were described by including all the relevant characteristics like date, type, target, location, method, and function in the city landscape. Therefore, were taken some case studies and will be compared their method of using urban art and urban and social contexts, eventually will be developed a hypothesis of the divergence based on findings.*

## 2.1 The selection reasons for Rome and Berlin

Over the last two decades, the significance and recognition of the urban art movement have become increasingly visible worldwide. The term urban art was used sporadically in the 90s in the field of graffiti and today attempts to unite various art forms in public space, whether sculptural, conceptual interventions in urban space, wall paintings -muralism-, street art or graffiti writing.

Urban art intervenes in the urban city space, contributing to urban planning, and communicating between citizens and visitors of cities and interacts with their fast-moving lives and changes. It embellishes, surprises, stimulates, disturbs or annoys, in any case, it is alive and leaves no one indifferent. The shared global pictorial

language shared by many artists is cross-national, cross-cultural and cross-generational.

In many countries, large institutions and municipalities now support urban art projects; famous museums and galleries exhibit and introduce urban art; publications appear, cities invite to festivals, biennials and fairs take place.

The cities like Berlin and Rome are the famous cities that support urban art. Berlin is a global capital of urban art in times. The mission is to regenerate public space; urban art transforms this city's walls into enormous, always-evolving galleries.

Berlin is a complex city with a dramatic recent history. It came out of the Second World War completely destroyed and divided into four areas of military occupation by the winning powers. It was split in two until 1990; West Berlin, federated state of the Federal Republic of Germany with representatives in the Federal House but without the right to vote; East Berlin, the capital of the German Democratic Republic. This separation ended in November 1989, when important political events led to the demolition of the Wall that separated the two Berlin.

The decision to restore the role of capital of united Germany to Berlin attracted the attention of architects and artists from all over the world who participated in competitions and projects aimed at building the urban context of the 21st century. In particular, art had the task of requalifying many free areas around the demolished wall and degraded areas.

For many years, Berlin has stood for an underground energetic art scene, and the reputation brings artists and travellers to the capital. A whole series of murals attracted international attention, and the images have become actual tourist magnets and landmarks of the city. The state of Berlin has also recognised this, and urban art has used for several years for international city marketing.

The primary actors of the urban art scene in Berlin are long-time active representatives of the older and younger generation, although nowadays the municipality involves in the project of urban art to enhance the urban landscape. In the meantime, many specialised

galleries such as Circle Culture, ATM, JR, the show Fenster, BC or Open Walls play the city with a universal exhibition. Organisations and artist agencies such as Street Art Berlin, Circus of Styles, 0815 Design and XI Design paint fire walls throughout the city and realise art projects. All of the actors work locally as well as nationally and internationally, and also to support Berlin urban landscape.

The first Museum for Urban Contemporary Art as a representative of the art form opened in 2017 in district Schöneberg. In the same year Berlin Art Bang e.V. urban art project showed the project "TheHaus"[25] which displays incredible artistic energy and great potential of Berlin urban art scene and experience of interested people, moreover "Berlin Mural Fest" leftover 20 new firewall designs in the city in 2018.

In recent years, Berlin's unique blend of energy, grit, and tolerance for experimentation have given it some internationally-recognised severe street cred. The Kreuzberg neighbourhood has been at the core of the city's trendsetting subculture for nearly two decades.

As mentioned before Berlin boasts many galleries, although it was named a UNESCO City of Design due to its tradition of brightening abandoned and dilapidated buildings, alleyways, and overpasses by captivating designs (see figure 2-1). As Berlin's street art scene has begun attracting tourists, many of the city's galleries have started showcasing outdoor pop-up pieces in their courtyards and alleyways.

Therefore, Berlin plays an essential role in promoting urban art; it has long regarded as a Mecca by the international scene. Urban art in Berlin became part of the city, in both terms of urban art artistic movement and also urban art project in urban planning; also, the municipality of the city is one of the supportive municipalities in the word in urban art projects.

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[25] One hundred sixty-five artists locked in an old bank on Kurfürstendamm turned the entire building into a gigantic and extraordinary experience, filled with art concepts stemming from an incredible amount of disciplines. Each artist received a room in which was free to realise a fantastic idea. Artists could even destroy the entire room if wanted, as long as it would astonish those that see the final result.

Rome is similarly a complex city; It has the problems like many another contemporary city that without planning become chaotic territories with the districts that have become distant places not only from a geographical point of view, besides that culturally and economically. Also, the abandoned areas where the artists give life to urban art projects. In such contexts, urban art operates on different tracks; "on the one hand it takes on the task of restoring identity, specificity, vocations to gaps and to certain interstitial places in the city, sometimes to give presence to those who have no voice in the public scene, on the other, it has become a consoling practice, a sort of reward for the harshness of reality if not an artistic operation with a glamorous public commission, so as to attract a large audience and be a stage of tourist itineraries"[26].

Rome, for some years, has been one of the new European and world capitals of urban art. Rome's reputation as an essential urban art capital continues to grow with new murals by influential Italian and international street artists added all the time. Most of the works are located in the suburbs, often far from the centre.

The city has for some time started to combine urban art as a possible useful resource for the regeneration with art. Streets tell walls to speak from the Grande Raccordo Anulare as far as the historic or peripheral neighbourhoods, in the villages or in the new settlements resulting from the nefarious neoliberal planning, where past and present meet and collide.

In those areas where the ephemeral is opposed to the historical identity, space also risks succumbing to commercial logics that could leave indelible traces of a grey and short-sighted contemporaneity. Moreover, it is precisely to escape the risks of spatial alienation that street art projects were born and started which over time have given vitality to traditional urban and architectural infrastructures; bridges, viaducts, walls, stairways. There are more and more works of art, known as murals, which observe passers-by communicating emotions and arousing thoughts, with the declared

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[26] Cristallini E., 2019

purpose of wanting to spread that sense of spontaneity inherent in the works of art.

Urban art in Rome helps the city to redefine the concept of Eternal City in a modern way. The principal actor in the city are associations which the municipality supports them to create the fundamental meaning of the art in the city—the kind of contemporary art which is practical in the urban landscape project.

Therefore, two metropolitans are selected to investigate since the purpose of using urban art in them is not only as an artistic movement with aesthetic properties like other cities and as mentioned in accomplished researches (see chapter 1) moreover as a practical project in urban planning to benefit the city landscape. Besides, the municipalities of those cities are the most supportive and controller that attend to the urban art project as a new method in transforming the city landscape. The aid and supervision of government motivate and enables the development of good practice, also benefits to define the regulations and plans which help the association to do the best work.

Figure 2-1.
El Mac's,
A formerly abandoned vacuum cleaner factory turned to the start-up office by mural of Mexican man.
Photo by
Van Kersavond,
B. (2010).

## 2.2 Significant examples of urban art in Berlin

In the urban art community, Berlin often refers to "the graffiti Mecca", "street art capital" and "most bombed city in Europe." Considering that graffiti is illegal in Berlin, one should ask how did the city receive the title, which again retracts to the social and cultural contextualisation. The dazzling and multipurpose urban art scene in Berlin is a product of several paradoxes that followed the development of the movement. Graffiti and street art played an essential role in determining city identity. In 2006 when UNESCO declared Berlin, the City of Design, there were no doubts that a vibrant urban art scene partially influenced the judgement. Otherwise, illegal street art is observed as vandalism by the authorities, by the way, the title "the graffiti Mecca" attracts millions of tourists every year, contributing to the city's economy.

In many texts that research the evolution of Berlin urban art "one of the scenes of the commonplace west side of the Berlin Wall, now calls East Side Gallery. The first wire fence introduced in the 1960s grew into a sophisticated security system of concrete walls, electric fences and guard towers, dividing the East side from West, representing the Cold War anxieties in the most concrete of senses. During the eighties, the wall was restructured and raised 426 cm tall, which built it a sharp message board, a blank canvas for artists and dissatisfied individuals of West Berlin to express their opinions and affiliations"[27]. As various critics note, the initial desire to paint on the wall came not from the Berliners, however early settlers in the American-occupied division involving of draft resisters, Turkish migrants, and anarchist punks who used the wall to express their thoughts and views. The personal interview in 2019 with artist Kani Alavi who lived at the time in one of the squats near the Berlin wall claimed; "I was one of the first artists to paint on the wall and his initiative followed by many acclaimed and unknown art practitioners, as well as a multitude of visitors"[28]. The Berlin Wall

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[27] Trotin G., 2016, para. 2
[28] Alavi K., 2019

also converted the meeting point of the graffiti writers first generation, some of them were the children of US servicemen, who transfer the booming spirit of their local graffiti culture to West Berlin. It is one of the principal reasons why the New York graffiti scene heavily influenced initial graffiti writings. While the paintings on the west side of the wall grew, the east side left with the blank, sterile wall surface, where the free artistic expression on the one side became a marker of social and cultural variances of unattached societies. All of them changed after the fall of Berlin Wall in 1989 when the city as a whole converted a playground for artists of both sides and street art scene thrived in the atmosphere of newly found freedom.

"The urban art movement continued to develop after the Wall collapsed, with artists marching into Eastern neighbourhoods like Mitte, Friedrichshain, Prenzlauer Berg and turning the grey areas of the city into vibrant art districts"[29]. Parallel to the natural forms of artistic expression, which started developing in the city, one of the most significant mural projects originated on the remains of the Wall construction. In 1990, worldwide artists invited to paint on the Wall's empty east side, celebrating reunification and expressing hopes for a better tomorrow. The remains of the Wall covered more than one hundred murals, became known as the East Side Gallery, one of the most extensive open-air galleries in the world and the most prominent memorial to the world piece, also as the most famous sightseeing areas by tourist in the city. The restoration and preservation of East Side murals vandalised by illicit artworks and graffiti tags also raised some critical questions about the nature of street art, its legality and cultural significance, questions that came to define Berlin's urban art scene in the years to come.

In 1989 after the fall of the Wall as discussed, urban art in berlin has a spontaneous development. However, in the eighties, graffiti and wall painting advanced in reaction to the divided city sociopolitical atmosphere, the years after the fall of the wall followed the new direction. For artists and graffiti writers, the new

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[29] Trotin G., 2016, para. 1

purpose was to reclaim the public spaces, and the result was a plethora of varied street art expressions. From numerous graffiti crews to local creative artists working in various techniques from stencils to paste-ups, protagonists of the urban art scene in Berlin participated in the making of a truly diversified and inspiring movement. The active local scene and perception of Berlin as a city that embraces urban art also attracted many international artists who were looking for that sense of freedom of working in the streets that did not found elsewhere. Therefore, considering spontaneous development of urban art in Berlin could say the most apparent changing after fall of Berlin Wall  are:

1. In 1990, artists from all around the world invited to paint on the Wall's empty east side.
2. After the 1990s, the city became a playground for artists.
3. Berlin became the City of Design in 2006 by UNESCO.
4. Berlin Urban art brings millions of tourists and increases the local source of income and employment.

Since 8 September 2005 for Illegal urban art prevention, the property damage rules (§ 303 and § 304 Criminal Code) have been revised. Previously, painting on the wall was only damage to property in the criminal sense, if this was a "substance violation" had occurred – and be it through the necessary cleaning. The act could mostly only determine by expert reports. However, now already those who are liable to property damage are punishable, who "… not only changes the appearance of a strange thing irrelevantly and not only temporarily". The rules are for protecting the owner from being forced to cause a particular design of the thing; previously, such painting did not consider property damage per se, unless, by its removal, the surface damage.

Currently painting on the wall is always illegal unless the owner of the sprayed area has explicitly given permission. Such permission should always be in writing. The Commissariat in the State Criminal Police Office [30] declared if the owner's permission to spray is

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[30] The Commissariat in the State Criminal Police Office - LKA 264

missing, it is property damage that prosecutes. (Landeskriminalamt Office – LKA 264, 2018)[31]

The lack of permission is punishable by fines up to EUR 2,000, or three years in prison. Nevertheless, here is the thing, in January 2006, UNESCO awarded Berlin the title of "City of Design" in recognition of all the creative minds working, teaching and living, obviously urban art has a unique role to play in that. (see figures 2-2, 2-3 & 2-4)

Figure 2- 2. Berlin Map. The interactive map of 46 murals of international urban art by the tourist department. Elaborated by Municipality of Berlin (2019)
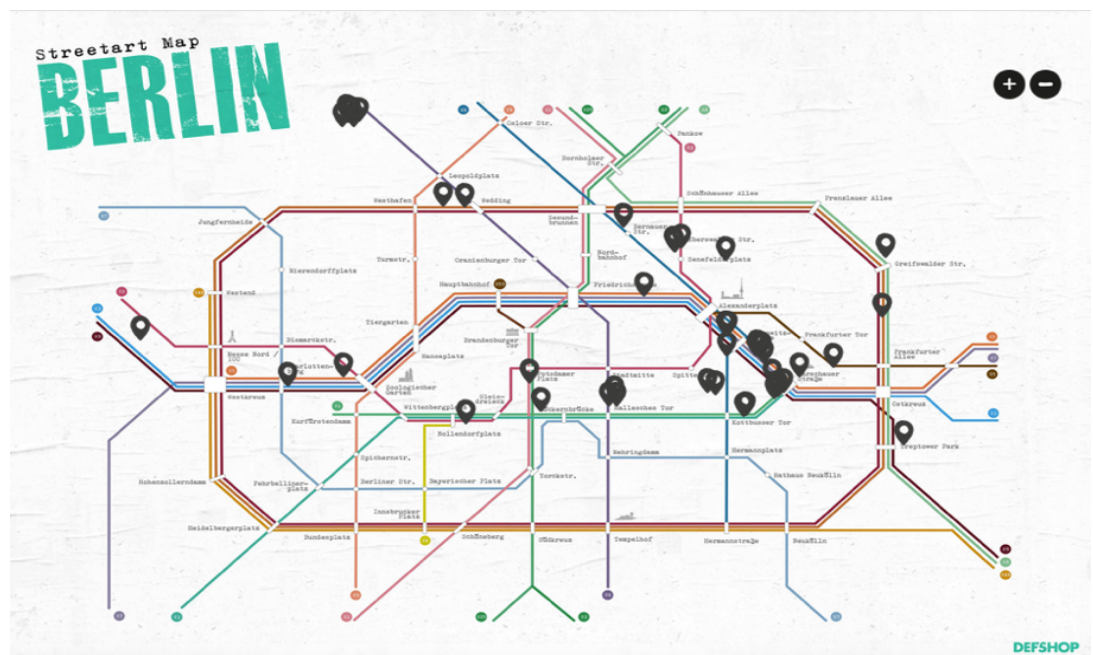
As a reaction to the large-scale colour smearings, the so-called graffiti, appearing in the Berlin cityscape at the beginning of the 1990s, the Joint Investigative Group Graffiti in Berlin (GE GiB) was founded on 8.8.1994, consisting of police officers from the state of Berlin and the Federal Police (formerly Federal Border Police). The investigative group, which initially consisted only of administrative staff, was expanded in December 1994 to include an operational group - the OG GiB - and has since become a police station at the State Criminal Police Office (LKA 264). The main task of the LKA 264 is the Berlin-wide processing of property damage caused by graffiti and the associated consequential and accompanying criminality, such as property and, increasingly, criminal offences. The goal is to brighten up the structures of the graffiti scene, to recognize contexts and to name the particular "sizes" of the scene. Operators carry out criminal investigations and immediate processing after preliminary arrests of sprayers. Another part of the activity is the clarification of public scene meetings and the presence at the events visited by the clientele.

[31] Those caught will have to reckon with police investigations, court convictions and high civil claims for damages. The punishment threat is sufficient for the damage of property (§ 303 StGB) from a fine up to two-year imprisonment. The damage to property (§ 304 StGB) can even punish with up to three years imprisonment. If the colour of building walls cannot easily remove, nonetheless parts of the building need to renovate, this can cost several hundred euros per square meter. Even with the subway and S-Bahn can be expensive; Especially if a wagon cannot be cleaned, nevertheless must repaint. The condemned sprayer has to pay! If the graffiti maker does not have enough money at the moment, the injured parties can obtain a so-called "debt" from the court. Therefore, they will give them up to 30 years to claim the money to pay the damage to the polluter. This law means, for instance, a wage garnishment later on.

Figure 2- 3.
Berlin Map.
Murals and graffiti
Based on data
presented by the
tourist office of
Berlin municipality
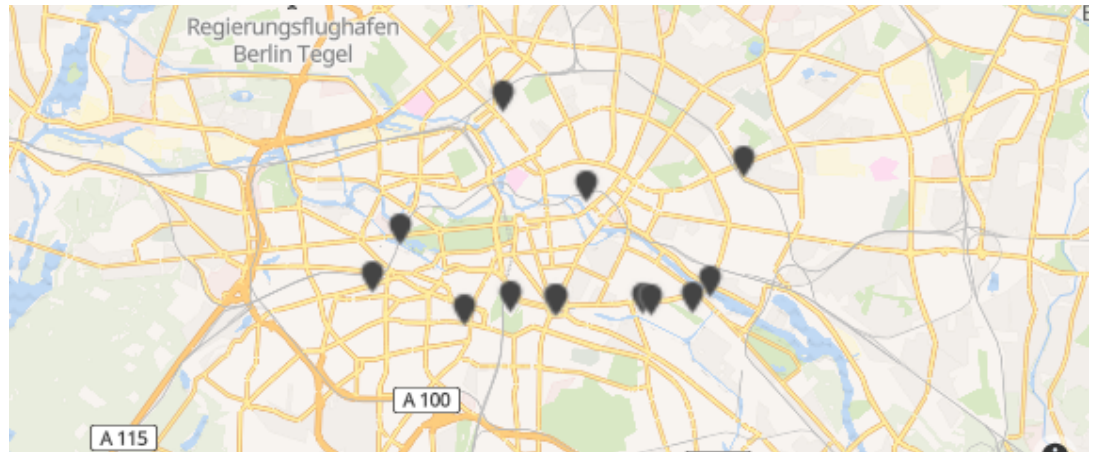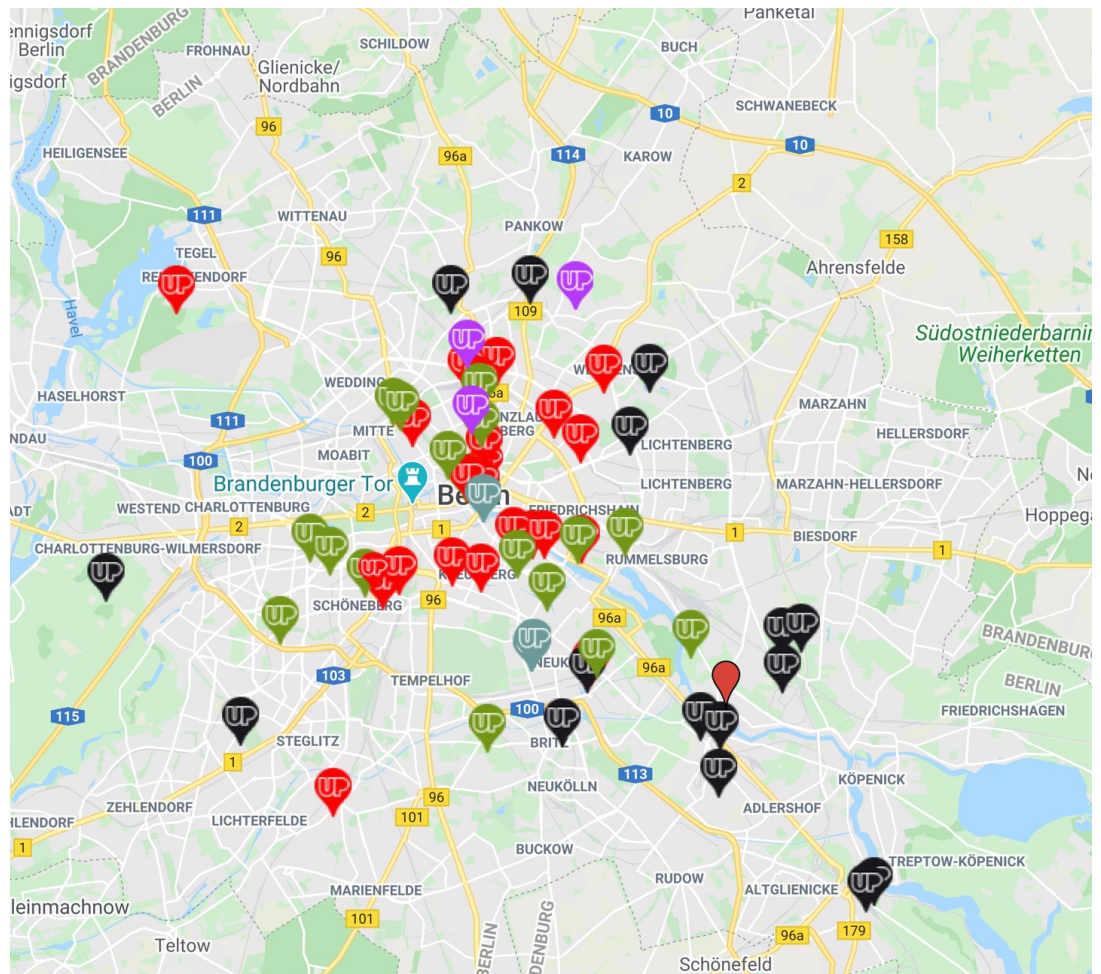(2019).
Elaborated by
Mobasheri, S.
(2019)



Figure 2- 4.
Berlin Map.
The map of 2D
urban art.
Based on the data
of the municipality
of Berlin.
Elaborated by
Municipality of
Berlin (2020)

- Hall of Fame
- Free Walls
- Urbex[32]
- Gallery & exhibition

However, street art is illegal; there is little incentive for the city's authorities to do not remove illegals since it attracts tourists. The most challenging surfaces for artists to paint on is perhaps public transport as emphasised in 2013 by the Deutsche Bahn's proposition

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[32] Urban exploration

to use small drones to combat the issue – which of course was vehemently opposed and never implemented.

In Berlin, there are two types of legal paintings permission on the walls:

- Hall of fame; Graffiti and murals with Permission of municipality, -31 walls in April 2019-. (see figures 2-5)
- Hall of fame; Graffiti and murals with Permission of building owner (see figure 2-6)



Figure 2- 5. Murals with Permission of municipality, Neukölln, Berlin. Photo by Mobasheri, S. (2019)

Moreover, there are four types of illegal paintings -without permission- on the walls:

- Destruction vandalism (see figure 2-7)
- Damage to public or private property like the use of hydrofluoric acid
- Painting without Permission
- Painting in Movement (S-Bahn)

Figure 2-6. Graffiti and murals with Permission of the owner, Park at Gleisdreieck, Möckernstraße, Berlin. Photo by Mobasheri, S. (2019)



Figure 2-7. Illegal Graffiti, Park at Gleisdreieck, Möckernstraße, Berlin. Photo by Mobasheri, S. (2019)

East side Gallery, as mentioned, is the most significant project in Berlin. Accordingly, it should be studied profoundly.

**Place:** Mühlenstraße in Friedrichshain-Kreuzberg

**Date:** Originated: Feb.-Sep. 1990 – Renovated: Feb.-Sep. 2009

**Target:** Memorial of the fall of the Wall

**Budget:** In 1990 and before by Artists, in 2009 by the municipality of Berlin

Before 1989 while East German guards retained its people away from the wall, the western side became the world's biggest open-air canvas for urban artists. Among them is Thierry Noir, often recognised as the initial artist who painted on the wall in 1984, covering the grey concrete slabs with colourful painting like cartoon characters.

The fall of the wall in 1989 directed to the golden age for the urban art as antistatic form; also, East joined their western counterparts in painting on the concrete slabs to celebrate their newfound freedom.

Figure 2-8. Berlin Map. (2019). Location of East Side Gallery. Elaborated by Mobasheri, S. (2019)

East side Gallery Location

Friedrichshain boundary

Kreuzberg boundary
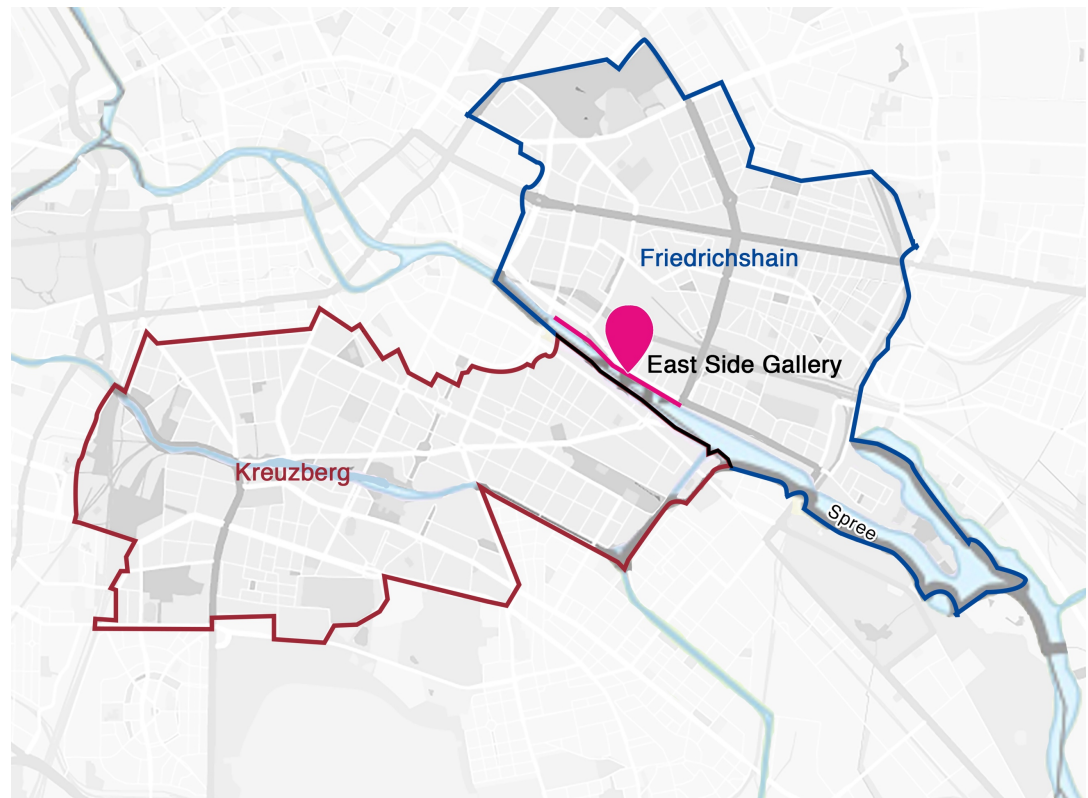
In the immediate aftermath of the fall of the barrier one hundred eighteen artists from 21 countries have painted the largest part of the wall that still standing  today; it was named "East Side Gallery", the 1.3 km stretch is today one of the most visited sights in Berlin. It became the landmark to preserve the identity of Berlin –by ignoring the past events-. Also, due to a large number of tourist, microeconomic circle in the area have activated. Since, the memorial in 2011was listed in UNESCO World Heritage site, authorities prompt to fence off the wall in 2020. Those districts before fall the wall was like big urban black holes. The houses were abandoned and empty. After the fall of the wall, an area have transformed to the famous area. Therefore, Friedrichshain and Kreuzberg neighbourhoods (see figure 2-8) have a changing experience due to the presence of  "East Side Gallery". (see figures 2-9, 2-10 & 2-11)



Figure 2-9.
East Side Gallery,
Berlin. Photo by
Mobasheri, S.
(2019)

In particular, to a controversial extensive urban regeneration project along both sides of the river Spree that pass over through central Berlin, and which covered 180ha of land. It is one of many that have developed in Berlin in the last decade, changing the German capital's facade – and also, its soul.

The negative point about the Berlin municipality is the authorisation of constructing the modern towers next to the wall. As

Alavi declared[33] in the owners of the buildings destructed a part of the wall to access the street. Also, experts asserted the presence of the towers close to the wall eliminates the mental image of the people as a vacant place separated by the wall during the cold war.

Figure 2-10. East Side Gallery, Berlin. Photo by Mobasheri, S. (2019)



Figure 2-11. Illegals Graffiti behind East Side Gallery wall, Berlin. Photo by Mobasheri, S. (2019)



[33] Alavi K., 2019

**URBAN NATION MUSEUM**

**Place:** Schöneberg

**Date:**

Museum: 2017

Project M/: 2013/2018

**Target:**

- The connection between urban artist
- The creation of the new meaning of urban art in the city
- The dynamic approaches for city and people

**Method:** Cultural, Artistic

**Budget:** The municipality of Berlin

**Curated by:** Jan Sauerwald (Executive Director)/ An international team of experts

**Key partner:** Berliner Leben, a foundation of Gewobag

URBAN NATION, a young Berlin urban art network, brings national and international icons to the city at regular intervals. It has involved a total of 219 artists since 2013, who have created 320 large-format works and many minor works (murals). Famous urban artists such as Handiedan, Jeff Soto and Dan Witz have used their talent here. Their works of art can be admired along the entire road and in the neighboring ones, sometimes as murals high meters, sometimes very small, almost hidden on columns and shutters.

Since late 2013, URBAN NATION  has regularly invited international or local artists and curators from the urban art scene to Berlin, to decorate and artistically enhance urban spaces. With non-profit workshops, events, and exhibitions in public spaces, it promotes community, public participation, and creative exchange. The international expert's team is engaged in the curatorial concept. The essential ideas of the URBAN NATION network defined by the team are:

Connect, URBAN NATION connects. It connects berlin's people, artists, people interested in art, and it connects across frontiers. Urban space all over the world represents an inspiring,

integrative place of engagement where artists, creatives and the public join.

Create, URBAN NATION creates. The artists who think uniquely, create new things, and exhibit form networks and enjoy a creative dialogue. They are the inspiration and the origin of knowledge. Every work and each workshop provides significance to the cities and neighborhoods.

Care, URBAN NATION approaches people, encloses neighbours, activates communities, and brings together cultures in urban districts. It opens doors between established and emerging artists, awakes interest, elevates talent, and documents cultural heritage as a chronicler. It takes responsibility for the city and admits something back to it; urban art and enthusiasm for neighborhoods.



Figure 2-12. Exterior surfaces of URBAN NATION Museum in the time, Bülowstraße. Photo by Urban Nation's Website. (2019)

The urban contemporary art museum founded in 2017, located in a Wilhelminian-era structure at Bülowstrasse; the building converted into a museum through innovative plans of the architecture bureau GRAFT. In contrast to a standard museum, the architecture and exterior surfaces became canvasses themselves (see

figure 2-12), transforming the building into actual artwork. The mobile façade elements will be maintained and preserved along with the more famous collection of paintings.

The museum highlights the importance of urban art in Berlin since it is a globally unique address for exhibitions, research and exchange throughout urban contemporary art, also the museum regularly organises temporary exhibitions from its collection and houses the Martha Cooper[34] Library.

As is typical for urban art, the museum, thanks to the continually changing murals, changes its appearance and represents a work of art in itself. The museum is a workplace, a cross-media exchange, a network for research and teaching. Pedagogical formats and interactive educational workshops organise. A High Line, a bridge that will pass through space, allows viewing the works of art both from a distance and up close.

The museum already possessed a unique collection of artworks which has been gathered continuously in conjunction with the Project-M/2013-2018 series and will continue to grow. It is an ongoing art initiative to promote community and creative exchange.

Project M/ at the beginning executes in the incomplete shell of the current museum, later in the production office of URBAN NATION, and always on the street as well, on facades, and windows along Bülowstrasse. Every Project M/ is a temporary gallery in the public space – as fleeting as urban art, and each new edition, the exhibition series creates new, worldwide connections among undiscovered talents, established artists and young curators. Concurrently, Project M/ motivates curiosity in the neighbourhood, attracts Berliners and tourists, and give many people first encounters with the widespread forms of urban art. In the 13 versions of Project M/ accomplished up to now, more than 120 artists have gathered together, and 130 works created.

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[34] The "Martha Cooper Library at URBAN NATION Museum Berlin" (MCL) is a research library specializing in graffiti, street art and urban art literature. It shows the development of the art movement since the 1970s as well as the genres diversity and expression forms. The continuously growing collection is based on a generous donation as well as permanent loans of publications and archival materials by Martha Cooper, one of the first protagonists and central documentarist of graffiti and street art.

Urban NATION accomplished the immeasurable performances in the field of urban art promotion, conservation and education, although the focus was on people -networking, artist and audience-, and did not concern the metropolitan landscape. Urban art activity is valued as the communication tool between people, artist, actors by the museum; it could be efficient if remodel to the participative project. Perhaps the most significant move on the field of urban art in the urban context is the building of the museum, that transformed into the urban artwork by regeneration of a vacant building.

**Urban Art Week**

**Place:** Several districts of Berlin

**Date:** 2018/2019, in the program for 2020

**Target:**

- To support the places and initiatives that deal with urban art for years
- To drive the movement forward with a larger platform, as well as younger initiatives

**Method:** City communication, The expanding of the artistic movement

**Budget:** Film program at Kino Central and Berlin-Mitte District Office/Department of art, culture and history.

**Curated by:** Katia Hermann, Jochen Küpper, Diana Marossek, Marco Lauber, Mandy Telle, Dina Nouskali and Petra Branke

**Key partner:** Kulturplakatierung, Pinguin Druck, Spreequell, On the run, JOYBO – Joy in Bottle, Berliner Fenster, Urbanpresents and Street Art Berlin.

The concept of Urban Art Week was born from the tenacity of Katia Hermann and Jochen Küpper in 2017 and formed during the development of the "Circle of the urban scene"[35] initiative; finally, the first edition was held in September 2018, involving 40 locations in the city. The second edition of the Paste-up Festival took place in September 2019 on the raw site in 11 districts and 41 locations. The

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[35] Kreis der urbanen Szene

next Berlin Art Week will take place in September 2020. The third edition of Berlin Art Week is a project by Kulturprojekte Berlin. It is made possible by the support of the Senate Department for Culture and Europe as well as the Senate Department for Economics, Energy and Public Enterprises, and realised with the support of GASAG AG.

The Urban Art Week is the original comprehensive format of Berlin's urban art scene, established by the "Urban Art Working Group", which was started in 2017 and made up of twelve participating organisations of the scene. With the aim of the Berlin Senate, it has succeeded to form the urban art round table. The Urban Art Week connects all important actors of the scene in Berlin with a joint performance with various program items for one week. Several forms of urban art present, focusing on artistic quality and diversity. The aim is to sensitise a broad audience to these art forms, to inform them, and to communicate their contents. The association of the participants, who interwoven with the worldwide urban art for short or long, contributes on the one hand to reach a larger audience, also to new exchange and upcoming collaborations. The long-term goal of the Urban Art Week is the sustainable networking, promotion, and communication of this art movement; it takes place on the one hand through support for the artistic creation and also through the mediation of urban art by an extensive public relations work.

It is a jointly coordinated street art event by the most important Berlin urban art actors. Visitors to the Urban Art Week can look forward to a packed program by graffiti, exhibitions, live paintings, murals, workshops, film screenings, tours, parties and talks, the initiators want to make the city's urban art accessible to a broad audience.

The program provides an insight into the work of the participants, such as galleries, project spaces, associations, and initiatives, and thus into current developments in the art movements of urban art, such as street art, graffiti writing, muralism and works by artists and photographers who deal with the urban. Besides,

several exhibitions and live paintings, various workshops, guided tours, talks, performances, a movie night, and parties will accompany the week. The format serves to make urban art visible, to communicate it to a broad audience, and to facilitate encounters and exchanges between actors, artists, and visitors. Such event indicates the importance of the urban art in the scene of Berlin, and the profound municipality view concerning art in the city.

The municipality of Berlin supports such cases to benefit from economic advantages through the travellers and admission fee in the events. Due to the commercial profit, the event support by Senate Department for Economics, Energy and Public Enterprises Senate, and Department for Culture and Europe. Besides supporting the artist, creating network and small business, also, the event transforms Berlin metropolitan landscape in a different neighbourhood of the city.

**Berlin Mural Fest (BMF)**
**Place:** Several districts of Berlin
**Date:** 2018/2019
**Target:**
- To attract the people to the outskirts area of Berlin
- To make active the citizen and urban space
- To create the city open space dynamic and active

**Method:** Urban regeneration, cultural
**Budget:** The municipality of Berlin
**Curated by:** Der Berlin Art Bang e.V.
**Key partner:** Deutsche Wohnen

In 2018 "Berlin Art Bang" gathered over 100 artists, including established names such as Adhesive Tape or El Bocho, created and transformed elaborate murals all over the city Berlin in a vast open-air gallery. In 2019, the festival went into the second round under the motto "Now it's colourful again".

A second edition of the Berlin Mural Fest 2019, the elite of the urban art scene designed oversized murals and embellished

numerous Berlin house walls of Deutsche Wohnen with their murals. As a cooperation partner of this year's Berlin Mural Fest, the company provided house walls on ten objects - as canvases for the urban art artists. (see figure 2-13)

Due to the architecture, the surfaces are ideal for large-scale murals Marzahn-Hellersdorf was a hotspot for mural enthusiasts in 2019; and numerous new works of art created there. Besides, Deutsche Wohnen districts located on the outskirts of Berlin would like to become the focus of public attention and show how lively the neighbourhoods outside the S-Bahn ring are.



Figure 2-13. MadC and Die Dixons' works progress. Berlin Mural Fest (BMF) 2019, Marzahn-Hellersdorf district. Photo by BMF Website (2019)

BMF is more focused on the urban context and transforming the city appurtenance. Although many efforts have been performed in Berlin to promote art in the city, in some cases the gentrification by gathering art and artists in a neighbourhood was accomplished in an extremely irrational way. Since the price of the property raised, like the area around Hermannplatz, many people were forced to leave their homes. Due to one of the critical and principal problem in Berlin, the lack of housing, the gentrification detriments a large number of people, especially the low-class community.

## 2.3 Significant examples of urban art in Rome

Today, Rome is a city where art enjoys an extraordinary significance as the representative, from architectural masterpieces to contemporary art and urban art. Gifted artists from all over the world have helped to urban regeneration the streets and capital districts through the urban artworks. Since there are urban stencil art, mural painting, posters, graffiti, modern sculptures for local purpose and tourist interest small circuits, the predicted districts were becoming real museums in the open space and thanks to urban art; these areas have the benefit of over urban development experience. "The involved municipalities are, 13 and there are above 330 urban art 2D works; the map of Roman Street art presents, a path of 150 streets to visit Rome"[36]; which, admiring it from another perspective.

The final 2D urban artworks map represents all of the projects and legal walls in Rome municipality. The map describes spatial relationships of urban art by project and their location in the city. (see figure 2-14)

Since, urban art, in the modern sense, was born in Rome, it took some years to organise by the municipality of Rome. Due to a high number of stencils and graffiti in the city, Rome municipality in July 2012 forced to allocate walls and areas in the city for these unknown artists. Previously, these works meant Vandalism, which ultimately was supported by the municipality to helping the city landscape: "Rome, 13 July – Thirty-five "legal walls" in 31 streets of eight Roman municipalities used as canvases for the graffiti"[37].

The places where the writers can express creativity are 15 thousand square meters identified following the Urban Act, the agreement signed by Roma Capitale and the two associations Walls and 21 Grams which, since 2010, they have acted against the phenomenon of vandalism spray painting on monuments and walls. The Pact concerns the enhancement of the Street art talents and the creativity training through graffiti, improving the artistic potential

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[36] Marsala H., 2015, para. 3
[37] Municipality of Rome, 2012, para. 1

of this expressive form and contributing at the same time to redevelop degraded city spaces. The note of the announcement was as follows:
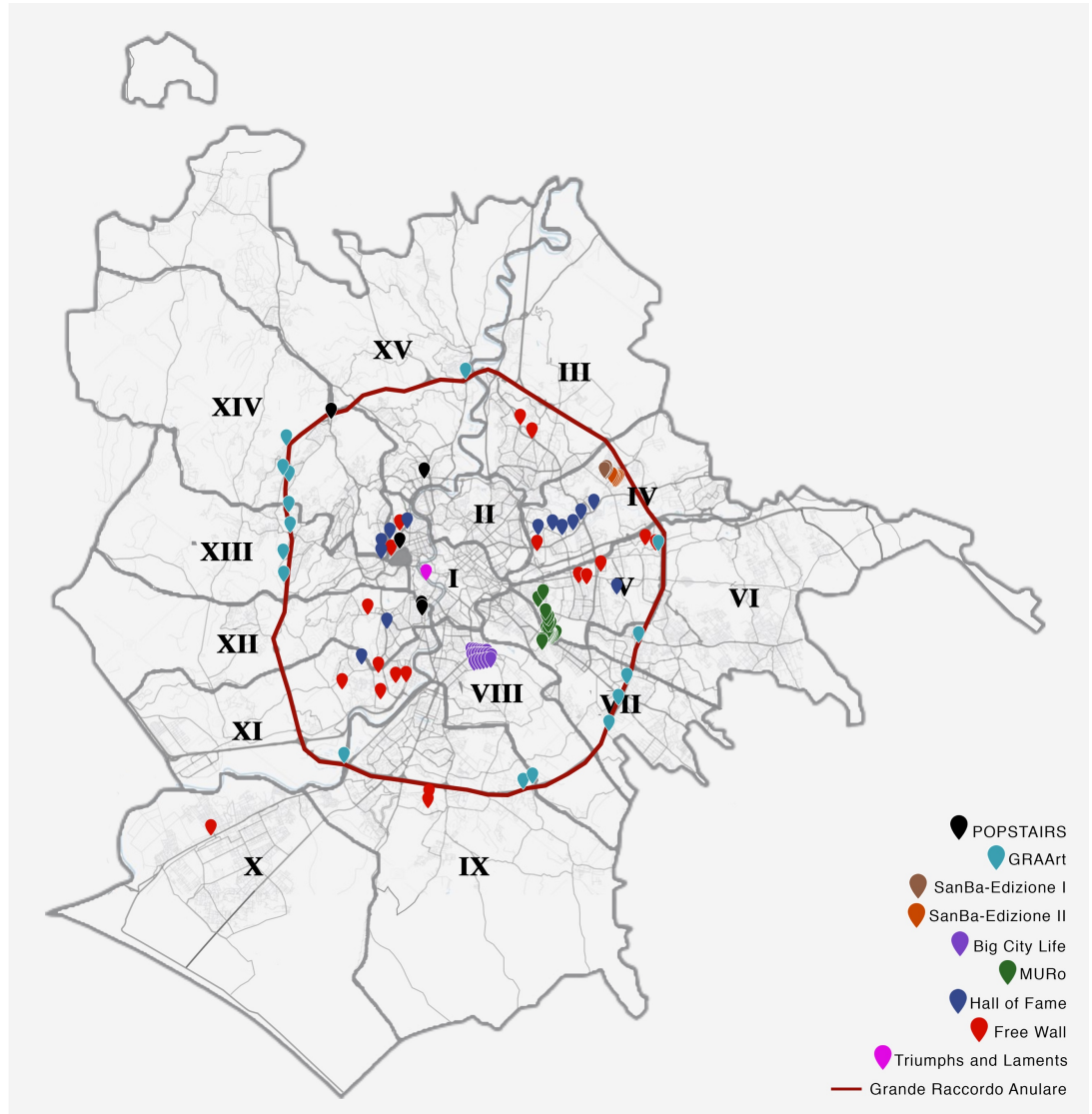
"These first 35 legitimate places, identified by the Capitoline council with a specific resolution, will be added to other areas of the city. The walls dedicated to graffiti are recognisable by plaques that define the beginning and the end of the surfaces to paint. Could visible the first legal graffiti in Viadotto Gronchi, Via Collatina, Via Portuense, Circonvallazione Gianicolense, via Angelo Emo, Viale Falcone e Borsellino and on the perimeter walls of some metro station. In the metro stations will be received the "Hall of fame", walls entrusted for three months to

writers approved by the Urban Art for the realisation of complex and high-level works. While on the free walls the artists will be able to replace the painted subject also every day, who will paint on "Hall of fame" will have to be allowed by sending a sketch to the Capitoline administration to proceed the authorisation of drawing[38].

In the beginning, Rome municipality method intended to combat vandalism, however, was raised in such a way to encourage artists to obtain authorisation and to use the specific locations. The statement has continued by the purpose:

"This modality is not so far from bringing concrete results to fight against vandalism, since the determination of the visible wall, convinces even the most reluctant writers to communicate with the Administration. Moreover, the phenomenon of graffiti is widespread in all European capitals, and there are several municipal administrations which, together with the repression of pure vandalism, work to enhance the positive artistic forms of this phenomenon"[39].

Due to the regular schedule committed to the removal of abusive graffiti and vandalism since mid-January 2011, AMA[40] effort to set up nine dedicate teams with 27 operators and the cleansing of 400 thousand square meters of walls throughout the city. They involved consular roads and access roads in the city, school walls, subway stations, bridges, villas, and parks, from the centre to the periphery, the remark expressing of Councilor Visconti indicates that the municipality was tired of the cleaning the condition of the walls since he declared:

"Thanks to the Urban Act[41] and the legal walls, they give free rein to who is an artist, so that citizens can see the difference

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[38] Municipality of Rome, 2012, para. 2

[39] Municipality of Rome, 2012, p. 4

[40] AMA S.p.a. is the largest integrated management system operator in Italy in environmental services field in Municipality of Rome, which holds the entire capital to the collection, treatment, disposal of solid urban waste, cleaning of cemetery services and the maintenance of urban decor (street cleaning, public toilets, vandalism cancellation, and others) (AMA, 2019)

[41] Urban Act is an agreement protocol accessible to citizens, institutions and individuals that aims to enhance the artistic potential contained in graffiti and to contribute to the redevelopment of degraded spaces in the city

between the artist and the vandal, against which there will still be zero tolerance. Since it takes a second to dirty a wall, hours to clean it up"[42].

The areas destined to become legal walls are divided by Roma Capitale into two types: FREE WALLS and HALL OF FAME.

- Free walls

They are free to access walls whose users can freely use them without any authorisation, within the spaces limited by specific identification plates. The free legal wall mainly was supposed for the users of the who paints legal nevertheless are concerned about keeping his identity secret. In the announcement, Roma Capitale declared:

"In this way, this type of user will use the free wall, knowing that it is safe and at the same time not having to reveal its identity. Although this modality may seem far from bringing concrete results to the fight against vandalism, it found that if the legalised locations situated in obvious places, even the most extremist writer gives in to the temptation to use it; the first step towards a possible dialogue"[43].

The painted walls play a decisive role in defining the spaces around them. Therefore, it should be careful to use the surface of it. For this purpose, Roma Capitale determined two different goals. Free walls were selected to permission to the amateur artists like space of practice and avoid the vandalism. Therefore those type of walls are not in the main street or crowded area and do not have a significant impact on urban.

- Hall of Fame

These are the walls whose access is bound by a specific permit issued by Roma Capitale. The wall will be given prior specific authorisation to a writer for a period not exceeding 90 days. While on legal walls, the writers can alternate changing the painted subject even every day, users who decide to use the Hall of Fame walls will

of Rome. An initiative promotes the use of permitted spaces by graffiti artists and who wants to support citizens to understand better and perhaps appreciate this form of communicative expression.

[42] Visconti M, 2012, para. 6
[43] (Municipality of Rome, 2012, para. 3)

have to request it, also sending a sketch of the project to realise. A signed permit will be issued indicating the location of the wall, the start and end dates of the validity of the permit as mentioned earlier. The wall, if available, the artist will be responsible for keeping the surrounding area under control. (see figure 2-15)

The strategic walls which, dedicated to professional artists to paint Hall of fame walls situated in an easily visible place like metro station. Therefore, they produce to be observed at fixed sites and in specific locales, and the location, in turn, having a differing significance due to the paintings.
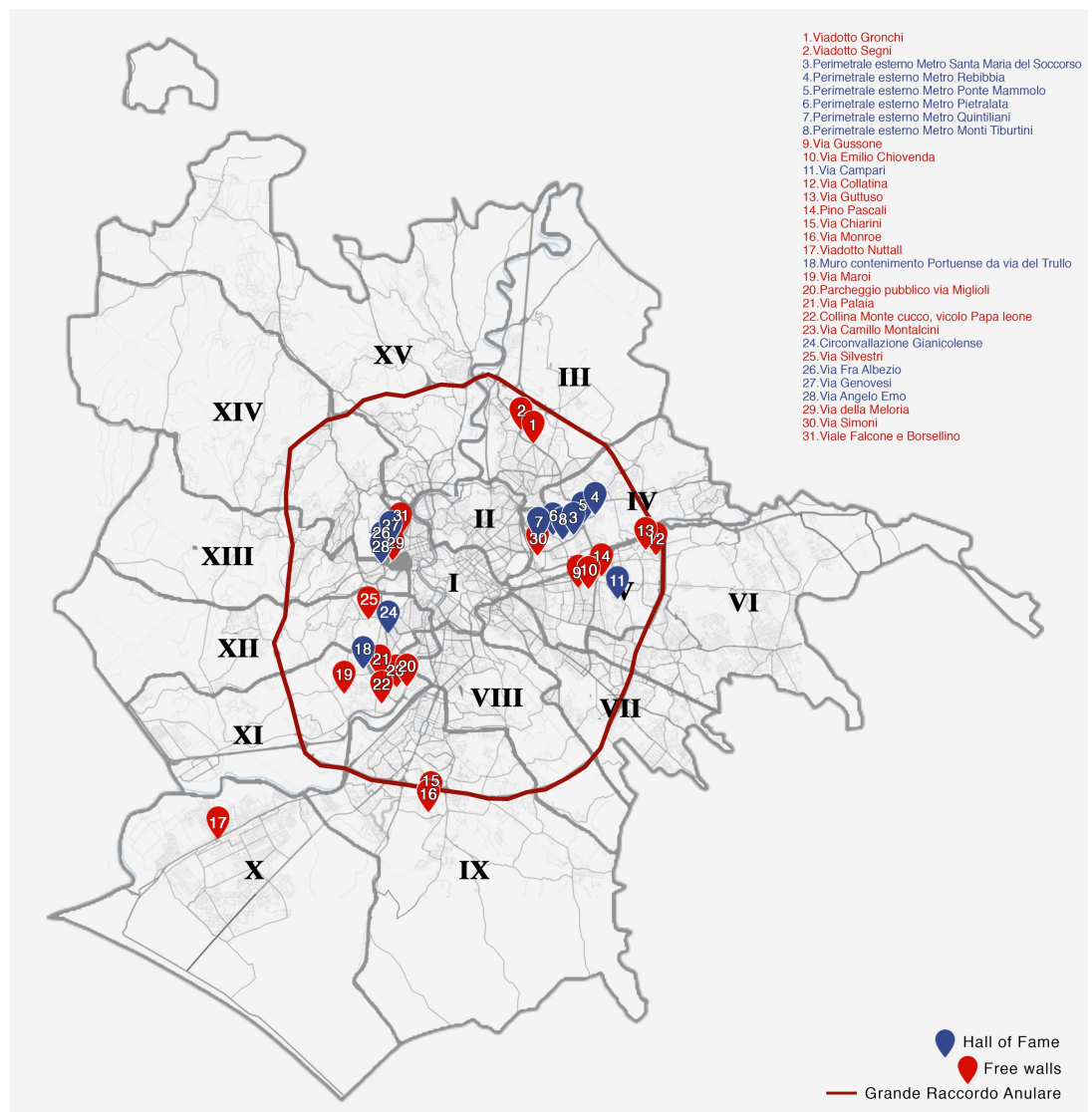
Figure 2-15. Rome Map. Hall of Fame and Free Walls. Elaborated by Mobasheri, S. (2019)



1.Viadotto Gronchi
2.Viadotto Segni
3.Perimetrale esterno Metro Santa Maria del Soccorso
4.Perimetrale esterno Metro Rebibbia
5.Perimetrale esterno Metro Ponte Mammolo
6.Perimetrale esterno Metro Pietralata
7.Perimetrale esterno Metro Quintiliani
8.Perimetrale esterno Metro Monti Tiburtini
9.Via Gussone
10.Via Emilio Chiovenda
11.Via Campari
12.Via Collatina
13.Via Guttuso
14.Pino Pascali
15.Via Chiarini
16.Via Monroe
17.Viadotto Nuttall
18.Muro contenimento Portuense da via del Trullo
19.Via Maroi
20.Parcheggio pubblico via Miglioli
21.Via Palaia
22.Collina Monte cucco, vicolo Papa leone
23.Via Camillo Montalcini
24.Circonvallazione Gianicolense
25.Via Silvestri
26.Via Fra Albezio
27.Via Genovesi
28.Via Angelo Emo
29.Via della Meloria
30.Via Simoni
31.Viale Falcone e Borsellino

Hall of Fame
Free walls
Grande Raccordo Anulare

After the struggle with vandalism, the most crucial issue for the municipality was replacing quality with the quantity that it had most

aspects of aesthetics. Previously, the foundation of Rome Urban Art Museum (MURo), -the first museum project- wholly integrated into the social fabric in 2010. Hereafter the municipality of Rome acknowledged urban art could be a great tool to city improvements such as regeneration and communication, consequently in 2015 Artribune created the urban art app due to the enthusiasm and passion of fans. Thus, Roma Capitale presented a touristic map of urban art with the slogan "Change perspective. The street is your museum". Today, more than the improvement of the urban landscape, art became a new microeconomics strategy in Rome periphery and one of the most adorable touristic character of the city. Additionally, the great significance causes to become one of the headlines news[44].

The changing process of urban art in Rome from 1997 to 2019, in summary, are the following:

1. Determination of the legal walls to deal with vandalism
2. Aesthetics role
3. City urban space improvements
4. Open space museums
5. Regeneration
6. Communication
7. Tourism attraction
8. Microeconomic
9. Headlines news

And between 1997 – 2017 the various project developed all over the city (see tables 2-2, 2-3). Furthermore, there are some kinds of 2D urban art in Rome that do not mention yet. If they categorise in a general division, the following is appropriate:

Legal:
- Hall of fame
- Free walls

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- Open space museums
- In Movement (trains)

Illegal:

Table 2- 1. 2D executed projects in the order of the years. Elaborated by Mobasheri, S. (2019)

| Year | 2D |
|------|-----|
| 2010 | MURo |
| 2011 | Removal of abusive graffiti and vandalism |
| 2012 | Presentation of Legal Wall |
| 2014 | SanBa I |
| 2015 | SanBa II & Big city life |
| 2016 | Popstairs |
| 2016 | Triumphs and Laments |
| 2017 | GRAArt |

Table 2- 2. 3D executed projects in the order of the years. Elaborated by Mobasheri, S. (2019)

| Year | 3D |
|------|-----|
| 1997 | Villa Glori |
| 2003 | Villa de Sanctis |



Figure 2- 16. Photo. Elegant vandalism, Trastevere, Rome. Photo by Mobasheri, S. (2019)

- Elegant vandalism

The border between art and vandalism and among beauty and illegal has been illuminated several times by world-famous artists, such as Banksy, Blu and many others unknown since their paintings are the art that pushes them to reflect on the problems and achievements of today's society, inspiring in everyone the desire to think about what surrounds us not only ideally, moreover physically.

There is much urban art in Rome that is continuously changing and covering. For instance, in Trastevere, where has become famous

for wall paintings that exist the excellent quality artworks (see figures 2-16). Usually, they are in the stencil method small in sizes. Since they allow them to finish their work quickly, in San Lorenzo, it also could see such protest morals. Artists like Blu are active in this area, and their murals are immediately cleaned up by Roma Capitale.



Figure 2-17. Destruction vandalism – Acid Etched Glass Graffiti, Piramide station, Rome. Photo by Mobasheri, S. (2019)

- Destruction vandalism

It is an action involving deliberate destruction or damage to public or private property. Anyone does not appreciate the work, and generates without any aesthetic aspect. (see figure 2-17)

The 2D and 3D projects executed in Rome are the most critical part of transformation both in term of social and urban contexts. They will be studied in the following to discover the method, target and administration way to benefit from them in the present research.

**MURo – The Museum of Urban Art of Rome**
**Place:** Quadraro
**Date:** 2010
**Target:**
- Integrated into the social fabric
- Perceive and respect the spirit of places
- Urban redevelopment

**Method:** Site-specific

**Budget:** Provincia di Roma

**Key partner:**

- Associazione Culturale MURo: directed by the creator and curator of the project David "Diavù" Vecchiato
- Followed by the managers Giorgio Silvestrelli, Mirko Pierri, Serena Melandri and etc….
- Provincia di Roma

Founded in 2010 by the artist David Diavù Vecchiato the Museum of Urban Art of Rome (MURo) is the diffused museum' of Urban Art of the city of Rome. "It is the first museum project completely integrated into the social texture, as the art form that follows promotes and produces: The Street Art"[45].

The MURo is a site-specific project, designed to relate the artists with the conformation and history of the places of social coexistence where they realise their works.

The idea followed – and imitated – by many urban art projects. The street art collection created by MURo, mainly murals, was created in Quadraro and Torpignattara districts in 2010. However later spread throughout Rome, thanks to significant projects such as GRAArt -17 large murals around the Grande Raccordo Anulare- and POPSTAIRS -5 giant stairways painted in Rome- is a collection of dozens and dozens of works of art made by relevant signatures of contemporary art from around the world that belongs to the community.

The project became the first tourist route of urban art, although not appreciated many by the residents. The project goals were to perceive and respect the spirit of places and the community in which intervene and share with citizens. It is a challenge with residents' ideas and stories (especially with those who live or attend in the areas affected by the works). While the project goal was achieved enough good, it was a pioneer in Rome.

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[45] Museum site, 2018, para. 1

**Big city life**

**Place:** Tormarancia

**Date:** 2015

**Target:**

- Creative reconversion
- Strengthen the social fabric
- Urban redevelopment

**Method:** urban redevelopment

**Budget:** Roma Capitale Department of Culture

**Key partner:**

- Invented by 999Contemporary
- Organised by Francesca Mezzano
- Stefano S. Antonelli (eds.)
- Gianluca Marziani (eds.)

The project of urban art has participated for the urban, cultural and social redevelopment of those grey areas of the city starting from the historic district of Tormarancia. The project is financially supported by Roma Capitale Department of Culture, Creativity, Artistic Promotion and Tourism, by the Rome-Art-Museums Foundation, by the same cultural association 999Contemporary and shared with ATER of the Municipality of Rome, the territorial company for the residential building of the Municipality of Rome, to transform Roman village into a district of contemporary public art unique in the world, involving in this process the local community, schools and neighbourhood associations. The more than five hundred inhabitants of the public housing of the historic Lot 1 of Tor Marancia owned by the Municipality of Rome, will meet twenty artists, who have come to Rome from ten different countries to paint the entire neighbourhood. The work created by each artist will be the result of this meeting for a total of twenty monumental wall paintings, realised on the facades of the eleven buildings of the Via di Tor Marancia district 63.

The pupils of the elementary school Dalla Chiesa, of the medium-sized Settimia Spizzichino and the higher institute Caravaggio, were the protagonists of the creative workshops held by

the artists. At the same time, the staff of 999Contemporary organised the professional laboratories for the Rude cultural association, formed by the Tor boys Marancia. They were specifically for the promotion, maintenance and enhancement of the artistic heritage, which will originate Tor Marancia a real living public museum open to everyone seven days a week, twenty-four hours a day.

Only some works, are visible from the street, to admire them all have to enter the district to deepen the visit, a book and a documentary tell genesis, difficulties, intentions, enthusiasm and the works of this incredible adventure between art, action, particular education participation. Rome has a new attraction that is as a protagonist in the contemporary urban art through the expressions of twenty among its most critical international interpreters, unique and in the sign of historical continuity to the vocation of this city to host the best part of the world for over two thousand years. BIG CITY LIFE is sponsored by Roma Capitale Municipio Roma VIII, which already boasts more than forty significant works in its territory in the quadrant between the Ostiense and San Paolo district where New York Times called the Ostiense District. The museum organised in collaboration with Atac and the communication agency Pescerosso.

It was the most appreciated urban art project in Rome, exhibited at Venice Architecture Biennale in 2016. It created socially sustainable project in disadvantaged places. The murals transformed the social housing district in a real working museum. Tor Marancia neighborhood has taken on a new life; residents have been involved in the initiative and numerous participated, renewaling the paths. Always perceives a subtle pride on the part of the inhabitants, even on the part of the elderly, with respect to the result of the whole operation.

**SanBa**
**Place:** San Basilio
**Date:** I Edition (2014), II Edition (2015)

**Target:**

- Communication
- Integrated into the social fabric
- Urban regeneration

**Method:** Social function, Cultural

**Budget:** Provincia di Roma

**Curate by:** WALLS

**Key partner:**

- Zètema
- Ater
- Centro Culturale Aldo Fabrizi
- Biblioteche di Roma
- Fondazione Roma, Roma Capitale –Assesorato allo Sviluppo delle periferie, Infrastrutture e Manutenzione urbana- e – Assessorato alla Cultura, Creatività e Promozione Artistica
- Municipio Roma IV
- Colorificio Toscano

"SanBa is what happens when art meets a neighbourhood, works with its inhabitants, enters in schools, paints its walls and uses art as a tool for encounter and growth[46].

SanBa is the protagonist of urban art in a social function by participative project. A beautiful instance in one of the so-called difficult suburbs; San Basilio district located in the northeast of Rome. This project has the function of reducing the distance between the complexity of the social fabric in the periphery of a large city, and the culture and art can give to the citizen's social aggregation, sharing, enrichment and shared purpose and aspirations. With artistic and social intervention, San Basilio district lives a new style and is the bearer of new cultural values.

The most particular issue of project realisation challenges is the attempt to interact with a territory away from the historical centre and with its inhabitants. It completed using an original method that

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[46] Pallotta S., 2015, para. 2

expresses through dual-action; the first one was contemporary art workshops by the involvement of the students as an existing rule in the communication and promotion of the project and artist interventions.

- I Edition

The first project edition started in 2014, curated by the WALLS association. The murals on the blind facades of the buildings are four by international known artists; Spanish Liqen and Italian Agostino Iacurci. These works can comprehend as a first, tangible sign of the transformation and involvement of an entire neighbourhood in a collective project of urban transformation through contemporary art.

- II Edition

SanBa, in the second edition in 2015, continued its intention to experiment with the interconnection between contemporary art and social complexity in the peripheral districts. Given the excellent results of the previous edition and the desire to strengthen the relationships and launched mechanisms.

The task of producing impressive urban artworks on the Ater houses six facades in Via Fabriano and Via Recanatuna in front of an abandoned square, now part of the neighbourhood new aesthetic, was instead entrusted to Hitnes, selected for his ability to read the context where operated. (see figure 2-18)



Figure 2- 18. Hitnes Murales on Tormarancia Ater houses, Rome. Photo by Muscella, V. (2015)

The project process as a participative project works towards a better quality of the living environment. SanBa inspires people,

increases the sense of security in the neighbourhood, raises social themes, activates social participation. Also, the project revived the abandoned "Giulietto Minna Park" in front of the works.

**Triumphs and Laments**

**Place:** Tevere Square

**Date:** 2016

**Target:**

- Regeneration – to prevent the degradation from continuing to dominate the river space-
- Enhancement of the memory of place and urban identity

**Method:** Site-specific

**Budget:** Financed by private sponsors

**Key partner:** Tevereterno Onlus Association

A colossal ephemeral work of 550 meters that extended over the Tiber walls in the section between Ponte Sisto and Ponte Mazzini – Piazza Tevere- (see figure 2-19). It is a site-specific project conceived by the South African artist William Kentridge, who worked on the eighty figures up to 10 meters high that will design the mural entitled "Triumph and Laments". The artworks look like an unrolled spiral column. The images in procession recall the scenes engraved on the Trajan's Column; they are symbols, archetypes and events freely revisited by the artist to tell the story of Rome.

The project was born in the radius of action of Tevereterno Onlus. This association promotes an urban renewal strategy that intends to restore the river to a fundamental role in the life of Romans. The purpose of the project was to transform the degraded area around the river into a significant urban centre, that achieved successfully. The mural becomes a robust symbolic gesture that intends to provide a Tiber square into a great public space for culture and encounter to establish a new dialogue between river and city. Finally, Tiber transformed into a sizeable urban park structuring urban form and identity of the city in a modern way.

Figure 2-19.
W. Kentridge,
Triumphs and
Laments, Tevere
Square, Rome.
Photo by
Mobasheri, S.
(2019)

**GRAArt**

**Place:** Grande Raccordo Anulare

**Date:** 2016-2017

**Target:**

- Infrastructure maintenance
- Remove the cultural rift between the capital's monumental historical centre and its outskirts
- Urban regeneration

**Method:** Social function, Cultural

**Budget:** Ministry of Cultural Heritage and Tourism

**Curate by:** founder of MURo, David Diavù Vecchiato

**Key partner:** Promoted by ANAS

GRAArt is the Contemporary Art project (2016 – 2017) promoted by ANAS, sponsored by the Ministry of Cultural Heritage and Tourism, and conceived by David Diavù Vecchiato, leading exponent of Urban art in Italy and founder of MURo. The project avails the advice of the best-selling writer set in the capital, Ilaria Beltramme.

The project highlights the cultural and artistic richness of the Eternal City which evokes those stories of which it has been a protagonist over the centuries, with the aim of infrastructure

maintenance and healing the cultural rift that exists between the capital's historic centre and its outskirts.

Painted in outlying parts of Rome, the 17 murals on-ramps and underpasses of GRAArt are" in fact inextricably linked to often little-considered or even forgotten myths, legends and anecdotes which deal with the memories and identity of those specific areas of the city" of which these contemporary paintings intend to become a symbol and identity of the peripheries eternal city.

In the presentation of the project on 06 may 2017 the president of Anas Gianni Vittorio Armani explained: "two years ago the road took led us to enhance maintenance, investing forces and resources, must run parallel to that of valorisation of the role of infrastructures; not only from the logistical point of view furthermore as a vehicle of culture, art and tourism"[47].

The initial goals of the project were the infrastructure maintenance and cultural gap elimination. Nonetheless, it is easy to understand the critical rule of urban art in creative maintenance and to connect the parts of the city to give them the power and consonant identity in peripheries and creating a landmark. Also add value to the unknown parts of the city that mean power the expression of collective memory by animating spaces using forgotten myths, legends and anecdotes to become 'places' of collective significance and ownership. The effect of the project to connect the identity of the city centre and outskirts is permanent.

The subject of murals also aims to reinforce and highlight a city's historical roots, cultural heritage and enable a spiritual connection between the past cultural heritage and present living culture. (see figure 2-20) Then create symbols of recognition and signature to support people navigate and encourage an experiential journey in the path like tourist attractions.

The areas were concerned by the project are Torrino Mezzocammino (via Luigi Guglielmi), Gregna di Sant'Andrea (via Lucio Mariani), Romanina (via Pietro Rosano), Tor Vergata (via della Sorbona), Prenestina (via Collatina), La Rustica (via Damone),

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[47] Armani G. V., 2017, para. 4

Ottavia (via Casorezzo), Trionfale (via Casal del Marmo), Boccea (via di Boccea), Aurelia (via Aurelia).

**POPSTAIRS**

**Place:** via Fiamignano, via Ronciglione, scalea Ugo Bassi, via Andrea Doria.

**Date:** 2015-2016

**Target:** Link the memory of a nearby shoot film location

**Method:** Social function, Cultural, monumental

**Budget:** Provincia di Roma

**Key partner:**

- IN / OUT Association
- Rome & Rome
- the MURo Association

"Art must be accessible to everyone, as is a public staircase. Its most profound value is discovered, in complexity, only at the end of a steep climb, from where can admire the beauty as a whole, like a female"[48].

The project conceived, realised and co-produced by the IN / OUT Association, Rome & Rome, in collaboration with the MURo Association. Street artist Davide Vecchiato, known as Diavù, realised the whole project, painting five "female monuments" on five Roman stairs with the faces of actresses (see figure 2-21), which three of them painted in 2015 and two others in 2016. Each of these portraits links to the memory of a nearby shoot film location. "Five

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[48] Vecchiato D., 2015, para. 5

interventions that not celebrate only the beauty and interpretation skills of women, besides the desire, ambition and tenacity and at the same time the daily effort, of the social and cultural ascent of women"[49].



Figure 2- 21. Diavù, Portrait of Anna Magnani, via Andrea Doria, Rome. Photo by De Francesco, V. (2016)

Moreover, the project can reinforce the urban space perception for its neighbourhood inhabitants of through images of the city as introduced Kevin Lynch in the book "The image of the city", the tracks and reproductions of the external physical world mentally possessed by the individual, which in the present case the memory of a single perceives the place with the memory of the film characters. The paintings are found in those places with the legibility and figurability and characterised by structure and identity. Consequently, these places can memorise without difficulty, which confers a physical object the high probability of evoking a vigorous image in every observer.

In such cases, the configuration of the mental image requires durability and permanence of the artworks. In the development of the project must take into consideration the maintenance tasks that need to be carried out, however, the actors do not pay attention to the paintings conservation and maintenance.

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[49] Vecchiato D., 2015, para. 3

**Villa Glori "Crossing the Threshold"**

**Place:** Parioli district

**Area:** 25 hectares

**Date:** 1997

**Target:** integration between nature and sculpture, between a place of suffering and a place of recreation and rest

**Method:** Social function, Cultural regeneration

**Budget:** Comune di Roma

**Curated by:** Daniela Fonti

Villa Glori, where the project developed by Raffaele De Vico between 1923 and 1924, the purpose of the project was representative and design a remembrance, both of the patriots' heroic deeds, such as the Cairoli brothers, and the fallen of the Great War.

The vegetation of the villa is the Mediterranean, made of Aesculus hippocastanum, pines, oaks and even improbable olive, in an orderly and stringy way. Nature regulated in a bourgeois arrangement that causes the commemorative function to coexist with a purely bourgeois garden. However, with time, the more practical use of daily leisure has put the deeply historical sense of the villa in the background of consciousness. Therefore, the "Crossing the Threshold" project, together with the establishment of the Caritas Family Home, can be perceived as a new attempt to bring the villa to be civil in addition to recreational function.

Since 1997 Villa Glori has hosted an exciting journey of contemporary sculpture conceived by the art critic Daniela Fonti, entitled "Crossing the Threshold". The central theme of this outdoor museum is the integration between nature and sculpture, between a place of suffering and a place of recreation and rest. In the year 2000, the exhibition acquired two new works: "Porta del Sole" by Giuseppe Uncini and the "Uomo-Erba" by Paolo Canevari.

In the park, numerous works[50] by contemporary artists have placed where, a path from the square of Villa Glori leads the visitor

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[50] The path is located among the pines and open spaces and includes the following works;

- "Linea" by Nunzio (1997)

to cross the path, and then enter the "enclosure" of the care facility. Villa Glori presented itself suitable to host these works of art, created specifically for the place, thanks to the structuring of De Vico, whose discretion, as the superintendent of the Municipality of Rome "Alessandro Cremona" asserts, allowed the creation of a path:

> "Almost secret, open to surprise that suggests an unpredictability not contemplated by the regularity of the park, nonetheless without revoking, creeping in gently"[51].

**The Sculpture Park in Villa de Sanctis**
**Place:** Casilino
**Area:** 12 hectares
**Date:** 2003
**Target:** Urban regeneration
**Method:** Regeneration
**Budget:** Comune di Roma
**Curate by:** Arte Facto Cultural Association

The Sculpture Park locates in the north-east sector of Villa de Sanctis between Via Casilina and Via dei Gordiani, consists of 5 contemporary art sculptures[52].

The sculptures place inside Casilino-Labicano Park. They locate in the urban context as a process of redevelopment of the Roman

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- "Monadi" by Pino Castagna (1997)
- "Grandi Ruote" by Mauro Staccioli (1997)
- "Ordine Cosmico" by Eliseo Mattiacci (1997)
- "Portale Mediterraneo" by Nino Caruso (1997)
- "O Bet ò tre" by Franco Purini (1997)
- "Il bosco delle apparizioni" by Jannis Kounellis (1997)
- "Arco-laser" by Maurizio Mochetti (1997)
- "Meditazione" by Maria Dompè (1997)
- "Porta del Sole" by Giuseppe Uncini (2000)
- "Uomo-erba" by Paolo Canevari (2000)

[51] Cremona A., 2016, para. 5

[52] They created by five artists using five different materials;

- Freeze by Anna Ajò made of Fiberglas
- Porta Magica by Immacolata Datti made of Travertine
- Porta by Giuliano Giuliani made of Travertine
- Romana by Carlo Lorenzetti made of Steel
- La Luna by Costas Varotsos; dedicated to Pier Paolo Pasolini made of Glass and Iron

periphery Prenestino-Labicano. "The history of Villa De Sanctis as a public park began on 5 November 1994"[53]; since then there have been several interventions, including, in 2003, the inauguration of the Sculpture Park.

The sculptures completed thanks to the Arte Facto Cultural Association which, in 2003, commissioned sculptures of five artists to be placed outdoors. The project is part of urban redevelopment in the area that also includes the archaeological area of the Sant'Elena mausoleum and the catacombs of Saints Marcellino and Pietro.



Figure 2- 22. Costas Varotsos sculpture ruined by vandals, Villa de Sanctis, Rome. Photo by Cornacchione, D. (2016)



Figure 2- 23. Giuliano Giuliani, Porta, Villa de Sanctis, Rome.

In the right: Photo by Cornacchione, D. (2016)
In the left: Photo by Mobasheri, S. (2019)

Thirteen years after the inauguration of the sculptures park, all the sculptures have suffered by numerous acts of vandalism over the years and destroyed. Porta was removed in 2018 by Sovrintendenza

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[53] Pellegrini Rhao, 2015, p. 103

Capitolina ai Beni Culturali, considering it was dangerous[54]. The glass part of "Luna" involved the deliberate act of destruction (see figure 2-22), and obviously, the sculpture has damaged severely. (see figure 23) In May 2018 all the sculpture was repaired by Roma Capitale. The carful study on the social context could prevent the act of vandalism that will be argued in the last chapter with details.

Figure 2- 24. Rome Map. Dispersion of 3D works. Elaborated by Mobasheri, S. (2019)
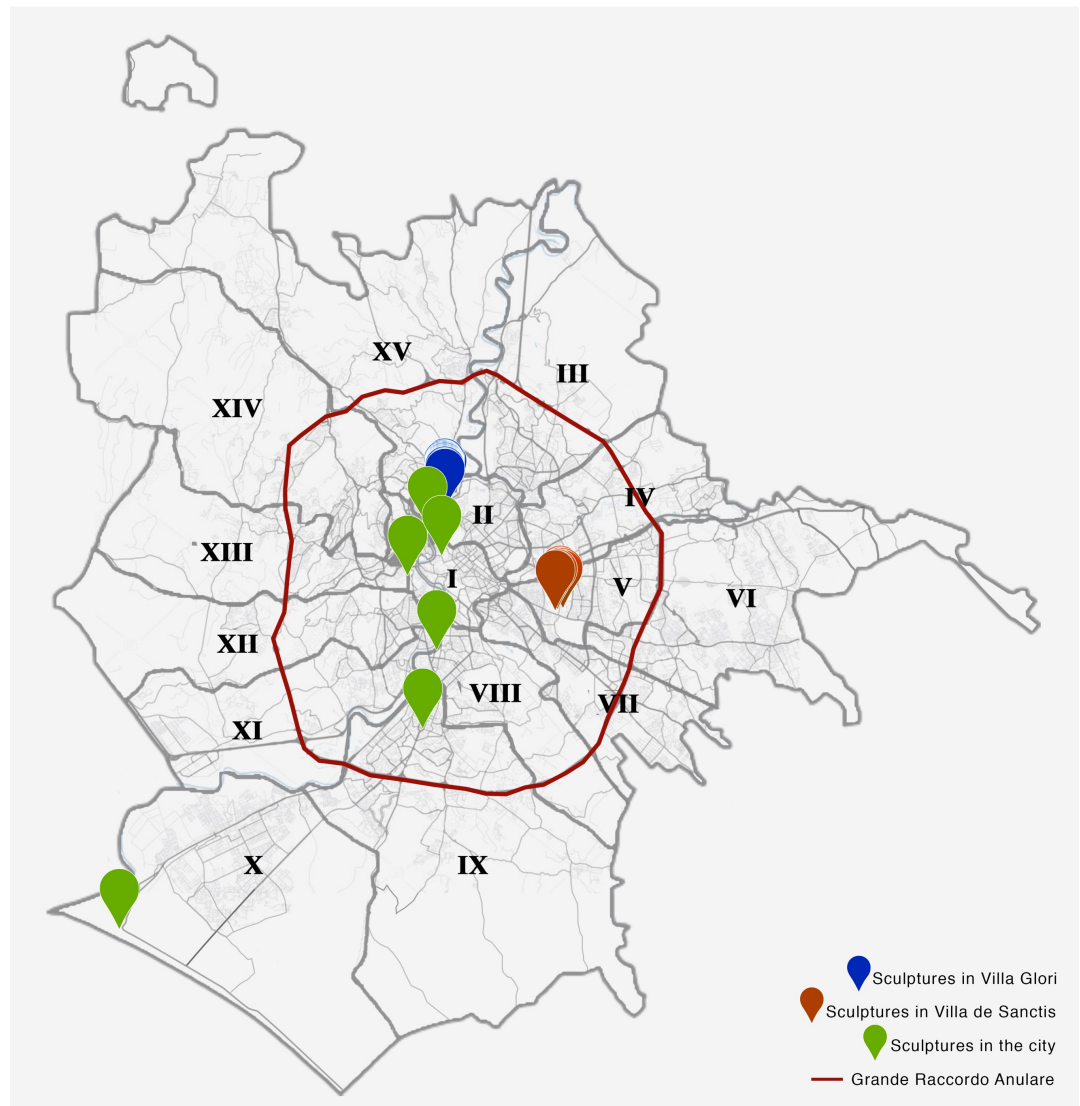


3D artworks map displays the placement of all sculptures in the urban context, which are the most critical modern 3D works in the

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[54] Cerioni A., 2019

city. The data were provided by Sovrintendenza Capitolina ai Beni Culturali[55]. (see figure 2-24)

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[55] The data presented by Cerioni, A. [Managing Director in Ufficio Coordinamento restauri di beni mobili e superfici decorate di beni immobili (cat. OS2A e OS2B) e Nuove Collocazioni in Sovrintendenza Capitolina ai Beni Culturali], and Vacanti, S. [Curatore storico dell'arte in Sovrintendenza Capitolina ai Beni Culturali], through a personal interview, archive, documentary material and website content. (Rome, April 2019)

# Chapter 3

**Tehran case study**

*One of the main tasks in this research is to get a thorough knowledge of the literature relevant by bibliographic and documentary since 1935 to 2019, observation in the spot, interviews, Case studies in 22 districts, and cataloguing, categorise, tables, figures, and placing on the map of urban art materials.*

*The goal of this chapter is to develop a knowledgeable reflection on the topic. Consequently, at the first exhaust to Tehran brief description with data and maps in both urban and social context. The target only achieves when carefully and widely investigate contemporary activities regarding urban art in Tehran. "State of urban art studies in Iran" introduces the different type of urban art in Iran, particularly in Tehran, and some relevant projects - Sculpture Symposium, Baharestan and Ab-o-Atash Park-. Since history helps to understand changes and inescapable as a subject of serious study follows closely on the first. The past causes the present, and so the future. Therefore, a part of the research regards to the evolution of urban art in history in four periods of time:*
*1-Second Pahlavi dynasty 1935- 1971*
*2-Revolutionary period 1971- 1980*
*3-War period 1980- 1988*
*4-Nowadays 1988-2019*
*This type of research aid to examine past events to conclude for the future. After the survey about the evolution of art in the Iranian city, especially in Tehran, this chapter involves the different forms of urban art in nowadays and the most critical project, significant places and artists to realize the present situation and existing problems in the city.*

*The chapter considers to realize the essential issues and property in Tehran both in term urban landscape and urban art project, so in "Urban art in Tehran" the interview by privileged interlocutors (5 people) helps to understand the others point of view. "Urban/social/economic context and urban art" analyse case studies in 22 districts, regards to the cataloguing, categorise, tables, figures, and placing on the map of urban art materials. Finally, is argued the limitation and restriction made by government.*

## 3.1 Brief description of the city with data and maps

Tehran the capital and biggest city of Iran, with a population of 12 million, is one of the world's 20majormetropolises and is placed in the same category -in terms of population- with major metropolitan areas such as Paris, London and Kuala Lumpur. The Tehran municipality is running the city administration. "The Tehran City Council elects the mayor of Tehran, and this council will legislate on the performance of the municipality and supervise the city"[56]; and members of the Tehran City Council elected by popular vote. In 1969, the first Comprehensive Master Plan for, with a 25-year planning horizon was prepared by "Abdol-Aziz Mirza Farmanfarmaian and Victor David Gruen"[57], which still is the most important legal basis for the development of Tehran.[58]

From the administrative point of view, Tehran divides into 22 districts, each with its administrative centre (see figure 3-1). Each district includes some urban areas, and each urban area consists of some neighbourhoods. Wholly, there are 122 urban areas and 374

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[56] Tehran City Council, 2007, p.1
[57] Muriel E., 1980, p. 321

[58] The Comprehensive Plan for Tehran based on extensive research studies and analyses of the social, economic, political, and physical base of the City of Tehran. A 25-year planning horizon chose as the framework for devising alternative development strategies to guide urban growth and the rehabilitation of ageing areas of the City.

The Plan proposes that growth and development fostered at three levels of self-supporting urban units, each served by an activity centre with a scale of services ranging from small neighbourhoods (5,000 people) to community centres (20,000 to 30,000 people), all the way up to urban regions (300,000 to 500,000 population clusters). Each level of community structure would be integrated tightly with their support services, including the educational system, residential, commercial and governmental developments.

The second most innovative aspect of the Plan was its recognition of the need for an integrated mass rapid transportation system at the same time that it seeks to minimize the use of private cars for personal mobility within the City. To accomplish these seemingly conflicting goals, the Plan proposed a primary two-level transportation concept. The rapid transit spine would serve the highest density corridors in support of the established westward trend of growth of the City. A secondary spine of freeways paralleled that higher density corridor, providing a complementary lower density corridor within the rapid transit loops. Combinations of highways, separated by open spaces, were designed to serve different levels of communities and their support activities.

The third series of detailed recommendations in the Plan called for renewal and rejuvenation of older, existing areas of the City. The Plan recommended small, locally-phased renewal efforts be undertaken in neighbourhoods using a programmed strategy dedicated to minimizing disruption to the established social and communal fabric of each area. After a collection of blocks physically enhanced, the resident families would return together to enable them to retain their long-standing links and relationships -- factors significant to long-term community viability. (Comprehensive Master Plan for Tehran, 1963)

neighbourhoods. The way of occupying different parts of the city somehow indicates its particular economic, social and cultural identity, and presents different perspectives to act.

Population density is one of the indicators that can be studied. The index, which derives from the relationship between the population and the area occupied by it, displays the demographic characteristics of the spatial distribution dimension. The calculated density of diverse Tehran urban areas indicates during the earlier until now, the difference between the north and south of the city has always been very high. Based on the calculations carried out on the census data of 2018, urban area 1002 has the highest density with 434 (p/ha). 1505 is the next with 402 (p/ha). Districts 1, 7 and 8 also are the densely populated with a medium 350 people per hectare. 2203 is the lowest density of the city of Tehran with 1.3 (p/ha) (see figure 3-2).

Figure 3- 1. Tehran Map. Municipal districts and 122 urban areas, Tehran. Elaborated by the municipality of Tehran (2018)
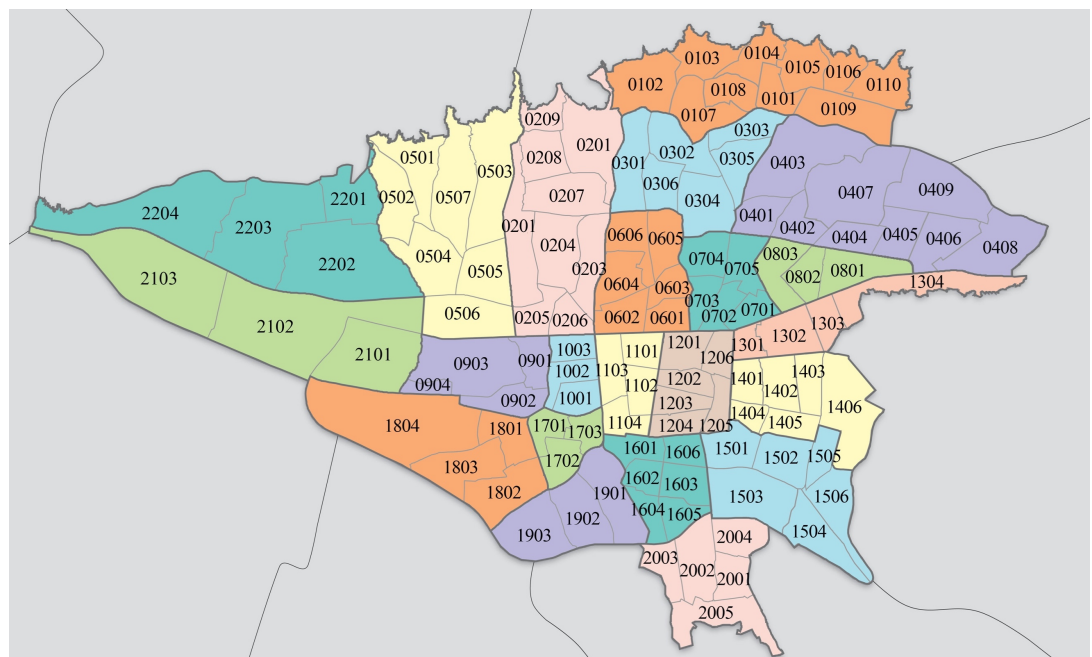


The issues already raised about Tehran related to the objective dimension; nonetheless, the study on the subjective aspect is critical. As Soleimani mentioned "Tehran has no integrated identity that can be defined. Tehran is a metropolis in which all subcultures and minorities live independently with their own identities and even their traditions. Therefore, only someone can satisfactorily

understand the city, which perceives its versatility and disunited identity"[59].

Figure 3- 2. Tehran Map. The population density in 122 urban areas, Tehran. Elaborated by the municipality of Tehran (2018)
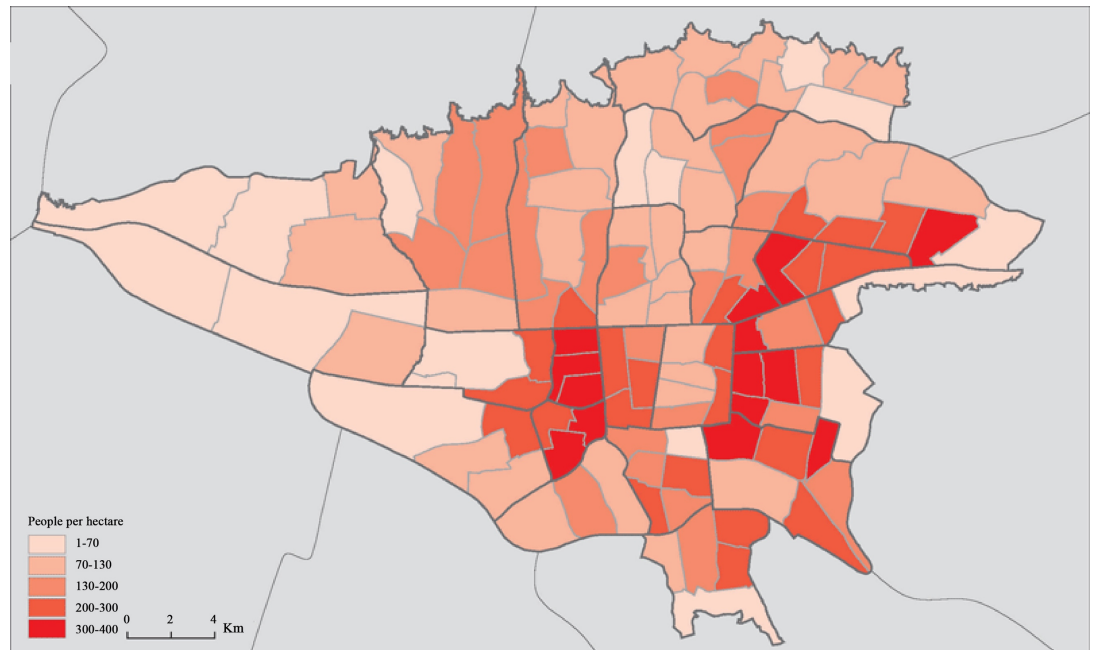
Tehran is the homeland of different ethnic and linguistic groups and religions from throughout the country. Conferring to a 2010 census accompanied by the Sociology Department of the University of Tehran, the dominant language is Persian; 98% of inhabitant can speak Persian. The second-largest ethnic group is Iranian Azeris, including about 20% of the total population, while ethnic Mazanderanis are the third-largest, consisting about 17% of the total population[60]. Other ethnic communities in Tehran are Kurds, Armenians, Georgians, Bakhtyaris, Talysh, Baloch, Assyrians, and Arabs[61].

The religion of most people is Muslim. The followers of the Christian faith are the most significant religious minority in Tehran. They mainly locate in urban areas 060, 0603, 0703, 0802 and 0803. The followers of the Jewish religion, who are the other religious minority in terms of population in Tehran, are like the Christian minority in the central locations of the city, including district 6,

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[59] Soleimani B., 2014, p. 1
[60] Population and Housing Census, 2018
[61] Dargahi M., 2018

urban areas 0703 and 1101. The third is the Zoroastrian resident who lives mainly in downtown. (see figure 3-3)

Figure 3- 3. Tehran Map. Dispersion of religious. Elaborated by Mobasheri, S. (2018). 1: Muslim resident, 2: Christian resident, 3: Jewish resident, 4: Zoroastrian resident
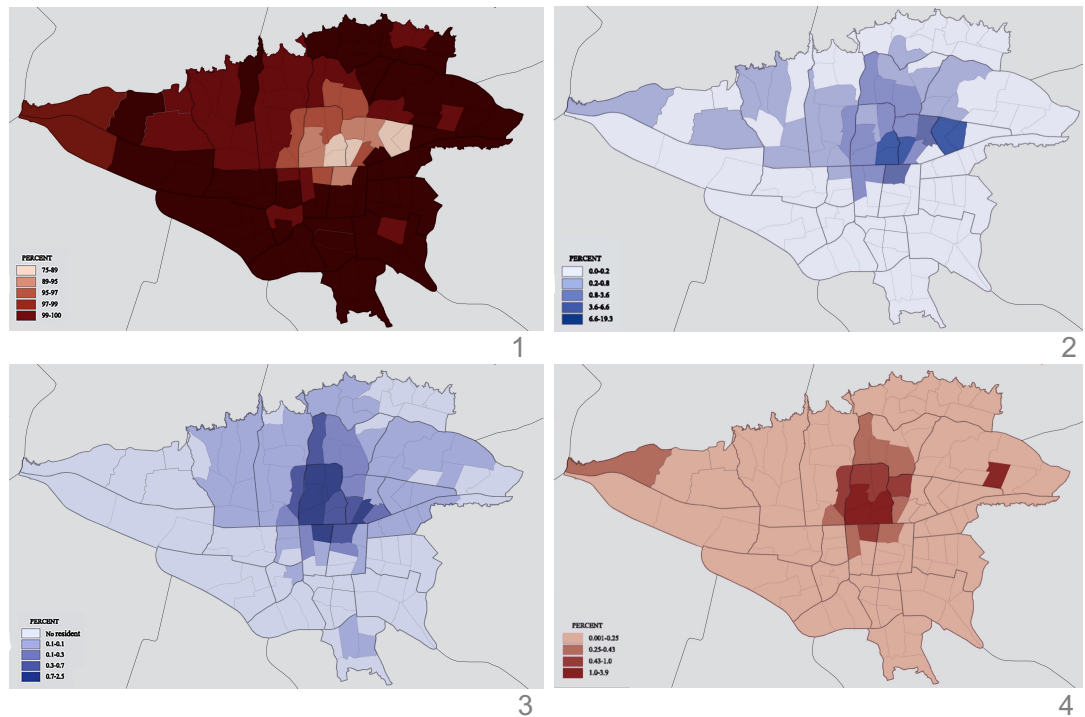
## 3.2 State of urban art studies in Iran

Today the most common types of art in the urban space of Tehran are Graffiti, Murals, Mosaic art and Sculpture. The underground artists are continuing the creation of illegal graffiti since was born in the late of the 90th decade in Iran/Tehran in "Ekbatan" neighbourhood; nonetheless, nobody knows how/when the first graffiti created in Iran, some believe that a person with a nickname of "Alone" was among the first ones who drawn graffiti in Iran/Tehran[62]. Alone perhaps is not the first graffiti artist of Iran; however, he played an essential role for graffiti in Iran, he made many efforts to familiarise people with the art of wall painting and graffiti. (see figure 3-4)

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[62] Khosravi S., 2013

Figure 3- 4. Graffiti in Ekbatan Tehran. Photo by Mobasheri, S. (2018)



Figure 3- 5. A1one, Rainy day for son, Spray painted wall in Tehran. Photo by A1one (2006)

Alone draws pictures of Tehran's street children and beggars merging with calligraphy on the walls of this city. (see figure 3-5) He can consider as one of the first Iranian graffiti artists, who have used the specific protest-political themes in their works. One of the other protesting street artists is Black Hand (see figure 3-6), which

points to social contradictions in Iran and the problems of society. In one of his works, the selling kidney market through poor Iranian people portrays as an expert auction. Black hand compares to a British artist, Banksy, due to the sharp political satire in his works[63], although in Tehran the murals of Black Hand are censored.

Figure 3- 6. Black Hand, the Women. Valiasr street in front of Saei Park. The work has been censored (see photo on the right) , Photo by Jamshidi, S. (2014)



Alone's efforts made it possible that in the just few years, graffiti from Tehran transferred to other cities of Iran, and after Tehran, the cities of Mashhad, Esfahan, Tabriz, Kashan and Shiraz were the first cities to see graffiti on their walls. Graffiti was formed in Mashhad, by Edrak, Tabriz by stencils of Soot and IC, Kashan by Reza Reuters, Shiraz by Me, that all of them have brought the graffiti to their towns in the middle of the first decade of the new century. Graffiti developed in Iran, while the Internet and social networks also played a colourful role, creating a sense of rivalry among graffiti artists in Iran and Iranian graffiti located in its growth direction. Among the oldest modern graffiti artists in Iran, can name, Biscuit, Soot, IC, Edrak, Reza Reuter, Me, Hedak, Nefir, Omgh, Khamoosh, Black Hand, Mad, Ck1, PST, DAN. Currently, the highest number of the graffiti in Tehran -perhaps in Iran- is in

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[63] Jamshidi S., 2014

"Ekbatan" and "Apadana" neighbourhood where has always been a problem between the street artists and the municipality of this region, and the municipality sometimes proceeds to clear the paintings. However, there is no information on graffiti activities in other cities in Iran.



Figure 3- 7. Mehdi Ghadyanloo's Landscape mural. Azadi Street. Photo by Mobasheri, S. (2018)

The legal urban artworks are doing by an artist under the

supervision of commission and economic support by the municipality. Among them, murals are the most displayed in walls filled with landscape paintings: trees, waterfalls, flowers and birds, that expose to dusty trees in Tehran and urban birds. Those which are real are not beautiful -dirty and smoky- and those which are beautiful are not real. Thus, the walls of the city, on the one hand, are tragic in the martyrs' display of dormant blood, and, on the other hand, the calm nature display of the distant. One of them the terrible event -the body is dead, and bloody-, except sublime, and the other is an incomparable picture with the current city -nature is calm- however beautiful. (see figure 3-7) Although some measures have occupied in the field, the highest number of the murals have created visual pollution and contamination since they did not consider as a way to improve the city's landscape, and wherever exists a large wall, was painted regardless of the context.

In recent years, the use of mosaic art has enhanced in the decoration of some of Tehran's urban spaces. Tile and ceramic tiles used to create such mosaic designs. This type of paintings covers on the side-lines of some highways, streets and subways. Mosaic paintings are durable for public spaces and exterior spaces such as park, street, shop, and commercial space and exhibition. The place to install a mosaic project on the streets is a place where cars are less fast and more thoughtful. Most of the designs are abstract and interspersed with Iranian arts and crafts, which usually completed in large sizes and colourful. (see figure 3-8)

Sculptures and their placement in urban environments have grown in recent years in Iran. In previous years, according to Islamic thought, it was not permissible to use the sculptures in the urban environment, they limited in busts made of stone and bronze, which were often the faces of great scientists and politicians. Currently, there has been much growth in the number of these busts and modern sculptures, which have been very diverse in the construction technique and materials. The sculptures can be observed more in crowded places in the city and especially in the parks. (see figure 3-9)

Figure 3- 8. Modarres Highway-Hemmat intersection, Fajr bridges. Photo by Mobasheri, S. (2018)

Apart from the different type of urban art, some relevant projects attempted to influence the current use situation of urban art in Iran/Tehran like Sculpture Symposium, Baharestan and Ab-o-Atash Park. The First International Sculpture Symposium was held in March 2007 which organised by Cultural-Art Organization of Tehran Municipality. The event is the starting point of sculpture development in the city landscape. Until now, eight symposiums have organised, and the last was in March 2018[64].

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[64] Zarghami B., 2019

Figure 3- 9. Modern sculpture in Modares Highway. Photo by Mobasheri, S. (2018)

Tehran International Sculpture Symposium aims to provide favourable conditions for sculptors and the exploitation of works in order to stylise urban space. The symposium offered artists in Iran and elsewhere in the world the occasion to put their talents and ideas at the service of beautifying the capital city. The finished sculptures go to install in Tehran squares and public places. An art council judged the designs. Objectives of the symposium are as follows:

1. Provide favourable conditions for the realisation of artists' sculptural ideas.
2. Call the artists to collaborate in the beautification of Tehran City's living environment through the creation of sculptures.
3. Support to create conceptual sculptures related to selected themes.
4. Paying tribute and honouring artistic endeavours in Iran and the other parts of the world.
5. Introduce Tehran as an art-appreciating city by organising the workshop of artists and setting up their sculptures in different spots in the city.

The most popular project in Tehran is "Baharestan Art Festival" or "Tehran Spring Arts". Festival holds annually by the Tehran Beautification Organization considering the city's passion creation, popular participation and the presence of visual artists in the field of urban arts (see figure 3-10, 3-11). The event base on the creative and innovative decoration in the city through small walls painting and

sculpture celebrating the tradition of Persian new-year. The artists recommend the walls; nonetheless, the location of the installation of 3D works at times, by the organisation or, often the artist. The first coordinated in March 2016. The artworks are temporary and remain in the location for one month every year.



Figure 3- 10. Spring trees in Baharestan Festival. Saei Park. Photo by Farmand, M. (2018)



Figure 3- 11. Nowrooz Eggs in Baharestan Festival. Mellat Park. Photo by Rezaei, A. (2019)

As beliefs, Mojtaba Muosavi -Deputy of Culture and Arts of the Organization of Beautification- the approach is providing practical grounds for new experiences in urban arts, considering the existing capacities of Tehran [65]. The main goals of the event are the following:

1. Design and provide a framework for creating new patterns and experiences in the city's landscape and the possibility and feasibility of implementing ideas using the language of art.
2. Create social interaction between artists and citizens.
3. Promote Iranian-Islamic culture, traditions at the beginning of spring and Persian New Year.
4. Create opportunities for diverse creative ideas and appropriate to urban environments.
5. Generate the mechanism and context for the active participation of artists.

"The organisation of the events like Baharestan making people more familiar with works of art and artists" [66]. Fereshteh Jafari Farmand, a painter artist, declares that "the annual holding of Baharestan has increased the artistic literacy of the people" [67]. Also, Ex-mayor of Tehran referring to the placement and installation of artworks of the Symposium past version mentioned achievements of the event: "the first is the enhancement of artistic literacy of citizens and second is the development of international cultural relations" [68].

However, it should consider on the occasion of the Sculpture Symposium, how could the event be held without any placement plan, and subsequently, the works will locate in the city. Is it a suitable method, to put the works in the city only created for an event such as the Symposium to improve the quality of urban landscape? Or in Baharestan the artists suggest the walls or location of 3D works? According to the short time display of the event, and related costs could have enough impact on the city landscape, is it a beneficial method?

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[65] Muosavi M., 2019
[66] Doosti E., 2016, p. 1
[67] Jafari Farmand F., 2018, p. 1
[68] ISNA NEWS, 2017, p. 1

Ab-o-Atash Park is a project placed in district 3, Abbas Abad neighbourhood with an area of 2.4 hectares in 2009. The target of Tehran municipality was urban development by sustainable construction which was curate by "Abbas Abad Land Redevelopment Company".



Figure 3- 12. The life of Prophet Ibrahim in Ab-o-Atash park. Photo by Akbari Parsa, M. (2019)

The "Water-and-Fire Park", also famous as Ibrahim Park [69] connects "Taleqani Forest Park" and "Tabiat Bridge" (on the east) also "Nowrooz Park" and "Abrisham Bridge" (on the south). The park decorates by the story of Prophet Ibrahim in the five episodes of which told through wrought-iron sculptures. They install on the eastern side of the park and part of their view on the highway passage of the neighbouring parks. In these walls, there are five episodes of "Breaking Dawn", "The Golestan of the Fire", "The Descent of the Revelation Angels", "The sacrifice of the Prophet Ismaili" and "Hajj" (see figure 3-12, 3-13 & 3-14). Also, the statue of the Prophet Ibrahim was constructed with a weight of 35 tons and worked on that patina. Also, four fire towers installation and several water fountains provide lively, inviting signs.

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[69] It was a belief when Prophet Ibrahim threw into the fire; God saved him with words; "O fire, be coolness and safety upon Ibrahim".

Figure 3- 13. The life of Prophet Ibrahim in Ab-o-Atash park. Photo by Khosro Abadi, A. (2019)



Figure 3- 14. Siavash in Ab-o-Atash park. Photo by Mobasheri, S. (2018)

Sustainable and holistic solutions with regards to multi-disciplinary methods are the main project's approaches which provide the opportunity for human-oriented green urban development. In other words, this park designed and built to propose solutions to sustainable development in urban open spaces. For this reason, the priority provides to soft-scape and natural landscape, and thus the natural topography has remained intact. The installation of sculptures in the park is one of the development method, which is a good instance since accuracy in placement and visual quality are satisfactory. On the other hand, it is a state art and not free art. The

park is dedicated to the hero of the Koran and all Muslims, so, it cannot be taken as a positive mental image or a sense of belonging.

## 3.3 The evolution of urban art in Iran

Art in the urban space is one of the backgrounds of the appearance of people's actions which is considered one of the most critical elements in the contemporary city and the narrator of its history and developments of cities that could study in the different categories. The domain of this art includes statutes of the squares until immense structures. Furthermore, it can easily observe the urban art influence in economic, cultural and social contexts of the city, although it had been different based on cultural and epochal requirements in different societies and different times.

In the history of Iranian art, it can realise how art has changed in the last century. The changes can attribute to the many events that have occurred in the politics and people culture, including the revolution and eighth years' war. Hence, the history of urban art in the last century has divided into four periods, which based on the main political changes that have occurred, which will explain in order:

1. Second Pahlavi dynasty 1935-1971
2. Revolutionary period 1971- 1980
3. War period 1980- 1988
4. Nowadays 1988-2019

The first division regards to Second Pahlavi dynasty from 1935 to 1971, which coincided with the growth of artistic modernism in Iran and the beginning of the kingdom of Mohammad Reza Shah Pahlavi. New European styles were previously brought by educated artists in European countries to Iran, with the social changes formed by Mohammad Reza Shah Pahlavi carried out the most crucial development in modern art in Iran.

In architecture, the neoclassical style was standard; the design of this kind of architecture is that architects used mostly in the parts of the building, especially in building facade or decorating elements of ancient architecture of Iran for the intervention of art in urban space by a new way although designed inside the building based on current needs. The most spectacular case of this kind of architecture in Tehran is the building of the Shahrbani Palace Building. (see figure 3-15) The capitals of the building inspired by the architecture of the Achaemenid Empire, the steps are reminders of Apadana Palace. "Ctesiphon and Taqa Kasra from Sasanian Empire in Ancient Iran Museum designing were interested in its architect André Godard"[70].



Figure 3-15. Shahrbani Palace Building and its decorating elements. Photo by Mobasheri, S. (2018)

On the other side, as architects, many educated artists in foreign countries who had been sent by First Pahlavi King, imported the modern art as a western-style to Tehran that was not familiar with Iranian culture and art, after that began to promote and train it. The most important part of the urban art during the Pahlavi Empire was the sculpture, which was the imitation of European cities in Iran.

In this time, sculptures have found themselves in the cities of Iran. Urban art in Iran started with the purpose of introducing Iranian culture and history by installing statues of reputable people in cities' main squares and public spaces. Some of the statues are Nader shah monument in Mashhad (see figures 3-16), 1956; Hakim Abolqasem Ferdowsi statue in Tehran 1948; Ebne Sina statue in Hamedan, and

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[70] Rohani B., 2007, p. 1

Khayam statue in Laleh park of Tehran at the same time all by the artist Abolhassan Sedighi. (see figure 3-17)



Figure 3-16. Seyhoun H., Sculpture of Nader Shah in Tomb of Nader Shah, Mashhad. Photo by Rajabnezhad, N. (2015)



Figure 3-17. Sedighi A., Sculpture of Ferdowsi Ferdowsi square, Theran. Photo by Mobasheri, S. (2018)

The painting on wall and murals history in this era was the kingdom government attempts to showing its achievements on the

street walls and hiring the outstanding artists for this goal. In 1969, the Iranian ministry of health asked Massoud Arabshahi to create a fresco on the external wall of the headquarters of the Iranian Lion & Sun Organization. He also created a mural for the ministry of industries and mines and other essential places in the country, including buildings belonging to Behshahr Industrial Group. The work of Mohammad Hussein Shirdel at the main conference hall of the ministry of agriculture in Tehran, which depicts a secular and knowledge-based society, as well as the murals of Abolqasem Saeedi in Rudaki Hall and the Tehran Goethe Foundation, the government support of the art and supervision of implementation, was since to show government policies. The political utilisation of the government of paintings is evident in several cases of Manuchehr Niyazi's and Iraj Eskandari's work in portraying the Shah as an advocate of reforms and an adorer of the White Revolution.

Another type of painting on the wall –mural- in the era was "Qahvekhane. It was a popular painting which has epics, religious and artistic themes that emerged from Constitutional Revolution, based on the traditions, folklore, religious art and with the influence of the traditional naturalistic painting of that time, Naïve artists were the initiators of this style"[71]. They painted a curtain that is narrated by a storyteller who is a reader of the painting, and by explaining different parts of the painting, he plays the role as a narrator, poet and an actor by exaggerating the dramatic scene of the picture. The Qahvekhane painters may have enjoyed more than any other artist by direct contact with the audience. (see figure 3-18)

The purpose of this type of painting was to be visible for the public, then the place of execution was public space. For this reason, it is a type of folk paintings and could say a kind of art in the city. Although most of these paintings accomplished in the coffee houses, few of them were in the urban space. Thus, the use of this painting is also defined concerning the social context, since it was done in

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[71] Keykhah A., 2015, p. 1

the wall of old neighbourhoods to communicate with medium to low-level social class population.

Figure 3- 18. Qahvekhane Painting, Combat of Fereydoun and Zahak. Keykhah, Photo by A. (2015)

Since the 60 decades, many artists have embarked on murals supporting by the artistic communities, including Mohammad Hussein Shirdel, Changiz Shoogh, Massoud Arabshahi and Mansour Dalou. "Among these artists, Mohammad Hussein Shirdel was the only one who was skilled in Fresco technique"[72], which is a traditional technique in wall painting and created the works of murals with social themes. Many of his paintings are influenced by graffiti in the revolutionary period of Mexico. One of the other artists is Massoud Arabshahi, who opened up a new way to graffiti by abstract paintings on the walls. Arabshahi's works are many symbolic and abstract forms.

The second division related to the revolutionary period between 1971 and 1980, rising of political campaigns, wall paintings and murals were placed outside the government's orders to serve the

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[72] Jalalifar F, 2010, p. 4

popular struggles and became the means in order to inform the people and opposing the kingdom under the influence of graffiti in Mexico and Latin America. Since some of the artists of the era and intellectuals have tended toward Marxist and socialist ideologies, and in some cases, were members of the leftist parties, part of the paintings of this era took on the socialist, anti-colonial and anti-imperialist themes. Plus, the paintings that were used by conventional methods, some other graffiti flourished, which based on the time requirements. These types of graffiti, which were worked with pre-prepared stencils and spray paints, were the best possible way for political chanting in the form of words or faces of revolutionary figures. This method not only did not require a long drawing time, additionally allowed for the high-level circulation of existing designs. In general, it can suppose that the graffiti in the late years of the second Pahlavi regime was for political and social propaganda.

Meanwhile, people applied the methods used at the city level as a propaganda tool and an effective weapon which expended as a social instrument. Among the arts created in the city, the side was wall-writing and graffiti by protesting people. The graffiti included revolutionary hymns and slogans decorated with the bloody hands of the individuals.

The first Iranian graffiti artists were born during the revolution. In those years, the revolutionaries painted political characters and slogans in stencils on the walls of the city. Murals, especially in the 78th and 79th years, was created at night, using various sprays, paint and lithographic films, or even black and white paintings, as protest art. Thamila Amir Ebrahimi was one of those who worked in this field[73]. Various political flows to overthrow the Shah's regime, were drawing on the walls, and together they formed the protest art. It means, whether who had the socialist views and whether who had religious views did the same. Of course, the religionists later became revolutionary and holy defence artists. (see figure 3-19)

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[73] Goudarzi M., 2009

Figure 3- 19. Graffiti and Wall-Writing During the Revolution by People. Photo by Otaqe khabar magazine (2016)

"The open political atmosphere for a short time after the revolution allowed artists such as Niloofar Ghaderinejad and

Massoud Saadoddin to create the revolutionary mural works"[74]. (see figure 3-20) However, this short period ended in 1980 with the decree of clearing public spaces, and the walls of the cities were the only place to show revolutionary art that was approved by the government.

After the revolution, the economic and military institutions affiliated with the country's leadership began to hire artists to implement murals on the walls of the country's major cities. They have made for the people's better point of view regarding the government by specific plan and in predetermined locations, and in all of them, Shiite religious symbols. The theme of the murals could classify such as "opposition to the imperialist and colonial enemy", "Velayat-e faqih", "Islamic Revolution and Historical Islamist Persons", and "Martyrdom". Unlike the independent works of the revolution era, on these works is often observed the signature of the painter and the supporting institution (for instance, the Islamic Revolutionary Guards Corps). Images of Iranian religious leaders, such as Seyed Rouhollah Khomeini and then Seyyed Ali Khamenei, were among the pictures that were seen abundantly in many places in the country. Opposition to the "Zionist regime" and "Great Satan" alongside the images of the al-Qazi mosque were other popular images.

The major part of the murals was still unfavourable patterns of Mexican graffiti and malformation from the political point of view.

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[74] Zangi B. et al, 2013, p. 17

Among the artists who painted on the walls in these years is Hannibal Alkhas. He, along with a group of students, painted on the walls of Tehran, including painting on the American Embassy wall, which was depicted in 1980 by Hannibal Alkhas and Adham Zargham, as well as painting on the bus terminal wall in southern Tehran. Both of the paintings featured anti-colonial and anti-imperialist themes. However, many of the initial paintings which had been drawn by independent artists destroyed in the coming decades, and currently, only a few of them remain on the American embassy walls. (see figure 3-21)



Figure 3- 21. Hannibal Alkhas, Mural of American Embassy of Tehran. Photo by Zangi, B. Ayatolahi, H & Fahimifar, A. (2013)

The next period is the war between 1980 and 1988. Subjects became much more specific: martyr, martyrdom mindset and defence of the homeland painted on the walls of the cities. Murals and graffiti in Iran became extra significant when images of the eight-year war between Iran and Iraq and Iranian warriors took a large part of the walls. Since September 1980, artists who participated earlier in the revolution attracted to the art-propaganda organisation of war; Artist like Hamid Ghadirian, Ali Vazirian

Thani, Mostafa Nadrloo, Nasser Palangi, Habibollah Sadeghi, Kazem Chalipa, Hossein Khosrojeri, and Iraj Eskandari, often referred to as revolutionary artists[75].

Two goals of the revolutionary-war art in this period were an attempt to bring people together with the events of the battlefields and invite them to appear on these fronts, as well as the symbolic display of beliefs such as martyrdom that gave glorious war fronts. Using imaginative and supernatural elements, revolutionary artists tried to portray the concepts of battle and courage in a narrative and symbolic manner without entering into a direct narrative of the fighting of the war and showing bloody scenes. Thus, the walls of the cities filled with unlimited images of martyrs and heroes who lived among the people, without a painful and grievous narrative of their death; an event that, according to Aydin Aghdashlou, was unique in Iran art history. (see figure 3-22)
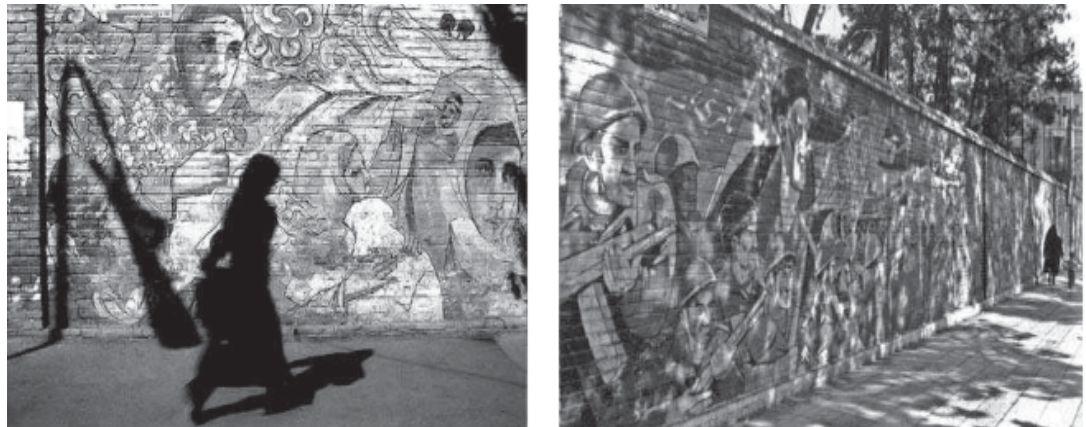
Figure 3-22. Graffiti in Enghelab Street. Photo by Goudarzi, M. (2009)

In art universities, murals workshops themes choose the following matters of war. As a result, two groups of artists participated in murals and graffiti activities; a group of academic artists who tried to adopt a manner consistent with the concepts of revolution and warfare, and a group of non-professional painters who painted their works on walls or imitated the works of the first group. Mainly, the paintings indicated the development of the culture of martyrdom and self-sacrifice, and the styles were realism,

[75] Goudarzi M., 2009

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symbolism, and subjective realism. The mural in Palestine Square, which was executed by Iraj Eskandari in the final years of the war is one of the instances.

After the war, people's spontaneous role in murals and graffiti was reduced and even can be supposed to omitted. In the first years, due to the lack of precise and accurate planning, the art was followed by various organisations. Tehran Beautification Organization, Foundation of Martyrs and Veterans Affairs, Islamic development organisation, the cultural part of the municipality of Tehran and other governmental institutions are responsible for urban planning. (see figure 3-23)



Figure 3- 23. Martyrdom and Self-sacrifice Mural. Photo by Qazbanpuor, J. (2010)

In the Right: in Komeil Street.

In the Left: Mural in Modares Highway.

Among them, Tehran Beautification Organization and Foundation of Martyrs and Veterans Affair have been playing a significant role in the development of murals in these years. Each of the organisations established own approaches.

The approaches include three general categories of murals; decorative, landscape, martyrs and writing on the wall. "Landscaping on the walls began since 1988 by Tehran Beautification Organization in order to Beautification Urban

Environment"[76]. Generally, the paintings execute by copywriters, and in most cases, had technically weak.

On the other side, was reduced the work value by the nonexistence of coordination between them and the environment. To the extent that, these pictures have contributed the disruption of urban space coordination. In the period, the first approach of the Foundation of Martyrs and Veterans Affairs was the pictures of the martyrs which portrayed numerously. This group of the murals and graffiti exposed in posters with symbolic images -tulips, identification plates- and text messages. (see figure 3-24)



Figure 3- 24. Mural of Martyr Avini in Motahari Street. Photo by Zangi, B. Ayatolahi, H & Fahimifar, A. (2013)

Many of the works did not have a proper visual structure and carried out in inappropriate environments, and due to many weaknesses, even in some cases, they became Anti-propaganda. In the years after the war, writings on the wall also concerned old writings although in the new forms. The writings included religious, government and educational messages, have such an insignificant individuality that not only can be named wall writing, nevertheless they cannot categorise as slogans. Apart from mentioned items, they

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[76] Zangi B. et al, 2013, p. 12

do not have any significant function. Since 1996, with the foundation of the specialised committees of mural and graffiti in Tehran Beautification Organization, emerged some differences in the murals and graffiti process. The members of committees were academic artists and art professors; thus, the regulation created and that artists were required to observe. Besides, new approaches adopted for about them. These approaches were divided into 4 general parts: 1-cultural-social-national 2-religious, 3-decorative-visual-spatial optimization, 4-promotional-commercial. In all of the approaches, under regulations were considered aesthetics and proper visual structure, appropriate and relevant coordination with the urban environment, along with the message and the appropriate content. (see figure 3-25)



Figure 3- 25. Mural of the landscape. Enqelab street, Photo by Goudarzi, M. (2009)

The last division began from after the end of the war in 1988 and continues in nowadays (2019), the theme of the most mural was the war and the Velayat-e Faqih and ethical advice. During this period, the public walls adorned colourful pictures of beautiful landscapes and recommendations for ethical virtues.

The beautification organisation of the Tehran municipality was responsible for clearing the walls of the city from the old graffiti and decorating them with cheerful colours. The reform stated during the presidency of Mohammad Khatami 1997-2005, the concept of "beautification" became widespread in many cities of Iran.

The graffiti artists enjoyed greater freedom during this period, and the former focus on realism in street paintings gave place to the abstract world of young artists. Mahmoud Shoeibi, Rasoul Obeidi, and Mehdi Ghadyanloo were among the artists who brought the surreal and 3D surreal worlds to the walls of the Iranian cities. Many of the works inspired by abstract art, surrealism, Iranian miniatures and Iranian calligraphy. (see figure 3-26)

Nowadays, wall painting in Iran has divided into two categories: 1-graffiti and 2-murals authorised by the government. The first category is more about political issues of the day, opposition to the ruling system. The second category serves in some cases, the ruling ideological propaganda and illustrates the ideological plans of the current government and religious teachings; thus, in a few advertisements.

Figure 3-26. Mehdi Ghadyanloo's mural in Janat Abad district (2007). Photo from artist web site. (2018)

## 3.4 Urban art in Tehran

Case analyses aid to identify the most important facts surrounding the case. The best result of the research will achieve through city evaluation and analysis of existing conditions. The methods of analyses is narrative. The narrative analysis used to analyse content from various sources, such as respondent interviews, observational research, and the rest. Based on the findings, it can introduce logical techniques about the strategies of using urban art.

Field study and technical analysis will develop through:
1. Data and descriptions of the urban landscapes of Teheran
2. Identification of privileged interlocutors (5 people)
3. Scheduling of urban art materials

The first completed in the previous section, and then the analysis will be progressed in the present part by personal interviews and will be complete by scheduling of urban art materials in the next part. The interviews took place in Tehran Beautification Organization on May 2018.

The interview is an appropriate method when there is a demand to collect in-depth material on people's attitudes, thoughts, experiences. It involves gathering information by directly talking to people, were conducted five face-to-face interviews. The research questions were about the current situation of urban art in Tehran. Include the managing method, the strategies, the type and theme of works, the activity of the organisation and the ways of producing. The interview questions helped to understand better and explore research subjects, as well as opinions, and negative and positive experiences of interviewers. The questions were open-ended; therefore, in-depth information collected. Moreover, during the conversation, came into mind some new items that were answered by the interviewers.

The first interviewee was Barzin Zarghami "Managing Director of the Beautification Organization of Tehran". The question was

about the duties of the Beautification Organization of Tehran and the Programs planned for the future.

As he mentioned, the urban landscape projects include urban furniture, environmental graphics, wall paintings, volumetric works, decorations and urban lighting [77], buildings facades, signs and wayfinding in the city.

- Outdoor advertising includes the billboard, stand, sign and street furniture, shop signs, placards, bus advertising.
- Production and display of cultural and artistic products in the city
- Restoration, protection and preservation of valuable and historical elements and spaces

*Programs the in process:*

1. Sidewalks development and improvement of pedestrian movement in Tehran
2. Contributing to the growth of public culture and increase the vitality and joy of people in the city
3. Organising outdoor advertising in Tehran
4. Specify the identity of the city spaces
5. Citizenship Education and Public Culture Development
6. Fixing landscape defects and visual disturbance

The second and third interviewees were Reza Lahiji "Director of the Department of wall Painting of Tehran Beautification Organization" and Raena Javidan "Employee of the Department of wall Painting of Tehran Beautification Organization". They

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[77] In order to establish centralized management and to formulate the rules related to "urban light and lighting" also to define strategic affairs and provide appropriate solutions related to the characteristics of the city of Tehran and the goals envisaged in the city's urban planning, regulations, policies and policies, Tehran Beautification Organization has been assigned for the management, coordination and supervision of lighting in Tehran since 2014. The mission of the Beautification organization is to provide urban lighting with the following objectives;

1. Improving the quality of urban public spaces in the night landscape
2. Beauty, vitality, revitalization and nightlife of the city and increasing the functional efficiency and activity of the city
3. Identifying urban spaces
4. Citizens' security
5. Coordination of urban lighting and prevention of light pollution
6. Optimal engineering of electricity resources, modification of energy consumption pattern and design of efficient energy lighting

interviewed together since they work in the same office. The main question was about the methods and supervision of urban artworks.

- In the literature of Iranian organisations, instead of the term "graffiti", the word "wall painting" is used. This word refers to a painting that is under the supervision of the state and implements urban environments. At the same time, the term "graffiti" uses as a drawing that is mostly protesting and underground.

- Every district of Tehran has a beautification organisation which works under the supervision of the principal organisation.

- The districts organisations have behaved arbitrarily, a series of wall paintings and without having any authorisation from the leading organisation that leads to ugly the city view and dissatisfied people by wall paintings, although due to budget deletion in the recent 2/3 years, they painted less.

- According to the beautification organisation rules, commercial wall paintings over the city are not allowed except sometimes are perceived these works without authorisation.

- Cultural and commercial advertising should only install on the structure.

- The paintings will not eras until the wall paintings are visually adequate and not damaged.

- Typically, the durability of a wall painting (semi-permanent) is 4 to 5 years, that the technique used is acrylic colour.

- The artworks, which have a longer life in the city space are permanent, and their technique is tile, ceramic, mosaic and metal. Their useful life is about ten years, and they will restore in case of destroying.

- The reason for placing permanent artworks under bridges and on the walls of highways is the weighty used materials, and the walls of buildings do not bear this weight.

- The dominant colour of Tehran is grey

- The urban space of Tehran is heterogeneous, and there is no specific strategy.
- The identity of Tehran is indeterminate.
- Graffiti removes by municipalities, however, the principle beautification organisation does not erase due to the importance of the artistic aspect.

Hossein Vojudi is "Director of the Department of outdoor advertising and graphic" who responded to the answer about advertisements structure which occupied the whole city.

- The theme of billboards divides into two categories: 1-commercial advertising and 2-cultural advertising. There are about 500 to 600 structures with cultural functions, with the number of commercial structures doubling. There are between 1500 to 1800 structures.
- Allowed advertisements on external bodies of buses and minivans are permitted only on the sides (right and left) and prohibited on the front and back.
- The most popular billboards are in Chamran, Niayesh, Modarres highways and parts of Hemat.
- The placement of billboards is based on traffic and according to the customer's request.
- There are three structural models: portable 3x4 meters and Billboard 5x10 m
- Three bridge deck 15x1.5 m which can somewhat dissimilar.
- About 10-15% of structures in different seasons lose their efficiency and use seasonally.

The unknown graffiti artist was the last interviewee. He was requested to discuss the situation of illegal artist and the location choosing. He introduces herself as "M.G" and says he is an art student at a Tehran university. He has 23 years old and have been a graffiti artist for four years. He often works in "Ekbatan" and "Apadana". They are the popular areas due to the different reasons: First, from the old days, those are the main graffiti hangout, and anyone who starts working wants to leave work here. There is a space where they need for their work. Second, the main reason is the

type of architecture of the areas, where it is similar to European cities. He says about the third reason, On the other hand, most residents have not a problem with graffiti works, and they do not protest against actions.

Figure 3-27. Graffiti of M.G. Photo by M.G (2018)

Many graffiti artists live in Ekbatan and Apadana and surrounding neighbourhoods. They make new designs every time the municipality erases the previous graffiti. They like to support by the city or other organisations or even use it to beautifying the city if this support does not limit their works.

## 3.5 Urban/social/economic context and urban art

Mapping and tables[78] creating in the research could be as a powerful tool for analysing the urban and social context of a location. They could be like the diagrams, distilling data to inform spatial structure and function additionally, different maps full of information would reveal a strategy. The goal of the mapping is to identify opportunities and constraints in urban art strategy that

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[78] All data used to create the maps derived from census report (May 2018), provided by the data centre of beautification organization of Tehran. (May 2018)

connects to landscape planning based on social categories of people. Consequently, the maps are divided into the social and urban context to get the goal.



Figure 3-28. Tehran Map. Economic Ranking map, Tehran. Elaborated by Mobasheri, S. (2018)
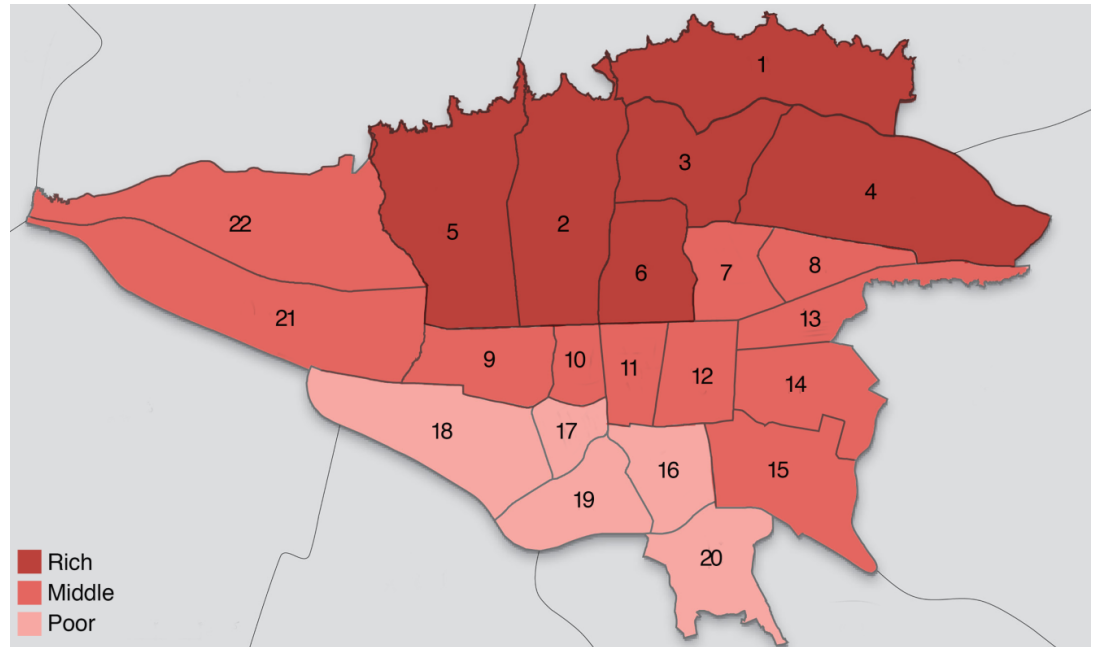


Figure 3-29. Tehran Map. Social class map. Elaborated by Mobasheri, S. (2019)
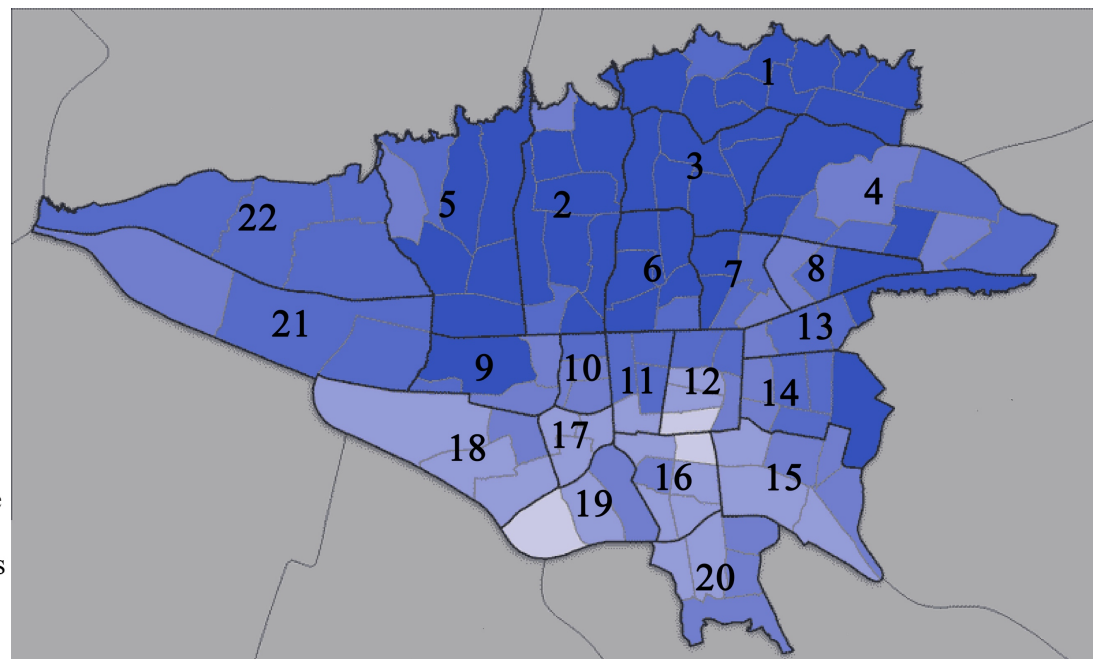
In the first category, the economic situation plays a significant role in creating a gap between social classes (see figure 3-28 & 3-29). Regarding the class gap in the metropolis of Tehran is more economical; nevertheless, the main essential issue which is vital to

society is the effects of a class gap on social strata. One of the main problems in sociology is the differences between individuals, groups, circles, and human societies, and the effect the differences have on social life and culture, and on the type of thinking and understanding of art. (see figure 3-30)



Figure 3-30. Tehran Maps. Social context map. Elaborated by Mobasheri, S. (2018)
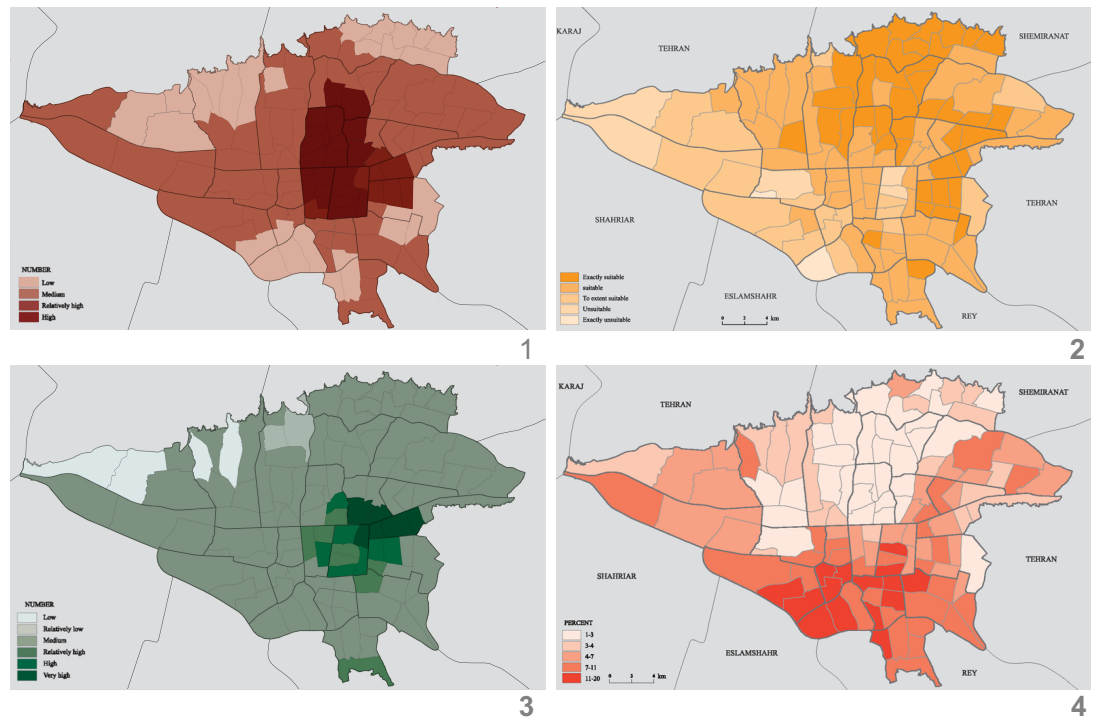
1: The central core of occupation
2: Quality of life
3: Dispersion of higher education institutions
4: Illiteracy ration

In the urban context, maps show a significant difference in urban texture in Tehran, by analysing the maps, comprehensive information can be obtained, including the green space, open and public spaces, degraded area and the rest (see figures 3-31, 3-32 & 3-33).

The next step is the survey of the facts and figures related to urban art. It is one of the primary methods for collecting data is the use of available information and documents. Due to the credibility and accuracy necessity, this section has used the data provided by the relevant organisation in urban beautification. The data partitions and the details have reviewed.

The Beautification Organization is the central institution in the field of urban art and beautification of Tehran, whose goal is to policy, strategy and guide the beauties in this city. In the statute of organisation, was defined as follows:

Figure 3-31.
Tehran Maps.
Urban context.
Elaborated by the
municipality of
Tehran (2018)

1: The proportion
of valuable
historical texture
2: The quality of
access to green
spaces
3: Population
density and green
space per capita
4: Situation and
degree of public
open spaces in
the areas
5: Position and
degree of full and
built-up textures
6: Amount and
proportion of
green spaces
in jungle parks
and river valleys
7: Administrative
land use ratio
8: Commercial
land use ratio
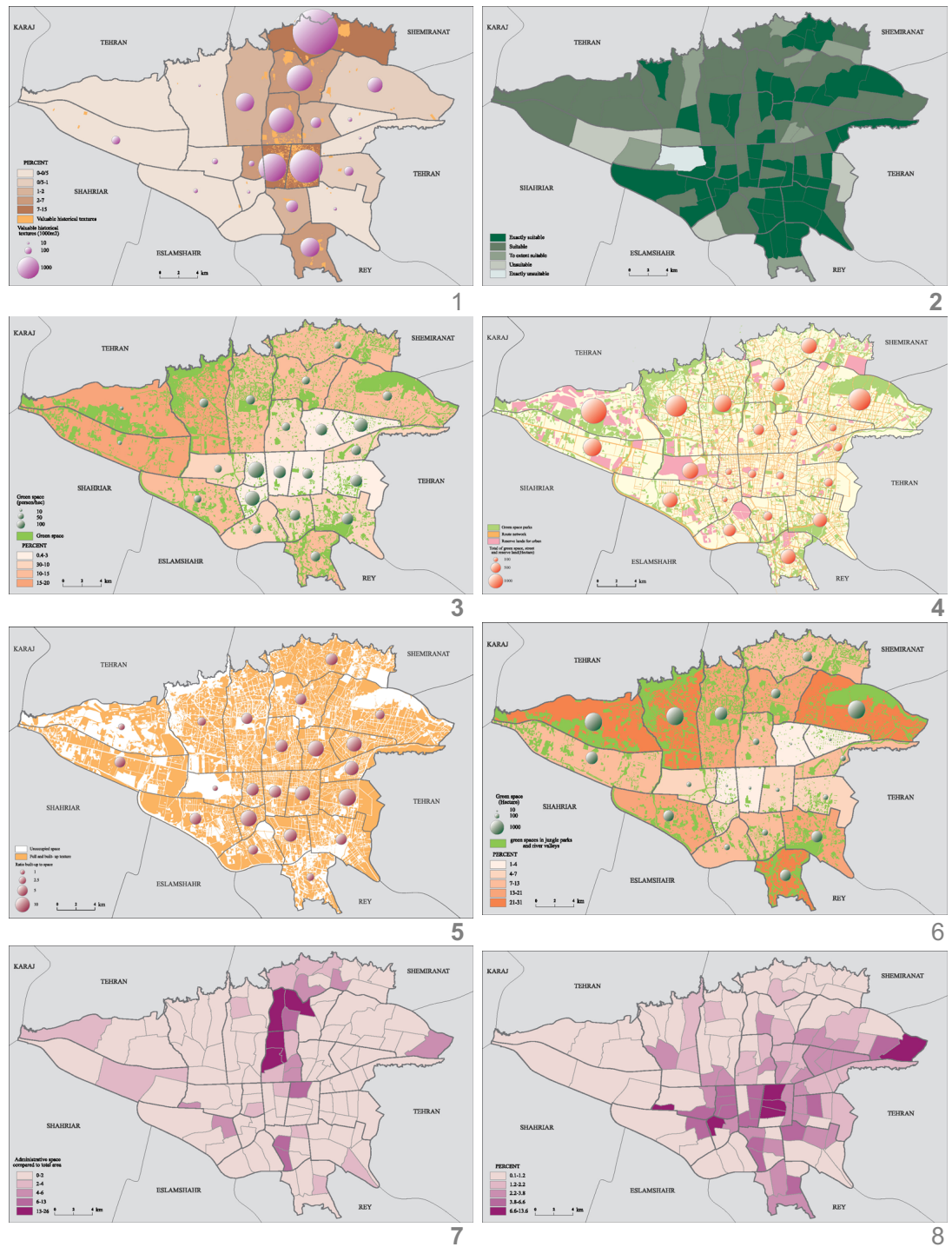


"Tehran Beautification Organization is a specialised
organisation -affiliated to the municipality of Tehran- and
is a financial and administratively independent organisation
that works in the field of improvement and preservation of

the identity of the urban environment and the growth of the public culture to improve the quality of Tehran"[79].



Figure 3-32. Tehran Map. Urban texture typology. Elaborated by Municipality of Tehran (2018)
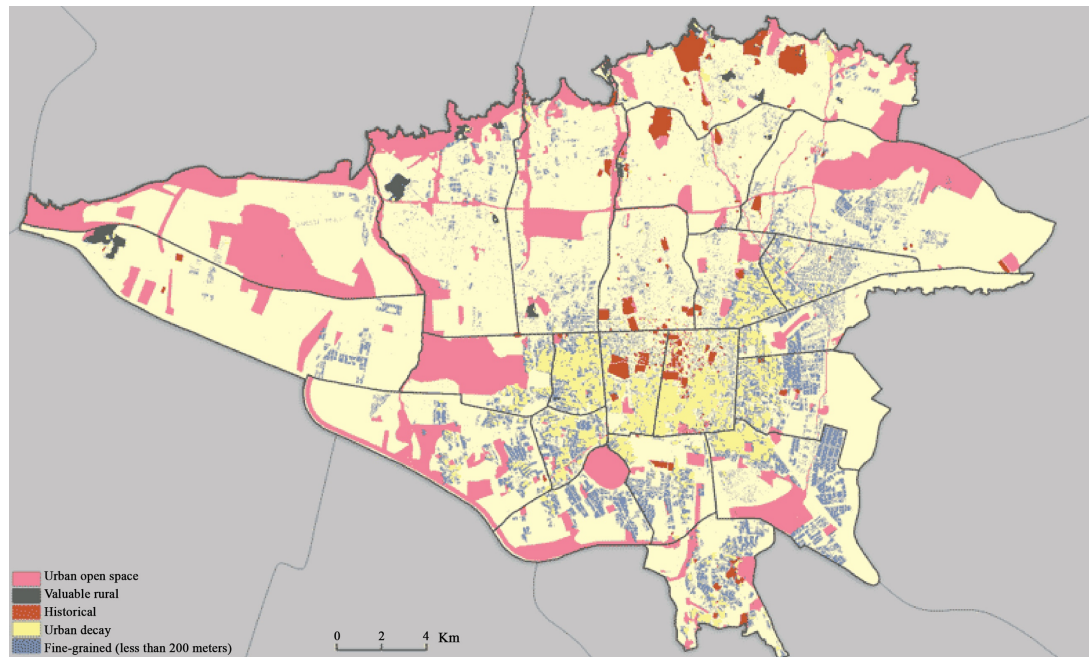


Figure 3-33. Tehran Map. The central core of activity in the city. Elaborated by Mobasheri, S. (2018)
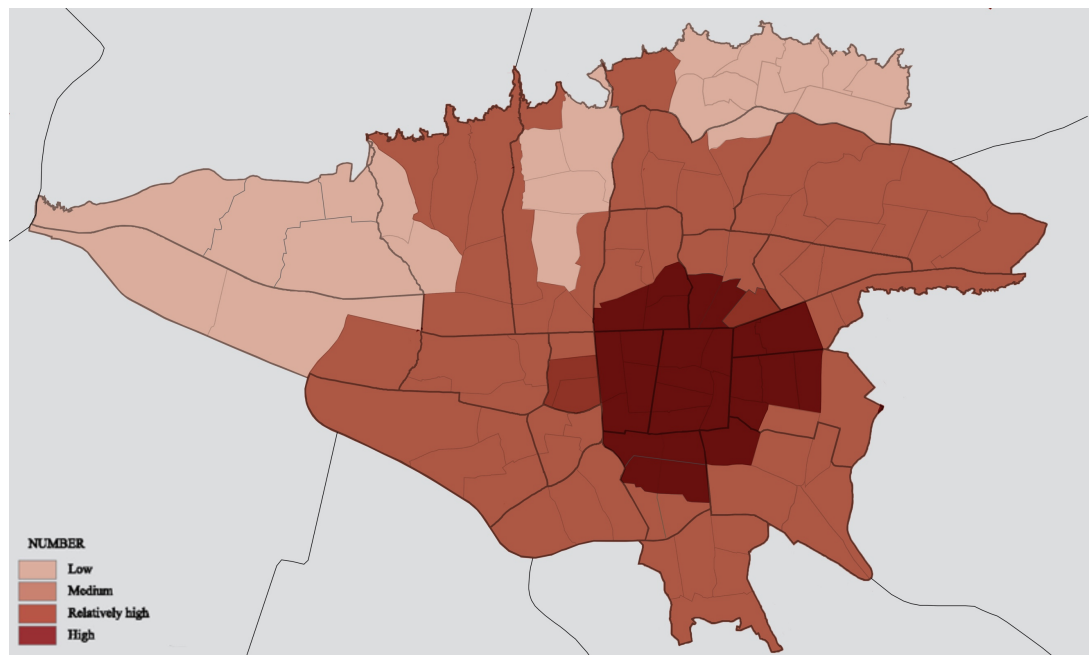
The statute approved to provide statistics and establish the necessary information banks in the city, communicating with relevant organisations, managing the municipality's proposed projects, and drafting and submitting standards, models and criteria

[79] Statute of Tehran Beautification Organization, 2014, p. 2

of the town. In the following will be mentioned some data obtained from the information banks. Furthermore, finally, were designed two maps (see figures 4-34, 4-35) and one table by collected data. In the personal interview with Managing Director of the Beautification Organization of Tehran declared two ways to earn the placement decision of urban art in Tehran:

Figure 3-34. Tehran Map. Dispersion of 2D. Elaborated by Mobasheri, S. (2019)

Extreme
Very high
High
Moderate
low
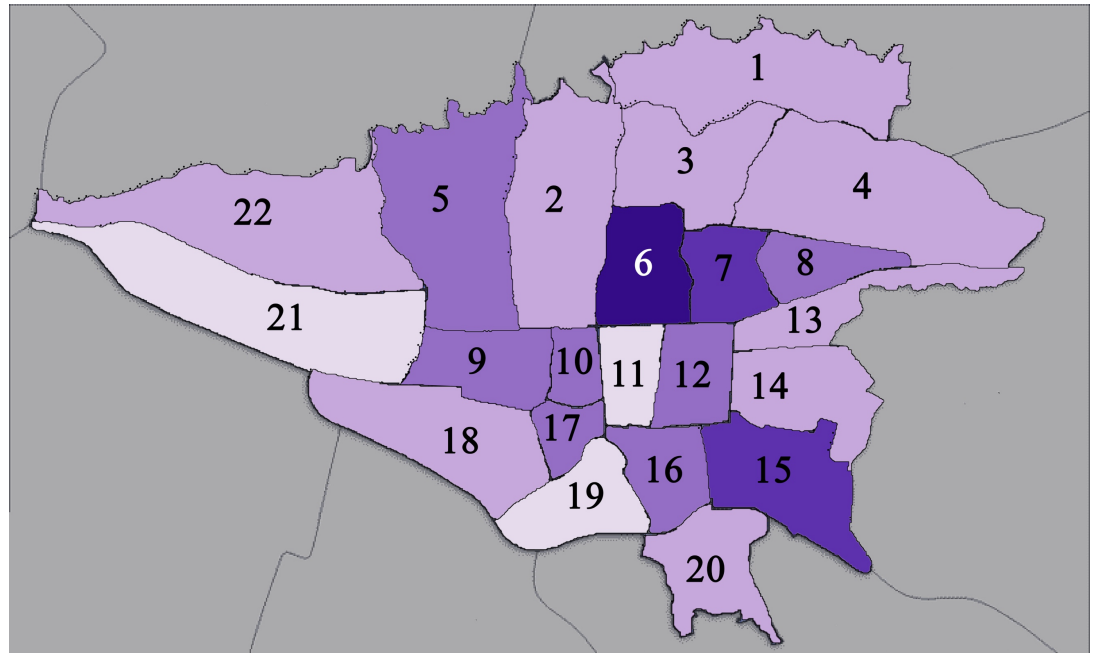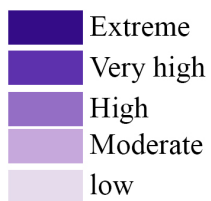


Figure 3-35. Tehran Map. Dispersion of 3D. Elaborated by Mobasheri, S. (2019)

Extreme
Very high
High
Moderate
low
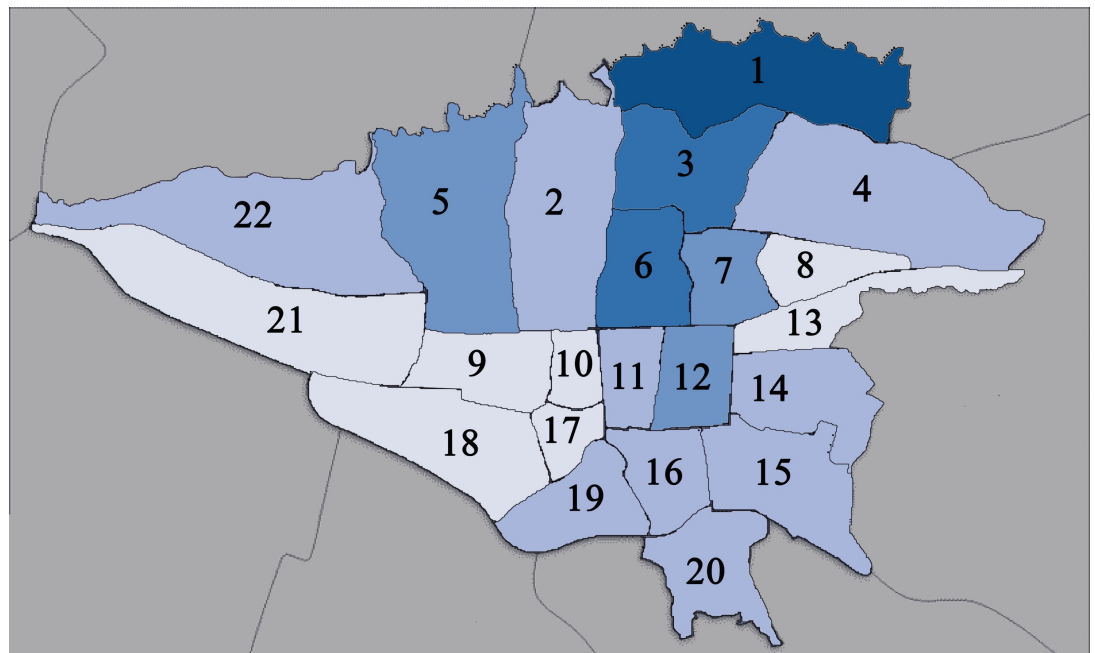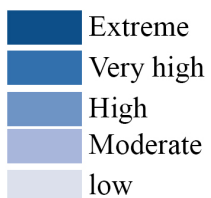
1. "Invitation by the municipality: the place specified by the urban art committee
2. Artist's proposal: the place specifies by the artists"[80].

The total number of urban artworks are 3285, spread in the twenty-two districts of Tehran. According to the 730 km² area and the population of the city could acknowledge for every 222.493 m$^2$ (22 hectares) there is one work and for every 3657 people is one work.

Table 3-1. The number of urban art and their dispersion in each municipality by economic ranking based on Census report of Datacenter in Tehran Beautification Organization (May 2018). Elaborated by Mobasheri, S. (2018)

|  | Districts | 3D | 3D Total | 2D | 2D Total | 2D& 3D | Total |
|---|---|---|---|---|---|---|---|
| Rich | 1 | 235 | | 48 | | 283 | |
| | 2 | 95 | | 57 | | 152 | |
| | 3 | 181 | 912 | 54 | 451 | 235 | 1363 |
| | 4 | 70 | | 38 | | 108 | |
| | 5 | 149 | | 96 | | 245 | |
| | 6 | 182 | | 158 | | 340 | |
| Middle | 7 | 146 | | 116 | | 262 | |
| | 8 | 34 | | 72 | | 106 | |
| | 9 | 29 | | 66 | | 95 | |
| | 10 | 36 | | 68 | | 104 | |
| | 11 | 76 | | 23 | | 99 | |
| | 12 | 122 | | 78 | | 200 | |
| | 13 | 17 | 699 | 41 | 698 | 58 | 1397 |
| | 14 | 52 | | 63 | | 115 | |
| | 15 | 64 | | 84 | | 148 | |
| | 21 | 32 | | 31 | | 63 | |
| | 22 | 91 | | 56 | | 147 | |
| Poor | 16 | 74 | | 93 | | 167 | |
| | 17 | 31 | | 71 | | 102 | |
| | 18 | 38 | 262 | 38 | 263 | 76 | 525 |
| | 19 | 61 | | 25 | | 86 | |
| | 20 | 58 | | 36 | | 94 | |
| 22 | | 1873 | | 1407 | | 3285 | |

[80] Zarghami B., 2018

One of the principal problematic issues in Tehran is the lack of spatial justice that it connects to the economy ranking of each district. Therefore, the table 3-1 is created by urban art dispersion in each area by economic ranking and consists the number of urban artworks in each district by economic classification and the type of work: 2D and 3D. It is necessary to mention the economic ranking in areas of Tehran as well as discussion about the dispersion of urban artworks. The ranking includes three levels: rich, middle and weak (see table 3-2) also, indicates each level and the rank of districts and, the total number of urban artworks in each one. By economic ranking and the amount of the work could be understood which district need to more attention and which are the districts that require intervention.

The data provided from table 3-3 used to map the number of works by five levels: Low, Moderate, High, Very High and Extreme—the maps based on the types of urban: 2D and 3D. The range of 2D works is between 0-160 and 3D is 0-250.

| Wealthy | 1, 3, 2, 6, 5, 4 |
|---------|------------------|
| Middle  | 8, 7, 22, 13, 14, 11, 21, 12, 9, 10, 15 |
| Poor    | 16, 19, 20, 17, 18 |

| Amount | 2D 0-160 | 3D 0-250 |
|--------|----------|----------|
| Low | 0-32 | 0-50 |
| Moderate | 32-64 | 50-100 |
| High | 64-96 | 100-150 |
| Very high | 96-128 | 150-200 |
| Extreme | 128-160 | 200-250 |

The scrutiny of some urban art case studies and cataloguing them is a reliable way of collecting data. Generally, the purpose of urban art from the artist's point of view has to deal with opinions, such as political, spiritual, or philosophically motivated art; to generate a

sense of beauty; to realise the essence of perception; for gratification; or to create strong emotions. Moreover, urban art is one of the most hybrid forms of artistic expression in our modern world since it intends to draw upon what the spectator recognises and manipulate the physicality of the subject to make their point.

Table 3-4. Case studies selection. Elaborated by Mobasheri, S. (2018)

■ Between 200-400 works 3 cases in 3D & 3 cases 2D totally six works

■ Between 100-200 works 2 cases in 3D & 2 cases 2D totally four works

■ Between 100-0 works 1 case in 3D & 1 case 2D totally two works

■ Poor district

■ Middle district

■ Rich district

| Num. | Urban artworks | District | 3D | 2D | Total |
|------|----------------|----------|-----|-----|-------|
| 1 | 340 | 6 | 3 | 3 | 6 |
| 2 | 283 | 1 | 3 | 3 | 6 |
| 3 | 262 | 7 | 3 | 3 | 6 |
| 4 | 245 | 5 | 3 | 3 | 6 |
| 5 | 235 | 3 | 3 | 3 | 6 |
| 6 | 200 | 12 | 2 | 2 | 4 |
| 7 | 167 | 16 | 2 | 2 | 4 |
| 8 | 152 | 2 | 2 | 2 | 4 |
| 9 | 148 | 15 | 2 | 2 | 4 |
| 10 | 147 | 22 | 2 | 2 | 4 |
| 11 | 115 | 14 | 2 | 2 | 4 |
| 12 | 108 | 4 | 2 | 2 | 4 |
| 13 | 106 | 8 | 2 | 2 | 4 |
| 14 | 104 | 10 | 2 | 2 | 4 |
| 15 | 102 | 17 | 2 | 2 | 4 |
| 16 | 99 | 11 | 1 | 1 | 2 |
| 17 | 95 | 9 | 1 | 1 | 2 |
| 18 | 94 | 20 | 1 | 1 | 2 |
| 19 | 86 | 19 | 1 | 1 | 2 |
| 20 | 76 | 18 | 1 | 1 | 2 |
| 21 | 63 | 21 | 1 | 1 | 2 |
| 22 | 58 | 13 | 1 | 1 | 2 |
| **Total: 84** | | | | | |

Therefore, by the classification of urban art in terms of theme and type will be clear, the purpose of an urban art. Also, through cataloguing and placing them on the map will find out their location

in an urban context like a park, street, high way and the rest., and the most used technique by artists. The cataloguing of urban will process by the 84 cases studies in twenty-two district of Tehran base on economic ranking and amount of works of each district (see table 3-4).

District 8
3D
Artist: Firoozeh Ashkbooshi
Title: Butterfly
Subjects: Decorative
Location: Green space in Highway
Date: 2013
Technique: iron



Figure 3-36. Scheduling of urban art. Photo by Mobasheri, S. (2018)

Finally, for every case study has been processed a card with its photo that put-on Google earth pro. The card includes information

about photos; as artist, title, place, technique, date and theme. (see figures 3-36, 3-37, 3-38 & 3-39)



Figure 3-37. Urban works position on Googleearthh pro. Elaborated by Mobasheri, S. (2018)
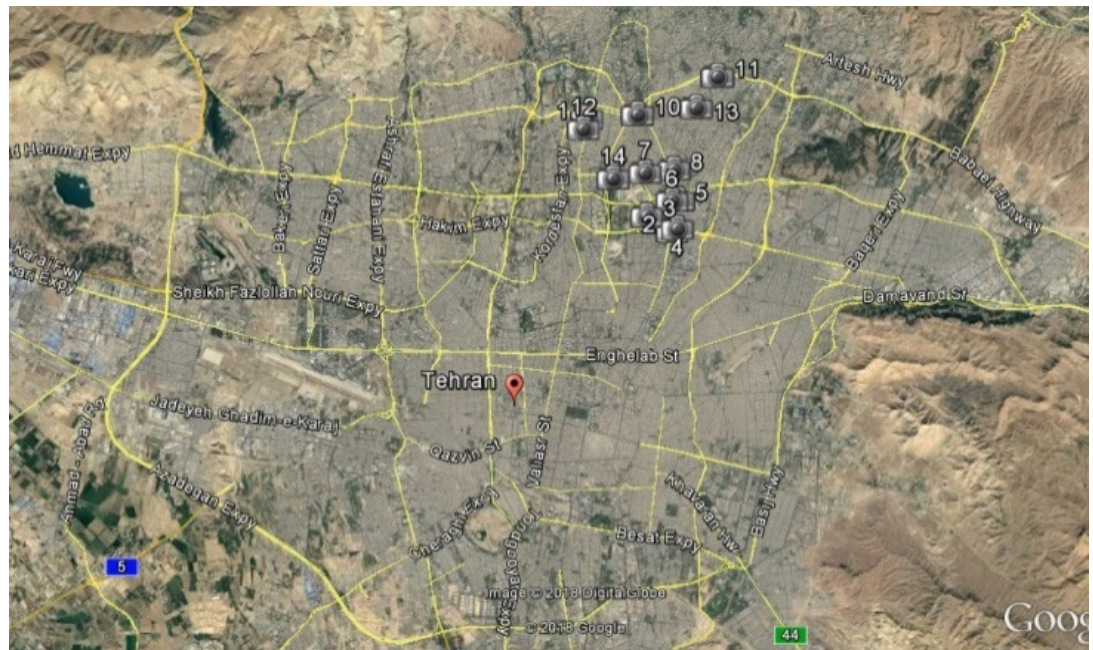


Figure 3-38. Urban works position on Google earth pro. Elaborated by Mobasheri, S. (2018)
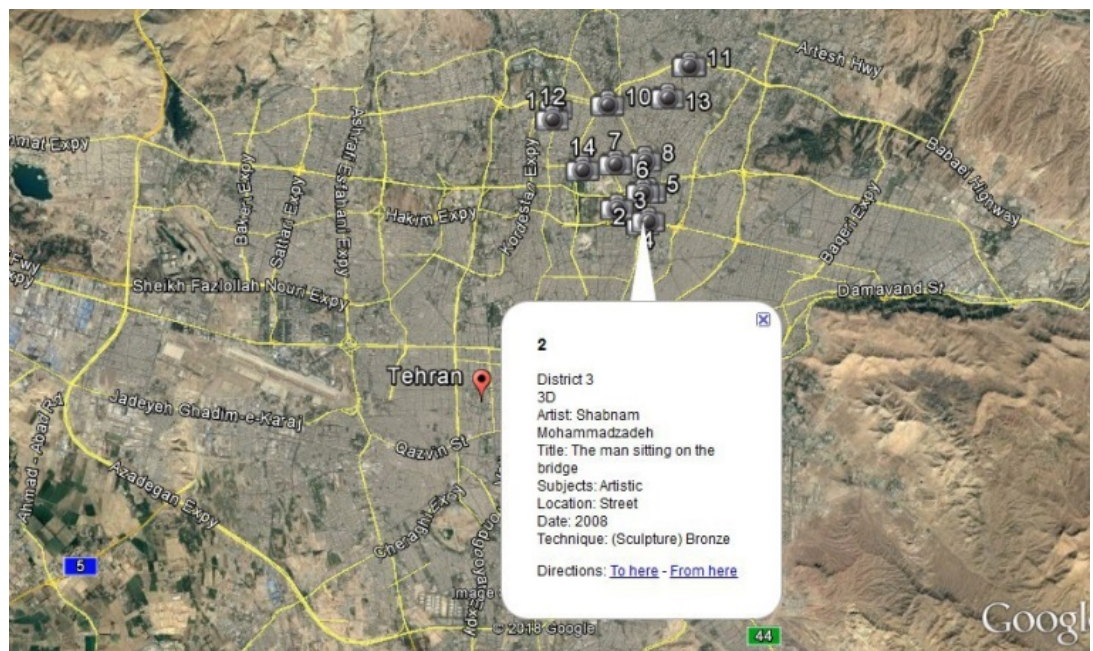
Based on the data provided by cataloguing and interviews, the urban art type in Tehran divides into two categories:

1. Two-dimensional (2D), such a painting on the wall, murals and graffiti
2. Three-dimensional (3D), such a statue, sculpture and installation

The two categories of urban art type divided into some thematic classified. (see tables 3-5 & 3-6)

Figure 3-39. Urban works position on Google earth pro. Elaborated by Mobasheri, S. (2018)

Table 3-5. Classified urban works, 2D, theme and type urban art in Tehran. Elaborated by Mobasheri, S. (2018)

| | Theme | Type |
|---|---|---|
| 3D | Sacrifice and martyrdom | Statue |
| | Popular | Relief |
| | Social | |
| | Memorial | |
| | Artistic | |
| | Governmental | |
| | Uncertain topic | |
| | Decorative | |
| | Religious | |

Table 3-6. Classified urban works, 2D, theme and type urban art in Tehran. Elaborated by Mobasheri, S. (2018)

| | Theme | Type |
|---|---|---|
| 2D | Sacrifice and martyrdom | Permanent |
| | Memorial | Semi-Permanent |
| | Social | |
| | Advertising | |
| | Decorative | |
| | Religious | |
| | Governmental | |
| | Cultural | |
| | Artistic | |
| | Protest and popular | |
| | Uncertain topic | |

The last step of narrative analysis is the method of collecting information from direct experience, like observations on the spot. The method was chosen since it identifies the problems by making an in-depth analysis; also, essential data are not discovered yet in the literatures due to the originality of the topic. In the present research observation as the data collection method could be practical to perceive the neighbourhoods to select for the intervention by urban art project. In some cases, -especially in urban art issues- observation was the selection and recording of behaviours of people in their environment and asking some question about these artworks like:

- Do the works fulfil the expectations?
- Is the quality of life improved in neighbourhood after the excitation of urban art?
- How can urban art be better in their neighbourhood?

And a discussion about them.

Correspondingly, to define the characteristics of the city, the problems of urban planning in Tehran and especially issues in connection with the performance of urban art in the metropolitan areas the method applies by the people opinion.

The main problems spot samples randomly were selected according to the three categories of economic ranking. Also, the spots sample of urban art issue were selected by the type of works (3D & 2D) randomly all over the city.

Decisions regarding how to record observational data depend mainly on the focus of the research question and the analytical approach proposed. In this research, the initial approach involves writing field notes and photographs to generate valid evidence. In the end, one can classify the priority of people in the using of urban art like:

- Which type of urban art could attract people;
- What issues should be avoided;
- What issues should be strengthened;
- What is the best action to do

And, the rest.

## 3.6 Limits of urban art in Tehran

There are still many controversial issues, which the artists should rise to the challenge. Artistic imaginations arrest by a wide range of worries in the artist's mind. The main primary big concern about sculpture in Iran has been religiously illegitimate. As was mentioned in previous (see 3.3 The evolution of urban art in Iran), Second Pahlavi dynasty, 1935-1971 built some statue of the celebrities; nonetheless, after the revolution in 1979, they were almost eliminated and continued in the war period. Nevertheless, fortunately, it is recognised that forbidden is going to fade in according to the new religious visions. Since the year 2007, when the first Tehran Biennial of sculpture was run, they grew in the modern style.

After the revolution, art in Iran dominated by ideological narratives, public spaces became another place for political indoctrination propaganda mural. Today, the massive propaganda often categorised as urban art faces the challenge of aesthetics and concept of art. Therefore, the ideological and propaganda influenced the meaning of art due to the prohibitions and limitations made by governmental regulations for artists and artworks. The regulations apply to artistic concepts and ideas; artworks' forms and places. According to the regulations, all artworks should not be contrary to Islamic religious rules and the state's objectives.

Another point is that the subjects and concepts of the artworks are mostly about Islamic Values; Iran Islamic Revolution and Sacred Defence Against Iraq. Hence the most urban arts are monuments or portraits of martyrs; Islamic religious leaders and symbols of martyrdom, located in cities' squares or painted on the streets walls. Sometimes they do not execute appropriately and do not have a good effect on people and do not interest them.

The other one is that who are ordering, financing and authorise urban art, such as sculptures and wall paintings; are usually governmental sectors, and private patrons support the urban art extensively neither financially. Furthermore, in many cases, people

are considered as who need to educate also reminded of their religious obligations to Islam. "What is the people's idea about these works?" "Is not it much better to regard people's preferences and consider them as active patrons?" not regarding people's opinions and ideas may cause them having fewer interests in the artworks existing in their environment.

In the meantime, Tehran's graffiti artists regularly work, persistently refusing to be silenced by the controls. Their visions represent the dichotomies of daily life in Iran; themes of war and peace, poverty and inequality, cultural identity and social injustice. Most street artists furthermore have to work covered due to state censorship and the illegal situation of graffiti, and there is no systematic action of any manner, and a few hours after creation all work eliminates from the walls.

# Chapter 4

**The principal problems, comparison and main learnings**

*This chapter carries out a narrative comparison based on the evaluation of urban art in the Berlin and Rome by identifying methods and strategies that were used in these two cities. Moreover, according to this analysis, the research aims to design appropriate guideline to address the landscape problems and issues of Tehran.*

*By using urban art applied methods of Berlin and Rome already presented in chapter 2, the third chapter accomplished the current situation analysis of the urban, social context and urban art of Tehran. The first section of the present chapter, in turn, discovers the issues and problems of urban art and social/urban context in Tehran. The goal is combining obtained data from two European cities to find best solutions adapted to Tehran situation, by developing guideline to improve Tehran urban landscape.*

## 4.1 The basis of comparison

Since using urban art involves the urban context of areas in the city that are currently unsuitable, have been considered two crucial factors for intervention 1- urban and social context 2- urban art itself. The comparison, in fact, tries to answer the following questions:

- Where is a well-qualified urban and social context to be intervened by the urban art project?
- How could urban art project be considered as an action in urban landscape project?
- How must urban art be used?

In other words, the solutions will be obtained by assessment of the methods and purposes of selecting an area, site or neighbourhood to intervene, and generally, the way of using urban art in the case of Berlin and Rome.

The comparison indexes should be defined based on the necessities and the objective of the research. The requirements of this type of research are:

1. Research and data collecting of the subjects of comparison

2. Narrative comparison and evaluation

The first one was completed in chapters 2, 3 to determine the relevant, comparable characteristics of each case. It was accomplished by the identification of the urban art transformation progress to reach the current situation in Berlin, Rome and Tehran. Field study and technical analysis have been realised through:

1. Recognition of the principal intervention zone and the changing process
2. Reasons for creating
3. Data and descriptions of the urban art project and their effects
4. Specifying the necessity of the project in the executed district
5. Scheduling or mapping urban art materials
6. Defining the methods and reasons for success and long-term goals
7. Identification of privileged interlocutors
8. Analysing the results and changes

The critical problems of Tehran metropolitan landscape are categorised according to the evaluation of the strategies and methods used by Berlin and Rome.

## 4.2 The main problems

The goal of chapter 3 was to discover the main problems of the urban landscape, the limits and inadequacy of the current use of urban art in Tehran to achieve strategies for solving or avoiding the issues. The main critical issues highlighted up to now, which are divided into two categories: 1- urban and social context, 2- method of using urban art. The use of art to resolve urban and social context issues should be considered as a strategy in urban art projects. In the following are comprehensively summarised the issues categories.

*1- Urban and social context*

- The urban space of Tehran is heterogeneous in terms of architecture, urban landscape, identity, colour and building facade.
- In Tehran exists a number of the worn-out/ degraded zone and abandoned area or building.
- Tehran does not have a specific urban identity.
- Tehran demands the dynamic urban open spaces.
- Many inefficient urban spaces exist in Tehran.
- The residents have low visual discrimination in urban construction. In other words, permanent construction is carried out by who are less concerned with the harmony of the building with each other and the beauty of urban space.
- Unauthorised construction extended in the lower-class and the margin of Tehran.
- Social class gap and discrimination made by inappropriate management increase mental and psychological pressures on individuals and crime increases.
- Cluttered visual space involved the urban landscape.
- Spatial injustice between the neighbourhoods of Tehran in the distribution of facilities and even urban art work.
- Absence of  communication between citizen and urban artworks -the magnitude of the city of Tehran and the existence of different perspectives in sociology, psychology, culture, economics, religion, politics, and economics have been made significant various perception of the works.-

2- *Urban art issues*

## *Placing*

- In most cases, the size of the sculptures is not in proportion to the dimensions of the installed place. For instance, Ferdowsi statue in Ferdowsi Square; the small-scale has been installed in a large square (see figure 1-3 in "1.3 Relevance of the theme"), so that it is not well visible. On

the other hand, in some residential neighbourhoods, a large-sized sculpture has been fixed in a small square. (see figure 1-6 in "1.3 Relevance of the theme")

- The 3D works distribution is unequal; some parks or highway margins are rich in the artworks. Therefore, the neighbourhoods with low green space per capita, rarely profit the urban artwork advantages; and, the artworks cannot integrate in the urban context of the whole city.

- The space around works as background or are not prepared before the installation of 3D or execution of 2D, or if were arranged, they are not well qualified. For instance, the statue "Sphere within Sphere" in "Eram Park"; a valuable piece of art was downgraded by the inappropriate background and lost its function in the environment.

- The urban landscape of Tehran suffers visual pollution and some urban art works make a negative effect of it double.

### *Low quality*

- A part of the sculptures, which are made by companies are commercial. They construct low-quality works, which any artistic principles are not observed.

- Urban art is not known as a work of art, rather is a factor to remove the city's ugliness. Therefore, some places contain a number of different urban artworks style and material without any harmony and compatibility.

- According to the accomplished cataloguing, the material of works is mostly low-quality. Particularly, in the recent decade, sculptures have been built from Fiberglass or Plexiglas since it is an inexpensive material. However, they are not the durable material for open space.

### *Administrative implication*

- Urban art is not considered as a collection of 3D and 2D by the government since the body organization gave the responsibility of the management of 3D and 2D works to

two completely separate different part. Each organisation works alone, and there is no inter-organisational communication for coordination, therefore, they enable to work together effectively.

- The existence of an art committee or at least a landscape architecture /urban planner is essential in the organization.

- Due to the absence of "placing guideline" or guidance of "art commission", after a while, works become visual contamination and should be replaced with another work that causes financial losses.

- Generally, weak management causes a decrease in the potential of urban art projects.

- In the statement of Tehran beautification organization is felt the lack of strict rules to prevent the vandal act.

- The purpose of using urban art in Tehran is not clarified by the organization.

### Maintenance

- Tehran beautification organization does not dedicate a particular department for maintenance operations.

- Tehran beautification organization does not legislate the periodic schedule for maintenance of urban art works. The works are repaired if occasionally a citizen reports a damaged work or the organisation observes a defect. Generally, maintenance is not suitable.

- The preservation more dedicates to the works created by a famous artist or have a historical background. However, the works by uncelebrated artists do not have a long life, particularly in the case of Fiberglass or Plexiglas sculptures.

### Function of urban art in the context

- A group of sculptures installed in one location; for instance, in a park, usually have not any thematic, technical or content compatibility; therefore, they cannot create a

rhythmic path to encourage people to follow it.

- In the core activity of Tehran, due to crowd and chaos, some sculptures situated in inadequate places were blocked the front view of adjacent buildings, for instance, the statue in Enghelab Square.
- The angle of view of 3D works is inadequate.
- In Tehran's urban spaces, due to the accumulation of visual information, urban art works are not excellently viewed.
- Urban spaces in Tehran are very rapidly changing, and these changes lead the artworks to lose their role in transformed space.
- Works are created without a systematic interaction with the audience.

## *Communication*

- The prohibitions and limitations made by governmental regulations in terms of artistic concepts and ideas, reduce the communication with the audience and influence on people.
- According to the testimony mostly in the working class and lower class neighbourhoods the 3D works have been attacked by vandals since they cannot connect to the works and/or understand the concept.
- As the many Iranian experts declared, some works have been created without any symbol and concept related to the Iranian culture; therefore, they are meaningless for the people and do not attract the audience.

## *Lack of identity*

- Tehran does not have any integrated identity.
- Despite the effort by some actors to give Tehran an identity, the neighbourhood subcultures are not observed as a factor.

## 4.3 Urban art comparison and main learnings

In the following part, the comparison accomplishes between the way of using urban art, and will be built by the urban art factors to answer the questions: how urban art must be used? Thus, in each following table will be described the main issues of urban art in Tehran, and then explain the method of each case studies and how to challenge them. In the result, the section will be a conclusion of comparison and could benefit to resolve those problems and to find the best method for Tehran.

- *Placing comparison*

The most critical issue in placing urban art in the urban environment is the existence issue, requirement. The way of urban art application could found through replying these questions; can 2D and 3D artworks contribute the improvement to the urban landscape? If yes, what type of artwork may have a more pleasing effect on a particular context? When or how the considered context is ready for the artwork? Moreover, which concept can use for more significant influence? Many of the urban artworks are situated in Tehran, not only do not have any positive effect on the urban environment simply cause the development of incompatible space and visual pollution.

Hence, creating works which are consistent with the space is extremely essential. This consistency can compare to the musical rhythm; if a piano is played according to a piece of pleasant musical note will be heard a beautiful sound, nonetheless, if it plays without any arrangement, the sound will be very strident. The basis for melodious music is not playing all of the piano's keys; it is precisely the proper use of sound and silence and a combination of harmony and rhythm. Thus, harmony and rhythm with surroundings in urban art is a mandate.

Therefore, in Berlin and Rome, the committee of experts has been formed under the administration of the municipality that assesses the issues such as the need for urban art and approves or

disapproves it based on the urban space conditions. Presence of such committee is the first principle in the proper use of urban art work in the urban environment. The committee also evaluates the issues such as coordination of works, material, size, style, concept and subject of the work and the appropriate location to accomplish and, thus, the artworks contribute the improvement of the urban landscape.

In Tehran, the location is selected by the artists, and they only consider the artwork quality and the works had no consistency with surroundings and no matter how valuable is the artwork, its association with surroundings reduces, and the work loses its function. In many cases, the artists choose crowded urban space for their works in order to superior observation which, again, gives the same result. Generally, many of the urban open spaces in Tehran suffer from crowding of visual elements and have visual pollution. In such cases, removal of the visual redundancies is better than the installation of visual elements.

As mentioned above, the artworks accomplishment in Berlin urban environment and Rome mainly based on the demands of the space. The artist proposes a work where exist an appropriate space, and works based on the context. Nevertheless, in Tehran, exist the artworks while the desirable space is not defined yet. The municipality has to place them in the urban environment, consequently, the way to the goal becomes more complicated and the spent effort and capital may be lost.

For instance, the monument in memory of Alcide De Gasperi by Maria Dompe (see figure 4-1), the ground, was ready and the artist created her 3D work using available materials in full compatibility with the surroundings. Also, the Municipality of Rome has chosen the space where to insert the monument near the house where De Gasperi lived. Alternatively, "Memorial to the Murdered Jews of Europe" in Berlin, the constructed structure by architect Peter Eisenman is in complete coherence with the surrounding. Besides the work concept and meaning displays very beautifully, as New York Times architecture critics Nicolai Ouroussoff suggested that

"the memorial's grid can be read as both an extension of the streets that surround the site and an unnerving evocation of the rigid discipline and bureaucratic order that kept the killing machine grinding along"[81].



Figure 4-1. Maria Dompè, Monument in Memory of Alcide De Gasperi, Via delle Fornaci Street, Rome. Photo by Sovrintendenza Capitolina of Rome (2018)

Hence, it can maintain the one of most important principle in the urban art is the proper selection and placement of artwork and the best way of its desirable influence on the urban landscape is by using the expert committee formed by curators and landscape architects with artists and representatives of the citizens who live in the neighborhood. The committee assists in the improvement of the urban landscape through considering all aspects of its implementation in the urban space.

| Case studies | Description |
|---|---|
| **Tehran** | 1. Disproportion of sculptures size and the dimensions of the installed place<br>2. Inequality in the 3D works distribution<br>3. Inappropriate background space around the works<br>4. Visual pollution |
| **Berlin** | • Art committee guidance and the strict regulation define the necessity of urban art existence and implementation. |

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[81] Ball K., 2008, p. 85

| Table 4-1. Placing issues in Tehran. Elaborated by Mobasheri, S. (2019) | | • Curation of the project like Berlin Mural Fest, Project M and Urban Art Week is carried out by a network which consists of the private foundation, experts and in collaboration with the government, art committee.<br>• At the same time of after the war development, 3D urban art has always situated in the correct place in the environment by supervision of the art committee. Mostly 3Ds are the sculptures distributed in the whole city.<br>• The vision of Berlin is to create the urban art project to improve the urban context. The focus is more on the tourism and economy and urban regeneration.<br>• The urban art became a part of urban landscape project not only cultural but urban context, as well.<br>• The municipality has realized the potential of urban art as an urban project due to the needs, not just for decorating the city.<br>• According to the map (see figures 2-4) contemporary urban art works distribution is in equivalent.<br>• The government decides to intervene in the dysfunctional area as a part of city urban development masterplan.<br>• Due to the existence of the "legal wall" and "Hall of the fame", the works have been distributed in the whole city.<br>• The preparation of background for executing artworks completes perfectly. |
|---|---|---|
| | **Rome** | • Supervisions of the art committee could be helpful on the requirement of urban art permanence, however in urban art projects, the curator decides to existence and implementation.<br>• In 2D projects like "MURo" or "Big city life" the curators play the rules of art committee. They try to prepare the background of the location project for artist. However, they look to the "placing" only in artistic way not like an expert in urban landscape.<br>• As Cerioni in personal interview (2019) declared, in Rome the proportion and coordination of 3D artworks with space have been obeyed by art committee. The curators of "The Sculpture Park in Villa de Sanctis" and "Crossing the Threshold" try to adapt the works by studying the urban context. Although the experience of "Villa de Sanctis" is not very successful, "Crossing the Threshold" is well-functional.<br>• The new vision of Rome is also to produce the urban art project to improve the urban context. The attempts focus on social and cultural function and urban regeneration. |

| | |
|---|---|
| | • Recently, actors are trying to use the spatial characteristics to coordinate the artwork with context regarding to the local culture. |
| | • Although some of the urban artworks existed from the pasts were as a decorative factor, contemporary actors' effort is to use the urban art as a part of urban landscape project. |
| | • Regarding to the maps (see figures 2-14 & 2-24) contemporary urban art works distribution in Rome have a balance, except the historical city center where exist a number of historical artworks from the past. |
| | • The identification of dysfunctional urban spaces which need intervention is done by local actors like curators. |
| | • The works have been diffused in the city because of "legal wall" and "Hall of the fame" existance. |
| | • Generally, the preparation of background for executing artworks completes faultlessly. |
| **Main learning** ||
| • The use of urban art as a project in urban planning or like Berlin as a part of city urban development masterplan to integrates it to the urban landscape. ||
| • The study on the urban context by landscape planner to lead the artists into the goals. ||
| • Specify the place of the project in advance. ||
| • Collaboration of expert actors in the field. ||
| • Establishment of the art committee. ||
| • The preparation of adequate background. ||
| • Use the potential of "legal wall" and "Hall of the fame" to distribute the works in the whole city and as a new opportunity for artist. ||

- *Communication comparison*

In respect of quality enhancement in urban spaces, there are two significant prospects to the urban art phenomenon: "art as a tool for improvement of urban space" and "art as a tool for strengthening the audience's mind connection with urban space". In the latter, the principal stress is on the enhancement of urban space's meaning through art. Connecting art and urban space in the deeper subjective and semantic layer requires exploring the mechanism of audience/actor communication with urban space and art, which is the concern of this section of the study.

| Case studies | Description |
|---|---|
| **Tehran** | 1. Prohibitions and limitations made by governmental regulations<br>2. Vandals attack<br>3. No symbol and concept of the Iranian culture<br>4. Lack of a systematic interaction |
| **Berlin** | • The concept of the works and neighbourhood subcultures are often obeyed by artists. Also, due to the implementation network, the concept of the work is studied by a skillful group.<br>• In the recent time using the people's opinions are becoming frequent defining "co-creation/production" or "collective/participant" projects.<br>• Despite remaining some sculptures that survived during the war in own places, 3D works filled other places regarding to the demand. Therefore, location choosing in advance allows the artist to create the work according to the desire of residents to communicate efficiency. |
| **Rome** | • In previous experiences, artists did not care about the concept of the work and conducting the communication with citizens; for instance, the sculpture park in Villa De Sanctis (see 2.3), however recently artists as a meaning constructor of the work try to recognise the characteristics of the place; for instance, SanBa was a co-productive project, that the artists found out the way to connect with residents.<br>• Repentantly in Rome the use of people's opinions introduces the project like SanBa, as a "co-creation/production" project.<br>• The project location usually determines before creating the work, except some cases in which the completed sculpture needs a place to install; for instance, "Novecento" by Arnaldo Pomodoro in "Palazzo dello Sport". |
| **Main learning** | |
| • Survey on the social context to understand the manner of works semantically;<br>• Citizen participation in the project to perceive different approaches;<br>• Investigating the historical and cultural backgrounds of the habitants;<br>• Using the ability of communication between urban space and citizens through art to reinforce the mental image and place belonging;<br>• Understanding the subcultures. | |

Table 4-2. Communication issues in Tehran. Elaborated by Mobasheri, S. (2019)

The communication formed between the public and the artwork should be understandable for all people since everyone shows

different reaction towards an artwork based on her/his emotions, feelings, knowledge and mind resources and there are different approaches to the surrounding world. That is the reason why it must note for whom create artwork.

Therefore, the urban artwork should be compatible with community's taste and its concept must be perceptible for all the people who live in the neighbourhood as understanding and communication with artwork is impossible without taking the regions' culture into account and incompatibility of urban art with collective cultural context could result in meanings divergence or their improper perception[82]. One of the consequences of these issues is the destruction of urban artworks by vandals including statues of Villa De Sanctis in Rome or some neighbourhoods of Tehran.

- *Low-quality comparison*

Art realises through making, although the artist has some impression of what should make in her/his mind before creating artwork, it is the technical knowledge and abilities that allow the conceptual pictures to realise as artworks. The artist makes a form of what is to be created by active imagination and then makes it visible through a suitable material. Subjectivity which does not become perceptible just exists for its owner as a subjective issue; the inventor lacking in technical capabilities to create his ideas, is not considered as an inventor and the poet that is unable to express her/his poets either in written or oral form, is not called a poet. Therefore, in addition to the subjectivity of the artist in the creation of a concept, artwork must have two other characteristics: 1- aesthetics 2- technical quality.

The meaning and the concept of the work discussed in the communication section that the artist's mind which makes the work's concept should be able to convey it to the audience and communicate with it, and this is not possible in urban art unless the artist knows about the city's dominant culture as well as neighbourhood micro-cultures. In addition to the issue of

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[82] Sharp J., Pollock V. & Paddison R., 2001, pp. 1001–1023

communication with the audience, and artwork must have other characteristics which will address next in association with urban art.

Beauty is an innate component of an artwork; that is something which has not the beauty characteristic is not considered artwork and the work without technical quality is not beautiful. Thus, it can assume that it is the technical quality that makes the work beautiful. However, since urban arts considered as the building components of the urban landscape in this study, the aesthetic aspect of the artwork is not included.

As mentioned before, urban art is valuable due to its function in the environment to improve urban landscape; hence its technical quality which is consistent with the surrounding space is appealing. The urban art must be able to integrate with the environment and become part of the urban landscape, not like a patch sewed on a piece of cloth. Technical quality means using appropriate and durable material compatible with urban contents.

In addition to consistency and rhythm, another issue is the durability of urban artworks in urban open spaces. Regarding the concept of durability-stability of the subjective image of a place over the time- an observer uses urban artworks as indicators to know the environment and move through space, and that is why material's quality should be able to become durable in the space and remains there for a long time and do not lose its function over the time. Also, the lack of durability means the loss of financial and energy resources used for the work. It is the reason why a Fibreglass or Plexiglass statue is not suitable for Tehran since it would destroy after a short while due to the poor quality of the material and has to be substituted by another work.

In Rome and Berlin, most of the urban artworks had high technical quality due to the verification requirement by the experts' commission. The materials used in the 3D works were usually stone and steel; except, in Rome, material of some artworks is not in coordination with context. Work's maintenance and rehabilitation carried out under the supervision of a specific unit in the

municipality which will be addressed more in the maintenance section.

| Case studies | Description |
|---|---|
| **Tehran** | 1. Low- technical quality<br>2. Lack of harmony and compatibility<br>3. Low material quality |
| **Berlin** | • Modern style of 3D works is more important than the coordination of materials.<br>• The consideration of the durability of work in the city open space is observed. 3D works are mostly built in order of metal and stone.<br>• The consideration of the type and style of the prevailing artwork are performed all the time.<br>• According to the many expert opinion, compatibility of artwork with the environment is one of the significate achievement of municipality. |
| **Rome** | • Some 3D works do not respect the coordination of work materials with landscape, especially when the sculpture was built by a famous artist, for instance, a version of "Sphere Within Sphere" by "Arnaldo Pomodoro" that was installed in front of Colosseum in 2018, and after while "Sovrintendenza Capitolina ai Beni Culturali" translocated the sculpture. The municipality in fact does not pay attention very much to the coordination with urban landscape or another works.<br>• The consideration of the durability of work in the Rome open space has been obeyed. 3D works are more in stone than metal.<br>• The attention to the type and style of the prevailing artwork is frequently considered.<br>• Rome attempts to synthesis the historical city to modern or contemporary style; for instance, the modern or contemporary urban art work mostly situated out of the historical city center. (see the maps of 3D and 2D urban art works; Figures 2-14 & 2- 24) |
| **Main learning** ||
| • Use of resistant materials in open space<br>• Creating compatibility in the urban space<br>• Recognise the environment visually<br>• Understanding the cityscape features<br>• Awareness of the urban context<br>• Defining standards in terms of technical quality and harmony with the surroundings<br>• The usage of the dominant materials operated in urban space<br>• Integration of artworks in the environment ||

Only free walls were continuously changing, which were in the marginal regions and away from the crowd and had no influence on the stability of the subjective image.

Furthermore, in these cities, most of the artworks were as a set like MURo, Big City Life as well as Villa Glori and Rome open space museums, and were as projects that formed a consistent set, and all of the statues had appropriateness in terms of size and consistency in terms of material across the city.

- *Administrative comparison*

Tehran Beautification Organization considers as a reference on urban arts and the city beautification that, as a subordinate for the municipality, deals with coordination and planning and arrangement of artworks and beautification in the urban spaces. Article 6, Paragraph a of its mandate on the obligations and authorities stated:

> "Planning and required supervision for the organisation of the city's face and landscape at local, regional and urban scales in all spaces, public passages and connective networks including pedestrians and roadways, parks and other relevant public places in Tehran city, which all of the mentioned affairs are within the obligations of this organisation and the scope of the authorities"[83].

However, there is a municipality for each region of Tehran that carries out a series of unchecked activities and disrupts the leading organisation work, and there is no coherence between these organisations as a part of urban management. In most occasions, the works implemented and installed by the organisation were demolished by the regional municipalities, and sometimes, the regional municipalities implemented some works which were not verified by Beautification Organization; subsequently, the installation did not inform to the organisation.

Even in some cases, the various units of the organisation do not coordinate. For instance, there was no coordination between Tehran

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[83] Statute of Tehran Beautification Organization, 2009, p. 1

| Case studies | Description |
|---|---|
| **Tehran** | 1. No inter-organisational communication of two responsible<br>2. Essential need of an art committee<br>3. Absence of a "placing guideline"<br>4. Weak management<br>5. Lack of strict rules to prevent the vandal act<br>6. Undefined purpose of using urban art |
| **Berlin** | • According to the studies and observation on spot in section 2.2, beside the urban landscape improvement by urban art in two cities, in Berlin urban art projects, use to economic benefits such as tourism.<br>• Art supervision committee works admirably and consists of the experts in the field.<br>• The municipalities of takes advances of the urban art functions to enhance the landscape.<br>• Specific management instructions work in Berlin. |
| **Rome** | • Regarding to the studies and observation on spot in section 2.3, beside the urban landscape improvement by urban art in Rome, it decreases class differences and cultural development.<br>• The committee has shortcomings; such as the supervision process, urban landscape planner and urban art projects supervision that is carried out only by curators.<br>• The municipalities are aware about the urban art functions to improve the landscape.<br>• Management instructions in Rome is acceptable. |
| **Main learning** ||
| • Conduct the instructions for management coordination systems<br>• Set up a specific long-term plan to benefit from the urban art project<br>• Establish an expert committee art include an urban landscape planner to supervise the landscape architecture and urban art projects and competitions<br>• Development of strict rules to prevent vandalism.<br>• Use of urban art to create micro-economic like a tourism<br>• Consider urban art project as a part of urban development<br>• Employment of well-known artists in the urban art project to eliminate class differences<br>• Identifying problematic neighbourhoods for urban art projects intervention<br>• Make urban art visible and to mediate, as well as to improve networking between local actors. ||

Table 4-4. Administrative issues in Tehran. Elaborated by Mobasheri, S. (2019)

Sculpturing Activities Centre that carries out the affairs related to the 3D works and the unit for 2D works, and this was the reason that Tehran's urban artworks were not compatible with each other in

terms of form, placing, colour, the rest. Furthermore, in most occasions caused discrepancy rather than being complementary and contributing.

Since the organisation success in realisation of its goals requires the coordination of the mentioned activities, it needed comprehensive and systematic management in order to develop coordination, procedural unity and prevention from parallel and iterative activities. The organisation should also compile its integrated goals and given strategic plan and makes them the basis for its activities. Regarding the significant number of the works in Tehran, urban art did not succeed in the improvement of the urban landscape due to the poor management and the lack of experts' commission.

- *Maintenance comparison*

As discussed in "low quality" section, the durability of artworks has a considerable effect on the stability of subjective image in a place over time, and in addition to the material and quality issues, maintenance and protection of the works play an essential role in their durability in the space. Regarding that some urban artworks are destroyed by vandals in some parts of Tehran City, a defined plan to prevent these corruptive efforts and to protect and maintain the works will be very useful.

It is noteworthy that there is a vandal problem in Berlin and Rome as well, and some actions consider to prevent such activities. As Kani Alavi, manager of the East Side Gallery, believed, a large number of persons arrested by the police each year for damaging murals which fined depending on the amount of the damage and the money resulted used to repair the destroyed part. The artist also stressed that most of these people damaged the murals due to lack of knowledge about the value of the murals and the value of the artworks placed in urban open spaces should publicly notify. Definitely, in addition to the repairs carried out due to damages; the original artists rehabilitated the murals in 1990, 2000 and 2009.

| Case studies | Description |
|---|---|
| **Tehran** | 1. Lack of a particular department for maintenance operations<br>2. Lack of a periodic schedule for maintenance of urban art works<br>3. Inadequate preservation |
| **Berlin** | • Was set up a specific schedule for checking and repair the art works by municipalities, also some private companies take responsibility of the maintenance of works, for instance, Lux-Bethlehem e.V. cultural trust, representing twenty of the public and private institutions, that promoted "Reconstruction Bohemian Bethlehem Church installation", has been formally created to guarantee the maintenance of the sculpture.<br>• A distinct department exist in the organisation to maintain the artworks.<br>• As mentioned in section 2.2 in Berlin the specific law penalties for subversive acts follow up strongly.<br>• East Side Gallery do not specify as a valuable historical monument by the tag or sign, therefore, in some cases is damaged by people, particularly tourist due to the absence of the information. |
| **Rome** | • In Rome, the conservation and the maintenance is carried out by "Sovrintendenza Capitolina ai Beni Culturali di Roma"; the works are repaired by the necessity.<br>• A separate division exist in the organisation to maintain the artworks.<br>• in Rome, the rules for subversive acts exist, nevertheless, do not proceed actively. |
| **Main learning** ||
| • The identification of works for maintenance by necessity<br>• The creation of a periodic schedule for repairs<br>• Providing appropriate maintenance basis for artworks<br>• The dealing with vandal destruction by rules; raising awareness people by tag, banner or sign to valuable artwork.<br>• Involve the specialist in the process of conservation such art historians, conservation scientists, engineers, fabricators, and the sculptor or the sculptor's company. ||

Table 4-5. Maintenance issues in Tehran. Elaborated by Mobasheri, S. (2019)

In Rome, The Sovrintendenza Capitolina manages, maintains and enhances not only the archaeological, historical-artistic and monumental assets owned by Roma Capitale also 3D modern urban artworks. They continuously are followed and concerned by the institution for restoration and conservation, just like the activities

executed in Villa De Sanctis in 2018, which discussed in the relevant section.

- *Lack of identity comparison*

The city identity associates with and inseparable from issues relevant to the city and numerous matters including citizens, beliefs, lifestyle, type of communication with other communities, ideals and, exemplars, attitude, culture, also thought and worldview[84]. Urban planners, politicians and managers cannot provide plans based on foreign theoretical basics and define road map in a different method and call people to follow it and, at the same time, expect the city to have Iranian identity.

As mentioned in chapter 3, the first Comprehensive Master Plan, which is still the basis for urban planning in Tehran and even in Iran was coded by Victor David Gruen; a plan based on American standards. The event led to the formation of a new form and consequently, a new urban landscape neglecting Iranian culture which had none of the Iranian culture's characteristics that resulted in losing Tehran's originality and having no distinct identity. In this respect, Bahreyni declared "the street phenomenon, at least in its current form, entered into our culture coincident with the car from the west. Thus, our designers and planners did not play a significant role in the arrangement and design the spaces, particularly in respect of cultural characteristics and socio-economic needs and just applied imported patterns, often disapproved ones, which not only accounts for cars"[85].

Moreover, by definition of a city's identity and its relationship with its elements, it is required to consider the inevitable historical and social variations and developments. The cause of continuous emergence and formation of places must look for in historical and cultural variations and developments. These developments led to the addition of new elements to a set and removal; hence, places historical components, which themselves resulted from cultural

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[84] Naqizadeh M., 2007
[85] Bahrelni H., 2011

developments, became their identity pillars. Thus, another primary reason of the discontinuous transfer of the symbols to the next generation is the exchange of symbols and identity among the city and its neighbourhoods in a period, as the Iranian society symbols and values were more cultural and national in the past nonetheless after the revolution, particularly after the war, they became religious and governmental.

For instance, Lalezar Street which is one of the old and stone-paved streets of Older Tehran centre was the symbol of modernism and art in Tehran in the late Qajar era and early Pahlavi era and was known as "Tehran Champs-Elysees" and most of the famous Iranian theatres, restaurants, firms, clubs, movies and stores located in this street. Currently, all these places eliminated due to the prevalent Islamic culture.

Entertainment and touristic framework of the street strengthened its character and nature for years, and the form, architecture, rhythm and appropriateness and coherent elevations of the walls represented its identity which was entirely removed after the Islamic Revolution due to the elimination of the street's original content and its functional transformation as well as neglecting the repair and rehabilitation of the buildings. Thus, the present identity of the street has a little conformity with the past one; in other words, does not continue over time. Lalezar Street is just a case to explain the current status of identity in Tehran city and to find a solution for its improvement; hence, will address the efforts to maintain urban identity through urban art in Berlin and Rome.

Regarding the war ruins in Berlin, its current identity is mostly based on the symbols called the past negative symbols. Among them, the most famous one was the Berlin Wall which by conversion to "East Side Gallery" recognises as one of the most significant urban artworks of the world. Alternatively, "Memorial to the Murdered Jews of Europe" which is one of the best past negative symbols in terms of structure and concept that is bound to the urban landscape.

| Case studies | Description |
|---|---|
| **Tehran** | 1. Not having an integrated identity<br>2. Not observing the neighbourhood subcultures as a factor |
| **Berlin** | • As mentioned, Berlin leads its identity base on the art, city of design and negation of the past negative symbols; for instance "Memorial to the Murdered Jews of Europe".<br>• Benefits from important historical events in urban identity construction denying the war and the past.<br>• Takes advantage of positive common mental image, like "East side Gallery".<br>• The use of neighbourhood subculture is essential in urban art project like the murals in Neukölln district.<br>• The use of urban art as a landmark is common; for instance, Kreuzberg neighbourhoods became a landmark due to the murals. |
| **Rome** | • As mentioned, Rome enhances the historical and artistic city identity from the past to the present like "Triumphs and Laments".<br>• Applies the significate historical events in urban identity construction by accept the past.<br>• The projects like POPSTAIRS and GRAArt, were created to profit from positive common mental image.<br>• Use of cultural elements and symbols is a new vision of actors in urban art project like MURo and GRAArt.<br>• Artistic landmark is becoming one of unique features of the city like the project "Triumphs and Laments" and the sculpture "Foglie di Pietra", in Largo Goldoni. |
| **Main learning** ||
| • Study on the social context;<br>• The consideration of the common culture of the city and neighbourhood subculture;<br>• Historical investigation of the area and its evolution;<br>• Adding elements and characteristic component to urban art projects to create a sense of belonging and identity in urban spaces;<br>• Plan a guideline to reviving the identity of Tehran by the urban art project<br>• Lead the cultural and identity connection between neighbourhood and marginal area to the historical city centre of Tehran.<br>• Benefit from the collective mental image in creating city identity<br>• Using the urban art project to change the land use of the inefficient area to the landmarks ||

However, in Rome, the city identity is continued over time and transferred from one generation to the next. GRAArt and Popstairs

are the projects in urban art field, which contribute to the durability and continuity of the city's identity. GRAArt is, moreover, an infrastructure maintenance project around Grande Raccordo Anulare carried out in the outskirts of Rome which due to the legendary and national stories of the murals that continued over time, the cultural gap between the downtown and the outskirts was filled and then all regions of Rome possessed integrated identity.

In Popstairs Project, the faces of five actresses have painted in the places close to their movies locations on stairs. These pictures that connect the memories to the present lead to the creation of a shared subjective image in the neighbourhood's residents which promotes in keeping and continuing the place's identity.

- *Function of urban art in the context comparison*

Visual quality, as David Lynch has argued about it, has a profound effect on citizens' mental image. To this end, he has introduced the terms legibility and visual clarity of urban landscapes and believes that legibility has a direct impact on understanding the urban landscape. Tehran's urban landscape is not legible due to the high level of visual pollution, which discussed below.

Finding out that there is no order among the buildings constructed in Tehran is not very difficult. "Chaos" and "disorder" in the visual structure is the most significant problem in terms of the urban landscape. Some instances of visual chaos in urban facades are:

- Unchecked variety of colours and materials used in buildings
- Unrestricted variety of styles
- Disproportionate and different facades in days and lack of appropriate lighting during nights
- Attachment of new details to buildings' facades

In general, anything that causes visual inconsistency is visual pollutions. This inconsistency can include the form, shape, colour, facade of the building and the elements which located around the city.

Table 4-7. Landscape issues in Tehran. Elaborated by Mobasheri, S. (2019)

| Case studies | Description |
|---|---|
| **Tehran** | 1. Inadequate situated places<br>2. Inadequate angle of view of 3D works<br>3. Visual information accumulation<br>4. Rapidly changing of urban spaces |
| **Berlin** | • Use of the typology or spatial characteristic of context/physical structure to avoid visual pollution in the city. Like "Memorial to the Murdered Jews of Europe".<br>• Use of context characters in the project has a history in the city. |
| **Rome** | • Use of context characters in the projects is a new consideration of actors in Rome.<br>• Use of the typology or spatial characteristic of context or physical structure to eschew visual pollution. For instance, "Memory of Alcide De Gasperi". |
| **Main learning** | |

- Preparing the project site considering the irregular building's facade in Tehran landscape
- Elimination of visual pollution by removing the 2D/3D dissonant works
- Surveying on urban/social context
- Prevention of creating visual contamination by urban art projects
- Make a concordance of urban art and site of projects
- Consideration of style and materials of works
- Visual clarity development in urban landscapes by urban art project
- The observance of proportion of urban art work and context

As discussed above, urban art project function is to enhance the quality of the city landscape, which, given such disorganised, urban art in Tehran has not only failed to integrate and find the proper function. However, it has also exacerbated such problems, and the relationship of urban context with urban art instead of being positive means that does not function properly in order to improve the urban landscape, is harmful and increases context issues and eliminates urban legibility. Some of the issues presented in the table also show; besides, urban artwork must be in coordination with the context, and the context must also be able to accept the artwork as a new component of the urban landscape. Spaces that contaminate with visual pollution and accumulation of visual information are not

suitable for carrying out the urban art project and need to be prepared initially for the positive function.

As mentioned, the angle of view, size and proportion of urban artworks are issues that have received particular attention in the cities of Rome and Berlin, and that is why the function of the urban art project in these cities is positive. Nevertheless, in the case of Tehran, which is plagued by visual pollution and disorganisation of the urban space, more attention must be paid to the urban context, and first, the visual pollution must remove, and urban art must strive to create coordination.

## 4.4 Urban and social context comparison and main learnings

The using of urban art projects involves the improvement of an area that is currently unsuitable. Recently was discussed about urban art problems in comparison with Rome and Berlin. Now the study will be processed by the comparison of choosing an urban context and the goals and reason in Berlin and Rome to answer the following question: where is well-qualified urban context to be intervened by the urban art? what is the specific character of the intervened site in Rome, Berlin? what is the purpose of using urban art?

Some areas need to regenerate, in some cases they need an identity, cultural or social function (Triumphs and Laments), for instance, to increase the crime in the difficult neighbourhoods like "San Basilio" (SanBa), or some cases require the dynamic and creative open space (Project M/), in some cases is beneficial to the abandoned area to rebuilt and become like vitality place in the city (several cases in Berlin). Also, they could be multi-function.

- *Intervention districts of Rome*

As discussed in section 4.3 the project's location in Rome was defined by the curator, not similar to Berlin by a group of expert with the specific reason and motivation, consequently, the urban and

social context of project must be studied to learn the reason of selecting by the curator.

According to the study on Rome, the main purpose of using urban art projects is urban regeneration. Most of the areas of the projects have some mutual specifications in an urban and social context. The maps and tables of subfields of urban and social like demography and social classes are designed based on the districts occupied by a legal project to find out the familiar characters of districts, where elected by curators to regenerate by urban art. GRAArt and POPSTAIRS extended in various places; therefore, they cannot study as a case.

For this reason, the demography divides into population density and population by urban area.  Conferring to the demography, projects location is directly related to the population density. The significant number of projects locates in crowded zones with high population density.

Can be realised the projects in zones with a lower class of life is high. It seems the curators have been paid more attention to more deficient zones of the city due to most of the works have a social or cultural function. The urban context issues show the index of the difficult district, abandoned item and unauthorised construction in the case study project of Rome. Therefore, the intervened places are in the most problematic, populated and lower-class areas.

Curators generally select the area from point of view of having the critical social problems. Due to this fact that a zone with critical social problems, mainly is extremely populated and characterised by difficult district, as well as of lower social classes, it is not clear that curators in urban art field in Rome how decided. Did they pay attention to demography and urban landscape issues, or simply to the cultural intervention in the lower social classes and difficult districts? However, the projects are generally successful. They satisfy the neighbourhood residents, and proceed the regeneration of the abandoned and unauthorized area as well.

- *Intervention districts of Berlin*

Regarding the history of urban art in Berlin some of 2D works in the city are illegal, therefore for understanding the purpose of using of urban art is vital to consider the legal project, which executed for improving an area, and the decision was made by the professional. The illegal graffiti or street artist do not have the purpose of regenerating the areas. The artist paints the walls to maintain his/her opinion. Consequently, it cannot be appropriate for this target.

East side gallery is one of the legal 2D projects in Berlin; where the artists created the idea for protest against the cold war. The area situated in the border of the East and West Germany, and was an abandoned place, without any resident. Now it becomes a symbol of Berlin and the most visited touristic attraction in the city.

East side gallery and the urban art scenery bring many tourists in Berlin. Tourism is a crucial factor in Berlin's economy. Berlin has firmly established itself as one of Europe's top 3 destinations alongside London and Paris. As declared Senator for Economics, Energy, and Enterprises on 11 August 2017:

> "The tourism industry in Berlin has broken yet another record. Over the past two years, the gross amount of revenue generated by visitors to the German capital has climbed by about €1 billion to €11.58 billion a year"[86].

The best reason for using urban art in Berlin is to protect the epithet "City of Design-Creative City". The city has been introduced in the global creative cities network by the UNESCO, therefore ranks among the design cities with the most considerable productive force and diversity. The "Creative City Berlin" promotes many opportunities to the artists, cultural producers and the creative industry in town. The aim of the epithet is the international interconnectedness of innovative potential and the development of collaborations, which are assumed to provide economic growth, for instance, the goals of URBAN NATION are the connection of "residents to neighbourhoods", "berlin's residents to local and international artists" and "local and international artists to the

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[86] Pop R., 2017, p. 1

berlin's neighbourhoods".

Slowly merely steadily, Berlin has been transforming into a real Mecca for young and established creatives. Creative industries have become a remarkable economic factor contributing plenty of future potentials and impacting regions far beyond Berlin's limits.

In Berlin in 2016, more than 195,000 people are currently occupied in the creative industries sector, which equates to 10% of all employees. "The city's 30.000 companies working in the creative industries produce a yearly turnover of more than 18 billion euros. Berlin offers creative enterprises and design companies excellent framework conditions -internationally recognised training institutions, innovative fairs and festivals and lasts; however, not least synergetic networks"[87].

Protecting the title of "City of Design-Creative City" promotes to the city financial development and it is not possible without supporting the art in city space, consequently, the city supports inspiring atmospheres and cultural offers also for "spatial inequality" by painting on the walls of homes, and "multiculturalism and integration" due to the multicultural nature of the city.

Another reason to use urban art in Berlin is to regenerate the abandoned places. After fall of the wall from 1990, till the early 2000s the cultural atmosphere in the city resembled the untidy appeal of a society and a city in evolution, Berlin was often described as a "wild west land"[88]. Due to its excess supply of abandoned space, Berlin became a unique opportunity structure for cultural experiments and innovations. Berlin was full of voids – holes, wastelands, brownfield sites and vacant plots, particularly in the inner-city area due to the decline of the industrial base as well as the lack of redevelopment under the East German government. "There was an emptiness that asked for definition and identity"[89]. and the concept of the *void* has become associated with Berlin's cultural scene. The development of the city's painting scenes has been indissociable from this availability of such vacant and

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[87] Wolf H., 2017, p. 4
[88] Bunssen F., 2002 & Stahl, 2008, pp. 300-324
[89] Cupers K. & Miessen M., 2002, p. 64

abandoned places. Nowadays, Homeowners want artists to paint the walls of their homes to make their property more comfortable and more expensive to sell. Consequently, the colourful and artistic regeneration of the soulless space caused by the war promoted the city a dynamic and creative urban space. Also, it executes due to the creative idea to engage the dynamic experience of the built environment; and, maintains a creative city development concept as a goal of using urban art. The act is processing by project like "Berlin Mural Fest (BMF)" and the temporary installations during "Berlin Culture Festival" every year.

On the other hand, urban and street art in the city becomes an identity of Berlin. As mentioned following German reunification, the city became even more interesting for the scene due to the elevated vacancy amount and unclarified ownership of numerous houses. The post-Wall period offered plentiful legal, or at least tolerated, spraying surfaces, so-called "Halls of Fame". The number, variety and quality of the graffiti created Berlin a favourite destination for international graffiti artists, and the city recognises as a graffiti capital of Europe. The paintings become the identity of the city, which the local government's policies of Berlin try to preserve it. "Urban Art Week" is a good instance for city municipality support; the artist inspires to take the steps to achieve goals of metropolis.

As explained the reasons for using urban art in Berlin are: 1- economic profit by tourism industry, 2- regenerate the abandoned places 3- Conservation of the title "City of Design-Creative City" and promote the urban identity.  Also, the local government of Berlin is a perfect example in urban planning and city management that leads the city to development; therefore, always the experts in the municipality, select an area that could be appropriate to reach the goals.

- *Landscape comparison*

Disorder of the skyline [90], presence of single buildings [91], incorrect policies such as selling floor area ratio, development of upstream projects as well as large urban development plans without considering the national culture, privation of comprehensive regulations such a design guideline, financial and technical restrictions in implementation, using a variation, absence of scale, recession, lack of unity in the urban structure, absence of functional urban space, insufficient and neutral open urban space, presence of worn-out texture, abandoned places and illegal construction are the most critical issues of Tehran urban landscape.

Many experts believe that the lack of integrated management and disregarding urbanisation and architecture are the origin of all these problems. Moreover, Tehran's comprehensive master plan, as the primary urbanisation reference in Iran, is the foundation for most of the issues since it is outdated and urban landscape disregarded at the time of its compilation.

Also, urban and landscape planning in every city must be according to the principles which are place-specific and requires much investigation about the region's characteristics. However, it could be looked at the strategies and planning of other cities as an exemplar and get some ideas; nonetheless, the topic is extraordinarily general and out of the study's scope. Hence in urban planning, was addressed the Berlin and Rome for using urban arts.

In Berlin and Rome, there is specific planning based on the city's needs. For instance, in Rome, most of the implemented urban art projects were aimed at strengthening the social fabric, urban development, regeneration and maintaining the city's identity. Since

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[90] Urban skyline is the average height of the buildings of a city, where the sky space began. The regular and beautiful skyline may be the most influential factor in the arrangement of urban space. Nowadays, neglecting the skyline by new buildings produced the disappearance if remained an acceptable skyline from the past; for instance, previously, crossing Naser Khosrow Street in Tehran was distinguished the row of old two-story buildings. The regular and level skyline caused the role of the minaret to become prominent. Currently, raising the new disorder constructions in the street removes the minaret performance as the single vertical element.

[91] A city with the parts far away from each other, may not be considered as a city; a city is that hug us tightly (Christian Norberg).

Rome needs protection and maintenance, both subjectively and physically due to its antiquity, the efforts in the town focused totally on it. For instance, some projects are the social reaction to criminal hotspots. It is an innovative urban revitalisation which transformed a place through social function. Therefore, the goals are co-creation, creative urban planning with social, cultural, historical functions in the specific urban development areas.

Berlin is looking at the issue differently; it attempts to merge culture and keep the title of the Design City. Street art in Berlin is a big industry, and that is why the municipality usually absolves illegal graffiti and endeavours to remain the graffiti Mecca of the urban art world, also wants to be creative in improving the urban landscape and creating city identity.

Table 4-8. Summarised conclusion of the comparison. Elaborated by Mobasheri, S. (2019)

| The cities | Goals and reasons |
|---|---|
| Rome | <ul><li>Enhance identity</li><li>The social and cultural function like urban crime hotspots</li><li>Microeconomic development</li><li>Reviving/regeneration of the abandoned area</li><li>Communication function</li><li>Creative development</li></ul> |
| Berlin | <ul><li>Revive the identity</li><li>Creative development</li><li>Creation of the dynamic space</li><li>Macroeconomics development</li><li>Reviving/regeneration of the abandoned area and worn-out area</li><li>Spatial inequality</li><li>Multiculturalism and integration</li></ul> |

According to argues, the reason of choosing urban art project for one particular urban context could be both in terms of enhancing the "objective -the quality of the urban landscape-" and "subjective -regarding the positive impact on citizens-" dimensions. In this regard, the goals for selecting an area could be multi-reason by analysing the area social and urban context. The following table (see

table 4-8) summarised the conclusion of the comparison of choosing an area and the goals and reason in the studied case.

Chapter 5

**Conclusions, suggestions and guidelines for the urban landscape of Tehran through art projects**

*The goal of the last chapter is to introduce a series of strategies, guidelines and suggestions for urban landscape planning by urban art project based on the issues of Tehran, both in terms of the urban landscape and how urban art must be used.*

*In the first part, are provided strategies for overcoming Tehran's landscape issues through art projects. This part proposes how urban art could be helpful for urban landscape, and in which scope and location could intervene. Also, by analysing the map, characteristics and properties of the place, some neighbourhoods are identified as suitable places for intervention.*

*The second part recommends the guidelines; it describes how must be used the artworks and explains which essential items should be observed after selecting the location. The pros and cons are being clarified and are be specified the characteristics of the urban art for each strategy, the role of management and related organisations, and the requirements that must be considered. Also, it puts forward some suggestions for creating the legal wall place and conservation and maintenance. Co-creation refers to a way of promoting urban art projects.*

*In the third part, suggestions of the urban art project are given by respect to the locations outlined in the strategy and implementation guidelines, and finally, in the fourth part are summarised the results and findings of the research.*

## 5.1 The strategies of using urban art in Tehran metropolitan city

According to the previous findings, there are different reasons for using urban art to improve the urban landscape in the world, and each project is different conferring to the needs and problems of the urban context. Urban art can improve the urban landscape since the planning of a project is based on the problems of a specific context. Therefore, in chapter 4, Tehran's general problems from the perspective of the urban landscape have been discussed. Besides, in

section 4.4 used strategies in Berlin and Rome were evaluated in the comparison of the urban and social context, and on the topic of location selection. In the results, the main learnings address the improvement of Tehran's landscape problems through urban art. The strategies based on significant problems in the city have very narrow borders, they can be combined and multifunctional. The location can be an area, a neighbourhood or even a street. The selected strategies for Tehran city are derived from summarised conclusion in table 4-8 and are corresponded to the Tehran's issues. The strategies are listed below and will be clarified by related issues in detail and with examples:

1. Urban regeneration
   - Abandoned urban space
   - Degraded area
   - Lost spaces: urban identity and legibility reviving
2. Creation of the dynamic and creative open space
3. Communication between citizen and the city
4. Cultural e social function
   - Urban crime hotspots
   - Spatial Inequality/Spatial injustice
5. Economic and tourism benefits

- *Urban regeneration*

There have been many definitions of urban regeneration in the literary sources in the world, for instance in the book, "Urban Regeneration; A Guidebook", Roberts and Sykes, defined urban regeneration as an insight, and an integrated approach to solve urban problems in the target area that ultimately leads to sustainable economic, physical, social and environmental improvements[92]. In Roberts's view, urban regeneration is a strategy that leads to economic, social and environmental restructuring, re-engineering and re-urbanisation[93].

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[92] Roberts P. & Sykes S., 2000
[93] Ravetz L., 2000

In Iran, urban regeneration carries out under the supervision of a specialised parent company of Civil Engineering and Improvement, which in Tehran comes under the supervision of the Urban Regeneration Company of Tehran; it is a subsidiary of the parent company. This company's definition of urban regeneration is:

"A comprehensive and integrated policy to solve cities' problems, in a way that promotes the viability of cities and the quality of life of its citizens. Urban regeneration involves a network of flexible measures and programs at different spatial scales along the path of sustainable development goals, and at all levels, maximising the participation of all the actors and stakeholders, especially its people"[94].

Today, the regeneration of inefficient urban areas is one of the main aspects of Tehran's urban development activities, which also reflects in the third development plan of Tehran. The reasons for the importance of regeneration in Tehran state in the aforementioned company documents as:

"A significant portion of Tehran's surface has inefficient urban areas. These areas have been a major focus of urban regeneration projects in major global experiences and have major effects on enhancing the national and international role of cities, and can also become a competitive advantage for them"[95].

Positioning in urban art regeneration is based on the problems of inefficient areas, where art interference can give a proper function to these boundaries and regions. These areas can scale up to a neighbourhood or scale down to small urban spaces and small projects. Besides, they are lightweight, inexpensive, fast, and efficient, which in many cases can accomplish other functions besides achieving the original goal. The followings present three types of significant problems in the inefficient areas of Tehran that can be improved by urban art regeneration:

- Abandoned urban space
- Degraded are

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[94] Tehran Urban Regeneration Company, 2016, p. 1
[95] Idem, p. 2

- Lost spaces: urban identity and legibility reviving

- *Abandoned urban space*

Given the strategies developed for use in Tehran, it is essential first to understand the terms used in Iranian urban planning. One of them is a term used in the field of abandoned urban spaces, and it is, in fact, one of the most significant urban development plans. The phrase "urban renewal reserve" refers to the allocation of properties and lands with specific features which are defined below:

"All abandoned lands and properties (except the existing green spaces), including vacant lots and remaining open spaces of the city, or heterogeneous urban functions such as warehouses and old factories that have no specific function and are of no use."[96]

The "urban renewal reserves" are in fact deserted areas, which are strategically envisioned in the new Tehran master plan, in a way that they plan, design, and operate to create a dynamic and sustainable urban development system; it will be achieved through urban planning and implementation of specific projects which can generate sustainable income for the municipality and development, also it brings Tehran's metropolis growth and prosperity.

However, what doubles the importance of this issue in urban planning in Tehran, is "urban decline" and the reason behind it; less attention is paid to it in the planning. The urban decline is extremely critical in the shaping of urban landscape that the municipality is inattentive about it. Urban decline is visible in the metropolis of Tehran by the abandonment of urban spaces that once were considered active and had a defined position in the spatial organization of the city.

By growth, change, and transform urban functions, these spaces and places become more inefficient and disadvantageous, some of them become abandoned urban spaces, and some must provide the proper required functions for the city. In this context, the old and worn-out factories of the city come to mind, many of them have either closed down or moved out of the city. Other deteriorated

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[96] Ministry of Housing and Urban Development, 2016, p. 19

urban areas include residential areas, warehouses, old hospitals, trade unions in centre that have been relocated to complexes, and so on. Such spaces are seen as obstacles in the development of the city and need to be revitalized and repurposed to serve the prospects of the city.

"Urban decay is a complex and multi-dimensional issue that encompasses economic, social, physical, environmental and mental dimensions" [97]. The abandoned spaces and places that need intervention can be suitable venues for urban art installations in terms of physical, environmental and mental enhancement. For instance, "Breathing Lights" [98] project, was installed in an abandoned area. According to the evaluation report, the project not only made the area more beautiful and well-organised, also encouraged buyers to save the abandoned homes.

Figure 5-1. Tehran Map. The ratio of urban reserve lands. Elaborated by Mobasheri, S. (2019)
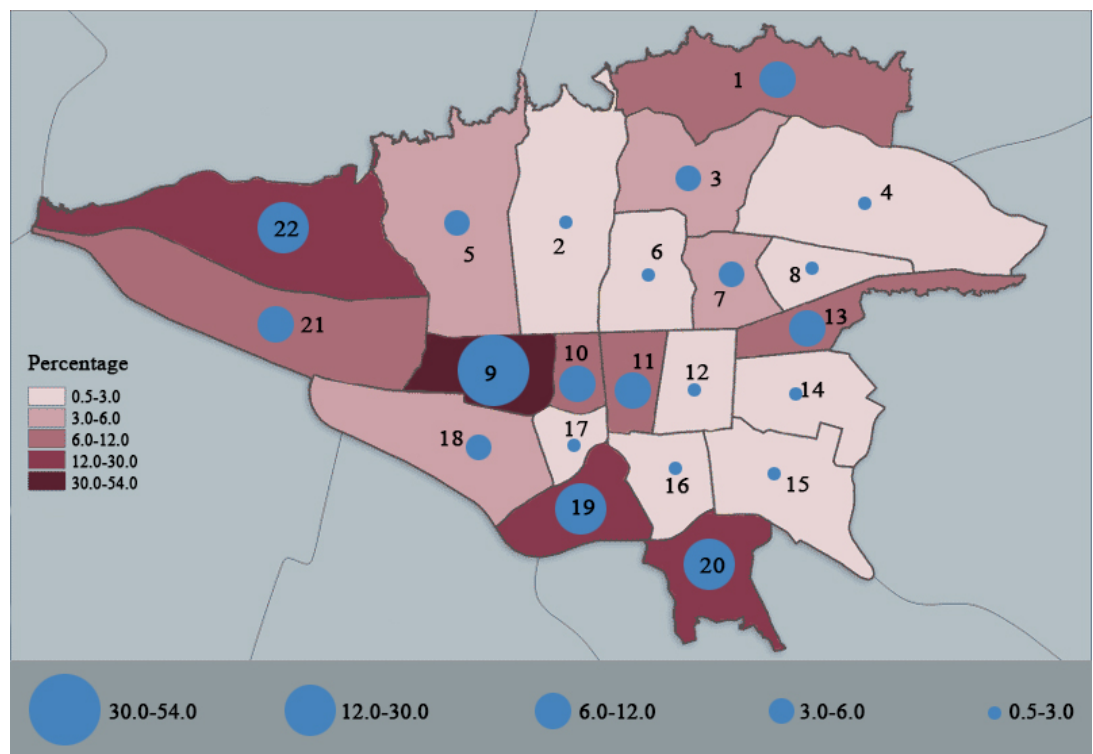


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According to the ratio of urban reserve lands map (see figure 5-1), district 9 has the highest rate of abandoned areas, which is followed by districts 19, 20 and 22. Abandoned locations in districts 20 and 22 are mostly industrial sites since in the past the areas were considered to be out of town. Although district 19, due to its fine-grained texture, has many deserted and abandoned residential homes. Mehrabad Airport is located in district 9; in the new detailed plan, Tehran covers an area of 60,000 hectares and the airport area is about 1,000 hectares, which accounts for about 1.7 per cent of Tehran's total area, therefore has the most land reserves. Therefore, the ratio of urban reserve lands and population map (see figure 5-2), district 20 has a larger population, which is followed by districts 19, 9 and 22, respectively.

Figure 5-2. Tehran Map. The ratio of urban reserve lands and population rate. Elaborated by Municipality of Tehran (2018)
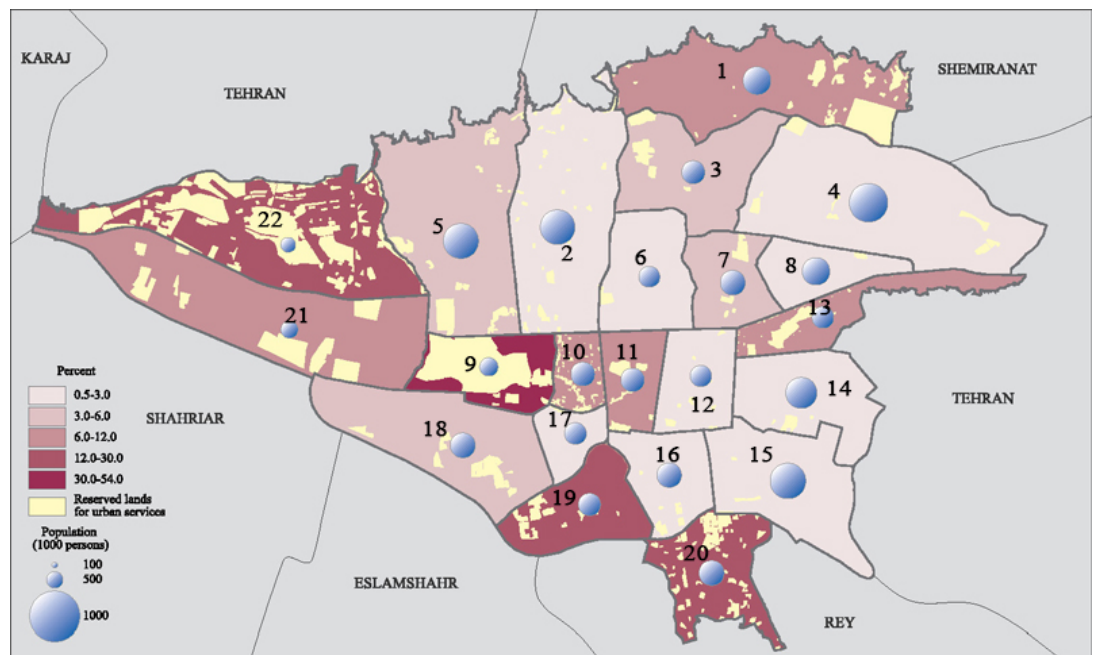


Figure 5-3. Tehran Map. Social class in urban area 19. Elaborated by Mobasheri, S. (2019)



Upper class
Upper Middle class
Lower Middle class
Working-class
Lower class
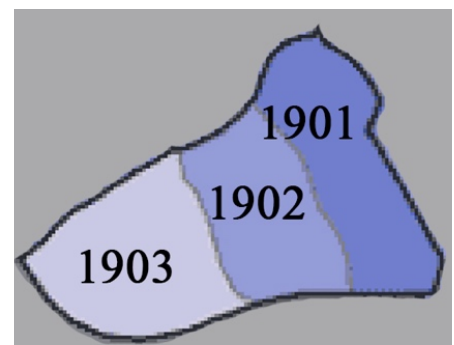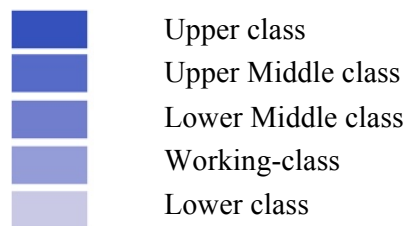
District 19 is located on the southern border of Tehran; it is the southern gateway to the city with the majority of the inhabitants are Muslims. According to figure 3-30: 4, the literacy rate is very low, and the quality of life is inappropriate in district 1903. According to figures 3-30 and 3-1, it has a low green space per capita and has no historical value and inhabits by low-income families. According to the map (see figure 5-3) which is related to social class, the metropolitan area district 1903 is located in lower class and districts 1901 and 1902 fall into the working class and lower middle class, respectively. Also, examining figures 34 and 35 in chapter 3, the dispersion of 2D is low in this zone, and the extent of 3D is moderate in it. Besides, district 19 has less cultural and public spaces than any other districts in Tehran[99].



Figure 5-5. Tehran Map. Location of Nemat Abad neighbourhood in district 19. Elaborated by Mobasheri, S. (2019)
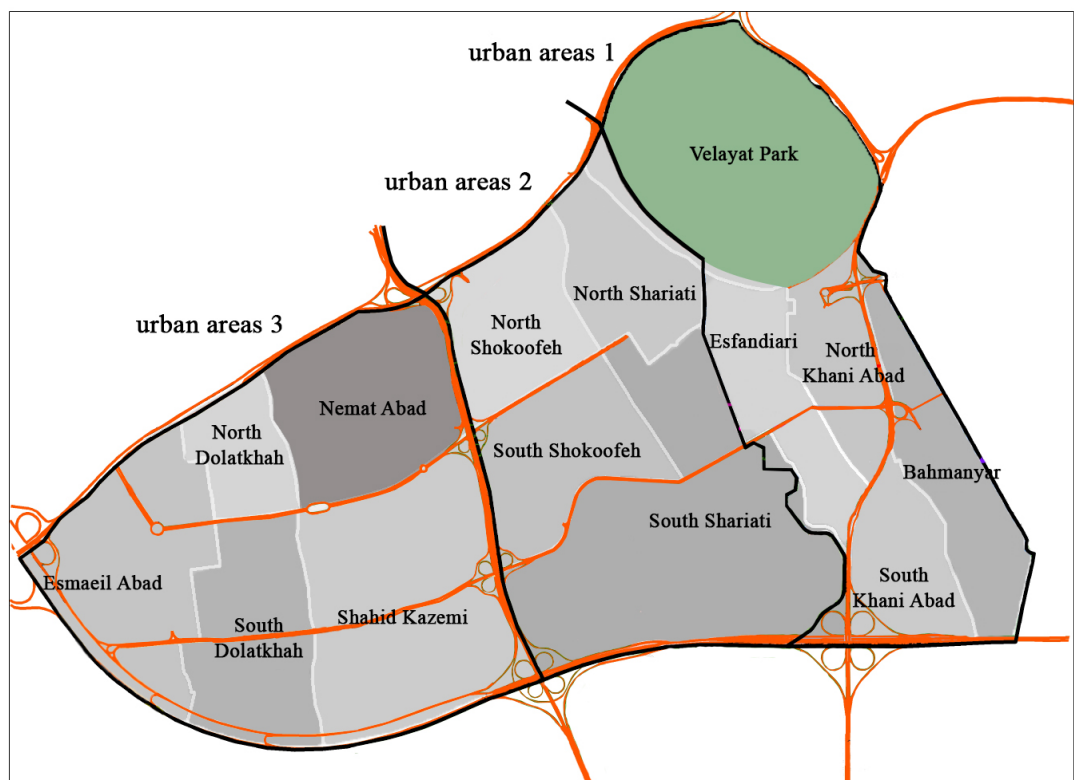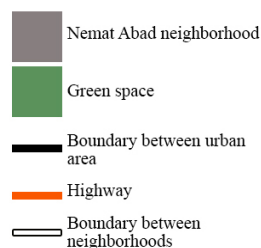
For the reasons stated, district 19 has the suitable characteristics for regeneration through urban art to arrange abandoned houses, enhance its spatial quality and improve its visuals. According to the Iran Census report of 2011, in the district have been lived 70,349

[99] Nasiri E., 2016

households, and the number now reduces to 64,299. The area has 13 neighbourhoods and three urban areas. (see figure 5-4) The favoured area for the project is Nemat Abad neighbourhood; it marks in blue on the map (see figure 5-5), and its borders separate from other neighbourhoods by black.

Figure 5-4. Tehran Map. Nematabad neighbourhood. Elaborated by Mobasheri, S. (2019)



— Nemat Abad neighborhood boundary
— Boundary between urban area
— Highway
▮ Green space

Figure 5-6. Nemat Abad, Tehran. Photo by Mobasheri, S. (2019)

Nemat Abad Neighbourhood is based on the historic village of Nemat Abad and has been one of the oldest residential centres in Tehran, although, its historical structures have destroyed. Nevertheless, there is still a village-like texture, with narrow, nested alleys, old houses, and even clay-based houses among new-built houses, with generally unremarkable homes, far from any urban planning rules. Consequently, the reason for choosing this neighbourhood is due to the many abandoned houses and the fine-grained and worn heterogeneous textures. (see figures 5-6, 5-7)



Figure 5-7. Nemat Abad, Tehran. Photo by Mobasheri, S. (2019)

- *Degraded zone*

Degraded districts in Iranian urban development are commonly known as *deteriorated urban areas*; the urban textures that contain them is called worn texture, which has different definitions. Topchi refers to it in his book "Sustainable Urban Regeneration, the new approach to Intervention in Old Worn-Out Textures" as:

"The worn-out texture is a part of the urban space whose ecosystem has become dysfunctional both in terms of structure and function. In other words, extended urban areas and urbanisation with problems such as economic, social, physical, environmental, and intellectual dimensions are called worn-out

urban textures. Such textures have lost their visual, physical and functional qualities"[100].

According to other texts, "old and worn-out textures are textures that have evolved over a long period and today are under the siege of technology and are structurally and functionally deficient and often do not meet the needs of residents" [101]. Problems and limitations such as body incompatibility and activity, incompatible urban elements, lows per capita usage such as leisure, cultural and parking spaces, lack of proper communication network hierarchy and the impossibility of penetration into the organic texture, incompatible and traffic attractive applications, defective spaces, lack of pauses to form social interactions, disturbances and disruptions in land-use systems, environmental pollution, locating some parts of the textures near the monuments and defective construction criteria in them are probable [102]. However, the "National Parent Company of Civil and Urban Improvement", which is responsible for identifying worn-out urban textures, states worn-out texture identification indices in Iran are:

1. "Instability: 50% of the buildings in the block are unstable and do not have the required strength.
2. Impermeability: At least 50% of the block passages have less than 6 meters in width.
3. Fine-grain texture: At least 50% of buildings in that city block have an area of less than 200 square meters"[103].

The focus of the "National Parent Company of Civil and Urban Improvement" is to identify worn-out neighbourhoods which had all three indicators of fine-grain texture, impermeability, and instability. Also having one or two of the characteristics as mentioned earlier are not enough reasons to be considered as worn-out texture, thus improving them is not a priority. It is clear the indices as mentioned above, have only physical aspects, and no attention has paid to urban landscape issues and their effects on the

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[100] Topchi A., 2010, p. 32-33
[101] Habibi K. et al., 2007, p.16
[102] Pour Ahmad A. et al., 2010)
[103] Company specialised in urban development and rehabilitation of the country, 2016, p. 2

inefficiency of urban texture. Besides, the form of these textures is irregular and disturbed; they require a great deal of attention to reach the goals of the urban landscape. As shown in the map and table (see figure 5-8, table 5-1), most of the worn-out areas are in districts 10, 11 and 12.

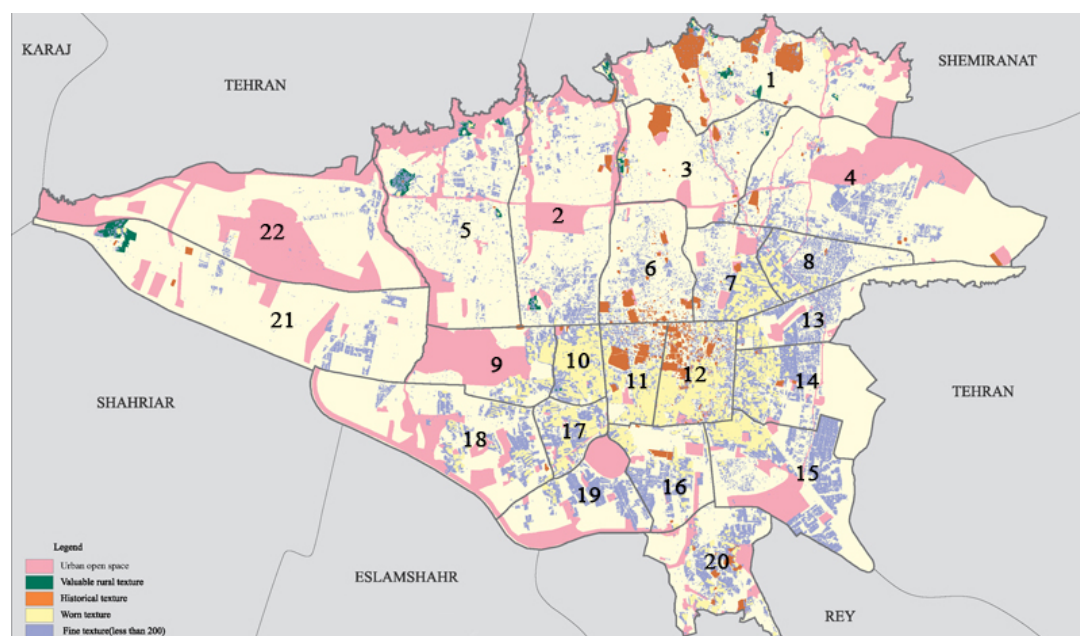Figure 5-8. Tehran Map. Urban texture typology. Elaborated by Municipality of Tehran (2018)



Table 5-1. Ratio and Degree of Worn Texture in Tehran City. Elaborated by Mobasheri, S. (2019)

| District | District Area (Ha) | Worn-out Urban Textures (Ha) | Worn-out Urban Textures ratio % |
|---|---|---|---|
| 1 | 4574.24 | 64.28 | 1.4 |
| 2 | 4761 | 18.65 | 0.4 |
| 3 | 2938.27 | 24.54 | 0.8 |
| 4 | 6160.29 | 7.72 | 0.1 |
| 5 | 5321.81 | 11.58 | 0.2 |
| 6 | 2141.26 | 5.07 | 0.2 |
| 7 | 1536.54 | 237.48 | 15.5 |
| 8 | 1322.12 | 143.85 | 10.9 |
| 9 | 1951.44 | 146.03 | 7.5 |
| 10 | 807.25 | 146.03 | 18.1 |
| 11 | 1204.97 | 352.35 | 29.2 |
| 12 | 1600.81 | 592.65 | 37 |
| 13 | 1700.01 | 73.04 | 4.3 |
| 14 | 2412.42 | 257.54 | 10.7 |
| 15 | 3130.31 | 246.28 | 7.9 |
| 16 | 1652.14 | 149.11 | 9 |
| 17 | 821.69 | 239.88 | 29.2 |
| 18 | 3807.98 | 102.82 | 2.7 |
| 19 | 2053.37 | 22.36 | 1.1 |
| 20 | 2254.89 | 137.33 | 6.1 |
| 21 | 5549.90 | 6.92 | 0.1 |
| 22 | 5751.09 | 0.95 | 0.0 |

Figure 5-9. Tehran Map. Location of Pamenar neighbourhood in district 12. Elaborated by Mobasheri, S. (2019)

— Pamenar boundary
— Neighborhoods boundary
— District 12 boundary
▭ Boundary between urban area

▨ Pamenar neighborhood
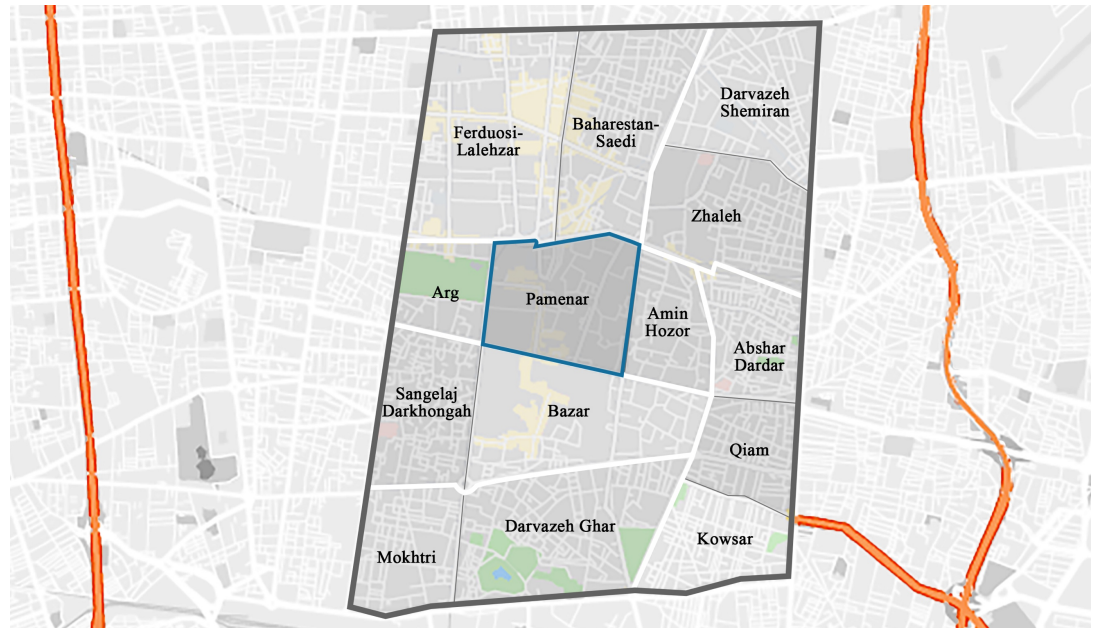
These districts are considered as the centre of work, activity, and most importantly, the central core of Tehran and the strategic areas of the city. Districts 11 and 12 also have the most historic and worn-out textures at the same time, which are also the centre of activity; therefore, regeneration is essential and should be procedure by a method that does not damage the historical texture of the area. The 12th District is eligible for regeneration due to the high amount of worn-out textures and the presence of the city's main commercial centre, Tehran's grand bazaar, as well as valuable historical textures. The area has six urban areas and 13 neighbourhoods (see figure 5-9), and 2D and 3D dispersion is high within this area.

The area of choice for transformation is Pamenar neighbourhood, located in 1202 urban area; due to its history, it is a worn-out neighbourhood. According to the social context map (see figure 3-30), literacy rate, and quality of life in the neighbourhood is low, and the existence of various universities and religious sites is other features of the area. Based on the social class-map (see figure 3-29), the neighbourhood falls into the category of the working class; and due to its worn-out texture, it has a low population density. Also, according to the dispersion of Jewish residents' map 3: 3, from the same chapter, this neighbourhood is a Jewish place of residence. By study urban context maps can find low green and

public open space per capita. The area of Pamenar neighbourhood marks in black on the map of the 12<sup>th</sup> district (see figure 5-10) and its position is in green.

Figure 5-10. Tehran Map. Pamenar neighbourhood border. Elaborated by Mobasheri, S. (2019)



— Pamenar boundary

■ Green space

Another reason for choosing this neighbourhood is the unique features since when it comes to local scale, any phenomenon can be inspirational. One of the features is the history; this place is one of the oldest neighbourhoods of Tehran (see figure 5-11, 5-12), which is a part of the historic district of Oudlajan -one of the five primary neighbourhoods of Old Tehran-. The centre of the neighbourhood is the minaret[104]. The main street of Pamenar is one of the oldest streets of Tehran that dates back to the 18th century. The street was registered in the list of Iranian national monuments in the year 1995. Today, Pamenar has become the market centre of the fence and

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[104] "Pamenar" means near the minaret. The etymology acknowledges Pamenar neighbourhood was named due to the presence of the mosque of Oudlajan minaret; known as the Mirza Saleh School and Mosque.

composite; also, most of the old houses with original architecture in the neighbourhoods were demolished.



Figure 5-11. Pamenar District. Photo by Rasouli, E. (2018)



Figure 5-12. Pamenar District. Photo by Rasouli, E. (2018)

- *Lost spaces: urban identity and legibility reviving*

Distinctive urban identity allows space and place to be recognised by humans and presented in their patterns. Identity support the city to be clearly understood, mentally recognised and

legible, and visualisable by the inhabitants. It depends on the environment to adapt to emotional and mental abilities and cultural structures. Citizens' perception of the environment is a quality that is controlled by quantitative elements, and identity is an essential element of a city in its differentiation and recognition.

Today, Tehran is incompatible with its name and its culture; the city does not have an identity that fits into its landscape. Since identity shapes citizens' perception and increasing the readability of the city, it is the first item that expresses the culture of society through time. The post-revolutionary city of Tehran has been witnessed the incorporation of newer Islamic elements and different values as well as the replacement of pre-revolutionary signs, which has led to a loss of identity.

One of the essential identifiable indicators of Tehran is the human and cultural components, and this is important since Tehran has always a multicultural status. This multicultural identity has built traditional neighbourhoods based on religious, ethnic and linguistic characteristics. It has led the whole city of Tehran to be shaped by its neighbourhoods' characteristics. "In Iran, neighbourhoods are the primary cells of the traditional city, and people find themselves through distinguishing their neighbourhoods[105]. Also, the Iranian urban system rebuilds itself based on the city's neighbourhoods.

For this reason, neighbourhoods have a particular role in the discussion of urban identity and readability, and since the city and neighbourhoods have an unbreakable link, they can be the cause of identity and readability throughout Tehran.

The history of neighbourhoods and culture in metropolitan areas, especially in Tehran, is affected by a total lack of attention to ethnic, linguistic, gender, age, physical and social differences [106]. Consequently, can be concluded that referring to neighbourhood subcultures have an essential role in revitalising the city's identity.

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[105] Sheikhi M., 2018
[106] Idem

Therefore, the identity revitalisation and readability of the city through the use of urban art should depend on the dominant neighbourhood culture, language, education level, age, history, as well as ethnic symbols of that neighbourhood, such as celebrities' portrait or statue or illustration of the stories in 2D and 3D works.

Referring to the maps 3 presented in chapter 3 can find out 1201, 0603, 0601, 0703 are the main places of Christian residence, district 6 is the Jewish place of residence, and 0601, 0603, 0602, 0405 and 0604 are the places of Zoroastrian residence.

However, ethnic populations in Tehran are widespread throughout the city; nonetheless, there are several neighbourhoods devoted to Azaries such as the Atabak, Yachchi Abad, Dushan Tapeh, Oshan, and the rest, all of them have Azari names. Due to the large population of Azaries, the neighbourhood's fame for its ethnicity, and also its old history compared to other neighbourhoods, the Yakhchi Abad neighbourhood selected as a case. (see figure 5-13)

Figure 5-13. Tehran Map. Location of Yakhchi Abad neighbourhood in district 16. Elaborated by Mobasheri, S. (2019)



Green space

Yakhchi Abad neighborho[od]

District 16 boundary

Boundary between urban area

Yakhchi Abad
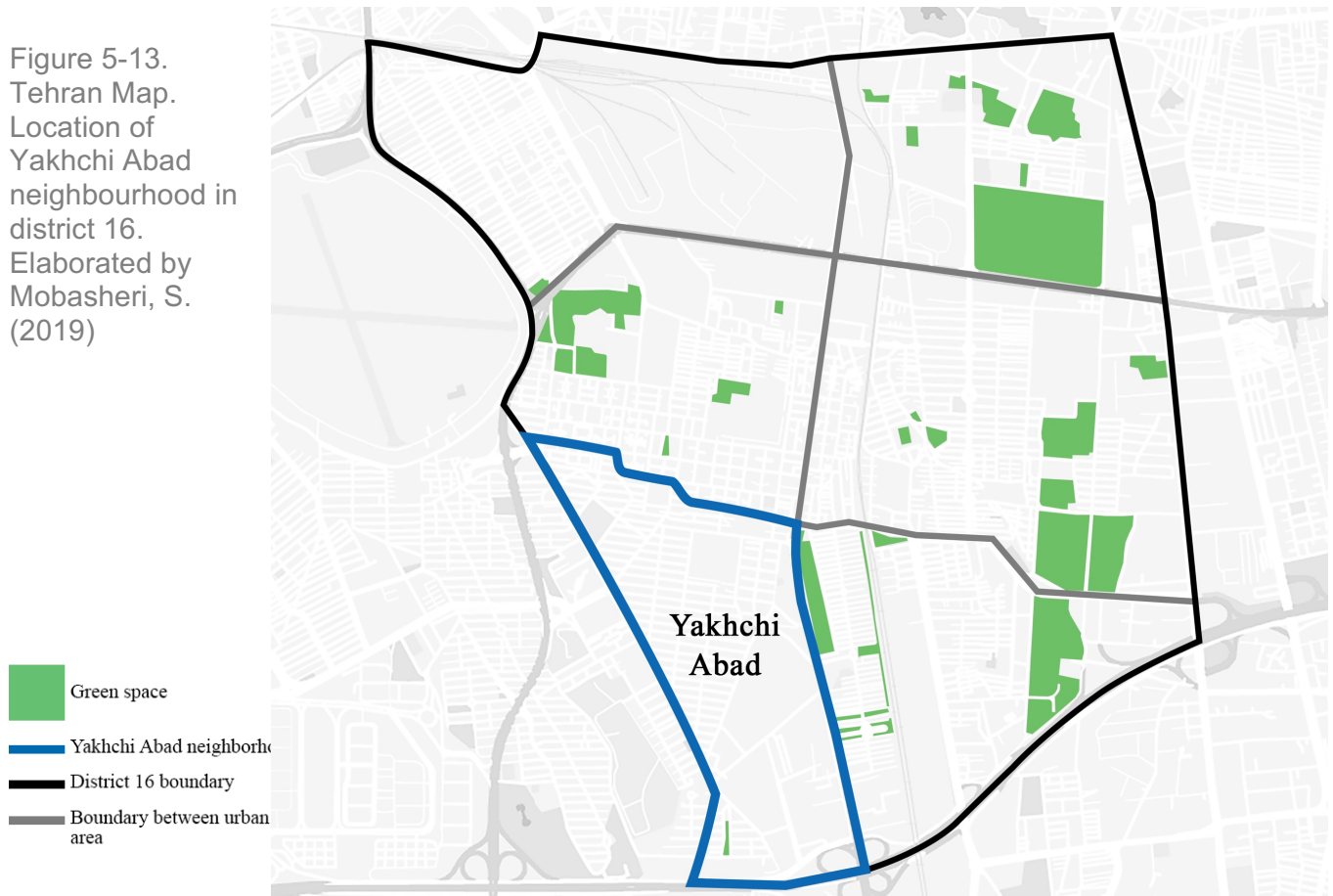
It locates in the south of Tehran city, in district 16 and the 1604 urban area, and it is a working-class area and is one of the poorest ones. The quality of life is average, the literacy rate is low, the urban open space is also low, the green space is relatively low, and it has some administrative lands in itself. Population density is comparatively high in this area, and the 2D dispersion is high, and 3D is moderate.

In recent years, municipal authorities have renamed the neighbourhood several times in Arabic and used names such as Razvan, Rajaieh, and Southern Nazi-Abad. However, after some time the name "Yakhchi Abad" has again become dominant over the new names, indicating a secure link with its people ethnicity and culture.

- *Creation of the dynamic and creative open space*

The subject of creation and development of active and dynamic open space as one of the goals in urban planning has always been of significant strategic to improve the quality of environments in open urban spaces. However, what makes the usage of urban art in the construction of spaces different from other methods is the creativity, low cost and construction speed.

The lifeless environment, used solely for the daily commute, became a vibrant and energetic public urban venue, providing citizens with a new experience. People were encouraged to explore a familiar urban environment from another perspective. They invited to walk, to stop for a moment and observe, and they experienced their daily activities more uniquely.

However, as mentioned about Tehran in the chapter 3, in the contemporary era, factors such as unrestrained growth of cities, the advancement of technology and not paying attention to design, especially regarding the cultural characteristics and social needs of every community, and merely applying overseas patterns, the overall landscape of Iranian cities have transformed. With the in-depth study of urban spaces in modern societies, it can conclude the

necessity for active and dynamic urban spaces and many other vital desires of a vibrant society feels more than the past.

Also, in the city of Tehran, some factors add to the importance of creating a vibrant and dynamic space. First one is the elimination of such spaces; in the past urban passageways in the Iranian cities, in most of them markets - Bazaar-, played the role of dynamic urban spaces and neighbourhoods. They were the active spaces where different factions of society have found time for their social interactions. Although in the beginning, markets built with economic goals in mind, their physical and architectural features transformed them into a world of activities, social interactions and public events. However, today these venues have lost their function as dynamic spaces. Therefore, the creation of dynamic spaces in this city is crucial, for instance, places like subway stations can get involved to create the areas with the lowest cost and the easiest method.

The other matter that should argue is the colour; sine nowadays, in modern urban spaces, not enough attention is paid to it. Indeed, regarding the environmental interactions and the necessity of harmony, the element of colour cannot be overlooked and left entirely to the architectural materials of the environment. The colour of each city as a prominent visual representation, in comparison with the colour of other cities, is one of the subjects which make an impact on citizens' perceptions after a moment of reflection in the visual space of their town.

Specific colours incite certain reactions in our psyche, for instance, vibrant colours like red and orange, increase hope, vitality and joy in humans. However, dark and grey colours create tension and render spaces impractical.

The most prominent colour of Tehran is grey, due to some reason among which pollution plays the most significant role. The grey colour has created some unattractive and dull urban spaces. Colourlessness and the lack of a proper colour pallet in every neighbourhood, and on a larger scale, every city can inadvertently create soulless, neutral, vague, unattractive environments riddled

with visual distortions. Therefore, the creation of vibrant and dynamic spaces using urban art and colour is an influential agenda, from which the urban landscape can significantly benefit.

In general, for the design of a vibrant space using colour, the following points should be considered:

1. A coloured map of the neighbourhood, district and city should be provided.
2. This map should follow the rules of colour composition.
3. When the colours were picked, the identity and the preference of society should take into account.

Definitely, the purpose of using urban art in the creation of vibrant and innovative urban spaces is not just to get rid of monotonous streets and buildings moreover to consider the people; urban life will take place in the background of innovative space. These spaces, like the cited project, can be revived with the presentation of urban activities and encouragement of voluntary activities, and eventually turned into an art project.


- *Communication between citizen and the city*

In the process of communication between city and human, the visual environment works as common ground between two and provides a base for understanding, cognition and environmental evaluation for the citizens and the viewers. The most original inputs that a human acquires from his surrounding environment depends on visual understanding. Urban art as a part of the visual environment can work as an intermediary between city and citizen, in places that are too crowded or even dull from a visual point of view and two sides cannot properly communicate. Therefore, urban art can be the visual language of the city.

As mentioned in the previous chapter, the concept and meaning of urban artwork should be comprehensible for all the inhabitants of a neighbourhood and those who commute through it; since understanding and communicating with urban artwork not possible without considering the social and cultural elements of a society and citizens.

On the other hand, urban art should transform urban life to bearable, meaningful, palpable, and pleasant for its users and the citizen; consequently, the exchange and communication can perform efficiently. Urban artwork should not be incomprehensible and considered as an extra element in the city since occasionally several urban artworks accumulate in an urban space without any rules or patterns cause confusion and miscommunication.

Nowadays, some pieces of urban artworks were designed to increase viewer engagement and to provide a space for interaction between people and their surrounding area. Such a type of artwork is generally called interactive art. However, interactive artworks in cities are different from the ones in galleries and museums. They are, in fact, the visual language of the city that works as an intermediary between public viewer and urban space for the sake of improvement. Despite traditional forms of art in which the viewer only mentally engages with the artwork, in this type of urban artwork installation, is an opportunity to explore, cooperate, and engage with the artwork. As a result, an interaction between the people, the artwork and the area takes place where the artwork installed; and it is far more than mere mental activity. Regarding space, when more sensory organs become engaged, that space becomes more attractive. The spaces that stimulate senses other than sight; alike hearing, olfactory, touch, can be more effective on human beings[107].

Also, the urban art project could provide the opportunity for the citizens to interact with the place. However, it should not forget the to create a success project must spent much time to research and discover a way to perform possibly of the interaction between the space and the citizens. For such a project must design a spaces as focal points, rendezvous points. In the focal points, could defined a space allocated for street artist to perform the shows. Strategically, the rendezvous point must be chosen where there is a lot of foot traffic.

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[107] Pakzad J., 2003

However, how can benefit from such type of interaction and communication in the urban spaces of Tehran? To answer the question, have to look in the maps to discover the proper place. For instance, busy spaces with a lot of foot traffic where viewers only look at them as their daily route and places have more visual distortion and confusion. In these spaces, the interaction and communication between the viewer and the urban space could be strengthened with the creation and installation of the same type of urban artworks.

- *Cultural and social function*

In Iran, the increase of urbanisation and its relation to social and economic vulnerabilities has been one of the main issues in the urban development plan of the country in recent decades. Rapid growth and development and uneven distribution of the population are one of the leading causes of social harm. The quick evolution of the urbanisation and development of metropolitan cities has caused extensive physical and social harm. Metropolitan cities are the most important centre and focal point for misdemeanours and different social crimes. "Concentration of 41.7% of the population in 9 metropolitan cities and uneven distribution of urban population all over the country is of characteristics of urbanism in Iran which is closely related to social phenomena"[108]. The city of Tehran due to its unique spatial situation, large population and being a capital city has the highest crime rate and highest social gap.

Art, as a social phenomenon in common sense, equally effects on the environment and affected by the environment. Although in the city can influence social lifestyles, religious beliefs, ethical attitudes, habits, manners, traditions, customs, and even the governing policies on a fair distribution of services and quality of life, it will also have a significant impact on the improvement of quality, and on the intellectual, cultural and social development of society.

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[108] Rahnamaei M. et al., 2009, p. 157

Therefore, urban art could reduce social problems such as social gap and crime. The art could consider as a new alternative and sufficient to stimulate and activate an urban area and harmonise the space, especially in urban areas. It would be as a substitute to motivate the vulnerable space in an urban area that consequence towards the quality of life in the city.

As discussed, most of the places in Rome, where social and cultural activities are carried out by the installation of urban art, are the crime-ridden neighbourhoods and areas with the lower social class. The common feature is the high population density and the presence of public housing -case popolari-. Studying the projects and other examples can realise the possibility of benefiting from such urban art projects impact on improving urban spaces. In the following, will be discussed how to use the cultural properties of urban art in the fight against crime -urban crime hotspots-, and the social application in establishing justice and spatial balance -spatial Inequality/Spatial injustice-.

- *Urban crime hotspots*

In the formation of initial roots for breaking the law and committing a crime, involve several factors, including temptations, space, and the environment. "Thus, the geographical space of a region plays a critical role in strengthening the rule of law and the administration of justice"[109].

It is evident in some places; there is a higher chance and opportunity to commit crime due to the physical and environmental characteristics as well as the socio-cultural and economic individualities of the inhabitants. On the other hand, "some places are deterring and preventing criminal opportunities, and has led researchers to pay particular attention to the "urban crime

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[109] Fajemirokun F.& Adewale O., 2006, p. 2

hotspots"[110] over the past two decades to control and prevent crime"[111].

Today, urban planners pay close attention to urban crime and its affecting mechanisms. Particularly in the last few years, the use of art in the city to prevent crime has admired in the literature. Erickson describes it as follows:

"Art mural regarded as an urban art involving sculptures and decorative facades which enhance an appearance of the environment and it also can reduce crime that instils a sense of pride and 'ownership' with the community... criminals are discouraged from operating in areas which give them the feeling that someone will challenge them and turn them in"[112].

He also mentioned; "Therefore, art has been observed as a relationship to crime reduction and increase surveillance in an area with a good image"[113]. Also, to improve surveillance is to encourage human interaction in an area[114].

What is essential in examining the urban context of urban crimes is the relationship between urban space and the environment with negative and abnormal social behaviours. This study has created solutions through urban art, and shows the significant impact of urban art to reduce crime; therefore, many projects have been created precisely for this purpose.

Thus, urban could gain attention as a method to enrich the urban environment and to prevent criminal behaviour. As mentioned Cozens, the best crime deterrent to creating a positive image to stimulate a sense of belonging to the community[115].

In Iran, crime zones usually recognise as places where there is no sense of belonging or attachment to the environment. Soraya Azizpanah, a social researcher on distressed neighbourhoods in Iran,

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[110] The word "Crime Hotspots" was first used by Sherman, Gartin, and Buerger for spatial crime analysis. It means a place or geographical area where the crime rate is very high. The area can be part of a city, neighbourhood, a few adjacent streets, and even a home or residential complex.

[111] Meagan E., 2004, p. 12
[112] Erickson H., 2015 p. 2-3
[113] McMillan, D.W. & George, D.M,1986 p.14
[114] Roitman S., 2005
[115] Cozens P. et al., 2001

says: the old areas of cities, due to the urban decay, have become crime hotspots, since old residents by cause of the number issues, include being in blind spots, outdated and weak housing structures have left these places and moved elsewhere and have been replaced by strangers who are often immigrants [116]. In Tehran, by reason of the closeness of the most urban decay to the centre of city activity, a large number of drug addicts and criminals have settled in these areas and turned the places into crime hotspot. She goes on to say: "The new residents do not connect to the areas and their social status, consequently they have turned into crime hotspots"[117].

Figure 5-14. Tehran Map. Location of Darvazeh Ghar neighbourhood in district 12. Elaborated by Mobasheri, S. (2019)
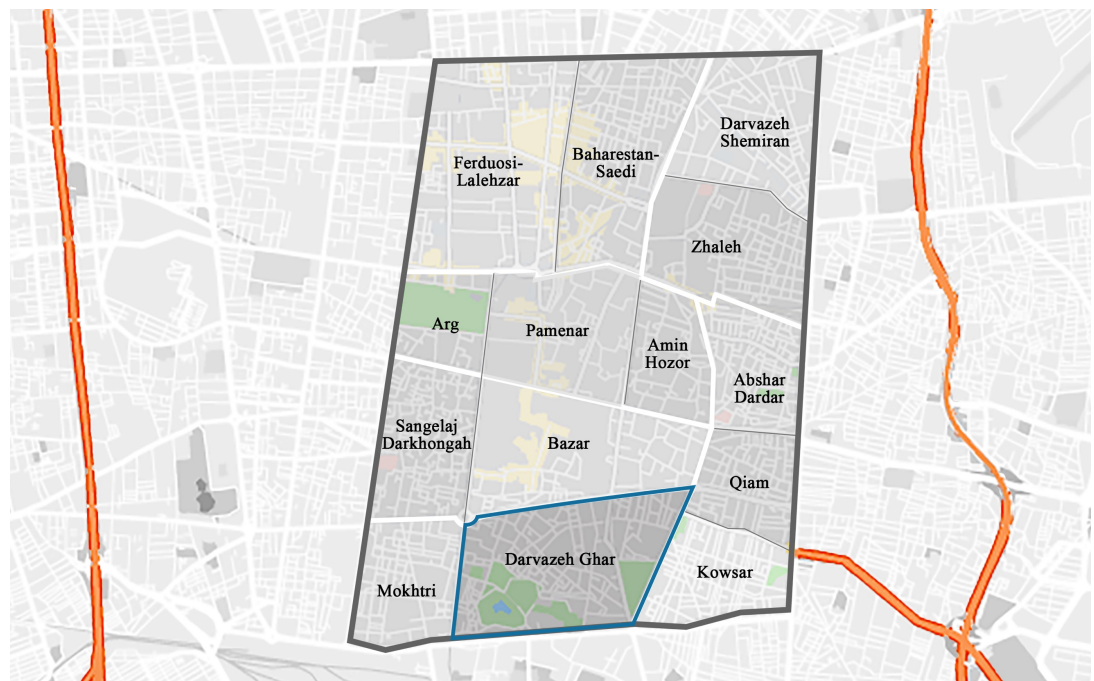


Therefore, in the city of Tehran, the areas with the highest number of immigrants and the crime rate must be identified, and the practice of urban art project must be utilised. For instance, Darvazeh Ghar neighbourhood was recently renamed to Harandi is a good sample for the transformation. According to the comprehensive atlas of social harms in Tehran compiled under the supervision of experts and the municipality of Tehran, this neighbourhood is the most distressed area and the primary urban crime hotspot of the capital,

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[116] Azizpanah S., 2016
[117] Azizpanah S., 2016, para. 9

which located in the 4th urban area of the district 12. (see figure 5-14) Conferring to the maps in chapter 3, this neighbourhood has a low literacy rate and ranks in the lowest social class. The quality of life in this place is inappropriate and is at the centre of workplace and core of activity. There are also no 3D and 2D artworks in this neighbourhood. It has considerable urban decay and moderately crowded; since many families have moved from the neighbourhood, many houses are abandoned and dilapidated. However, the ratio of households per residential unit is 2, means almost two families live in one unit, and the ratio of person per area in each household is seven square meters per person. The religion of the inhabitants is Islam, with a fixed population of approximately 24000. According to research conducted from the original residents of this neighbourhood, approximately 10% still live there, and the current residents have moved here from areas such as Khak Sefid - Tehranpars- in the past ten years, and that is why no sense of belonging to the area can observe in them.

- *Spatial Inequality/Spatial injustice*

coming to light the concept of the sustainable development, the question of spatial injustice and spatial inequality has become more pronounced. Justice and equality are topics that link social justice and space together, and they must be considered in urban planning and the implementation of urban facilities. As Lefebvre believes the organisation of space is a crucial dimension of human societies and reflects social facts and influences social relations [118].

Since the city's spatial organisation influences by the economic, social, political, and cultural functions of the society, if these structures lack a justice-based ideology, its impact on urban space will be emerged. Today two prominent aspects in spatial justice emphasise how living conditions are; one is in terms of social and physical environments, and the other is the distribution of opportunities to social, physical, and virtual infrastructures.

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[118] Lefebvre H., 1972

In the past decades, due to the severe damage to its absence, more attention has been paid to the impact of social justice and inequality on morphology and spatial organisation of the city of Tehran. Moreover, was found the lack of justice and spatial equilibrium is mostly due to class differences. In this regard, Heidarian says:

"Today, cities have become a scene of social contradiction, regardless of their geographical location, economic and political structure. The distinct social classes completely separate from each other, and the gap between rich and poor is constantly widening"[119].

Looking at the urban morphology of Tehran can comprehend the primary cause of the injustice was initially due to the rapid spatial-physical development and expansion of Tehran, which has continued to this day. Spatial and positional inequalities are still evident in the neighbourhoods of Tehran, and inequality has created a large class gap in the city.

Due to the urban geographical divisions of Tehran, the poor generally located in the south of the city, and the north refers to modern and affluent areas. Tehran's municipal budget unevenly distribute while the population density is higher in the south of the city. The price of land and housing in these two sectors is also considerable. On 6 December 2017, an issue of the world of economics newspaper, described Tehran's polarisation and division into south and north of the city as a result of housing price changes in the southern and northern halves of the city and disproportionate distribution of civil services per capita[120].

The importance of the issue arises from the fact that the city as the capital and the first metropolitan area of the country has faced numerous challenges, including the increase of the population and subsequently abnormal development, rising marginalisation; subsequently, poor living conditions in southern districts and emerging a gap in having city services and life quality in urban areas per capita.

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[119] Heidarian M., 2010, p. 3
[120] The world of economics newspaper, 2017

Masnavi says: "the inequality and imbalance in cities is natural, and if do not exaggerate impossible to eliminate, although it is possible to minimise it"[121]. However, "what can accomplish to minimise inequality and spatial equilibrium with the use of urban art" and "guiding the structure of the urban space to a spatial equilibrium" is what will discuss below.

Paintings by artists on the walls of houses are one of the ways to encourage people to buy and sell them at a higher price, which is being arranged by real estate consultants in Berlin and many other cities. The primary reason is the increased value of properties by street arts.

Therefore, considerable research has accomplished on the subject, for instance in the year 2016, a study on house pricing changes in London, conducted by Chanuki Illushka Seresinhe at the University of Warwick, in a 2004 to 2013 period, confirmed that the presence of urban art in a region could have a significant impact on housing prices. The results of the study published in an article titled "Quantifying the link between art and property prices in urban neighbourhoods"; was provided insights into the impact of street art on housing prices in the areas that have benefited from it:

"Visual inspection of the change in rank of low residential property prices reveals that areas in central East and Southeast London have become relatively more expensive while areas in outer East London and North London have become relatively less expensive. A comparison of the relative change of low residential property price and the proportion of "art" images suggests that the higher the proportion of "art" images, the greater the relative gain in house price.,. It seems clear that governments should invest in artistic programs in deprived neighbourhoods"[122].

Therefore, can conclude the increasing the price by using artisanship in working & lower-class districts of Tehran can be an excellent idea to eliminate the class division between different

[121] Masnavi M., 2003, p. 90
[122] Seresinhe C., 2016, p. 4

districts of Tehran and establish a spatial balance between the districts. Also, according to research, in addition to increasing housing prices, the essential item that can happen is to make poor neighbourhoods an attractive work and living location. Forcing urban policymakers to make changes to programs, put particular budgets in use, and in general, provide better facilities and services to enhance the people's quality of life.

Consequently, one of the places where urban art should play a role as an attraction factor to become a location of work and life is the low-income neighbourhoods and the ones with a low quality of life. Eventually, that would compel Tehran municipality to improve services, and facilities, along with improving the quality of life and ultimately, the spatial balance and justice will restore.

- *Economic and tourism benefits*

While each of the urban art projects had anticipated their impacts, multiple unexpected positive impacts emerged from them. One of them is a tourism and economic benefit, indeed, the promotion of tourist brings economic development in the cities. Urban art can catch the attention of people like a touristic attraction; moreover, it enhances the tourist experience, especially for those tourists open to discovery and exploration. As mentioned, in Berlin, are performed the multiple events activities, as well as walking tours, festivals, workshops and seminars; they run in collaboration with the companies, residents of neighbourhoods and municipalities. Notably, this type of projects brought communities together, increase foot traffic and investment ranging of new restaurants, new retail, and new infrastructure spending. Generally, urban art project develops a microeconomic cycle in the periphery and macroeconomic by events in the whole city, or like a strategy to make a profit.

Therefore, due to the many advantages of urban art in tourism and subsequently economy promotion, the tourism industry now boasts a new branch of activity. Many European cities are the leaders in this field, like Lisbon, Berlin, Rome and Barcelona.

Berlin, as mentioned in the fourth chapter -Intervention districts of Berlin- one of the most important reasons of the existence of urban art in the city is to attract tourists, where, was opened "The Urban Nation Museum for Urban Contemporary Art". Also, in Rome, the importance of urban art in tourism is very significant that even projects carried out are known as outdoor museums, and a web page dedicates to urban art in the tourist municipality's website, along with their location map.
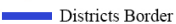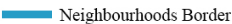
The development of the tourism industry is one of the approaches that has been incorporated in Tehran municipality plans during the past five years, as an essential factor in urban management for improvement of the urban economy. Identifying new routes and organising tours in the last one or two years have been part of the plans of the Tehran Municipality Tourism Organization.

Tehran, like any other city, is full of history and events, encompassing various buildings and places, often located in the centre of the town, the Old Tehran, and districts 1, 3, 7, 6, 11, 12, 20. (see figures 5-15, 5-16) Tourist attractions in other areas are either very scarce or similar to area 21. According to the core of activity in the city map, districts 21, 22 and urban areas 502 and 504, and some parts of districts 1 and 2 are areas that are not centre of workplace, among the places mentioned are parts of districts 1 and 2 are away from urban activity. Conforming to the map of the centre of workplace, some parts of districts 22 and 21 are not urban workplaces. These two areas are in the middle of the conomic ranking map.

Based on dispersion of 2D & 3D works maps, 2D and 3D works in district 22 are moderate and in district 21 low. These two areas belong to the upper-middle class, except for the urban area 2103 that is in the lower middle class. However, district 22 has been designated as a tourism hub in the "Tehran Detailed Plan" to meet the welfare needs of Tehran, which led to the construction many projects in future such as Tehran Waterfall, Chaitgar Artificial Lake, Chahar Bagh, Javan Mardan Gardens, Hezaro Yek Shahr theme park, Tehran Mall, Chitgar Water Park, Iran Mall, Lexon Luxury

Tower, Artemis Commercial Complex, Equestrian Campus, TeleCabin and Chitgar Monorail.



Figure 5-15. Tehran Map. Location of Historical Tourist Attractions. Elaborated by Municipality of Tehran (2019)
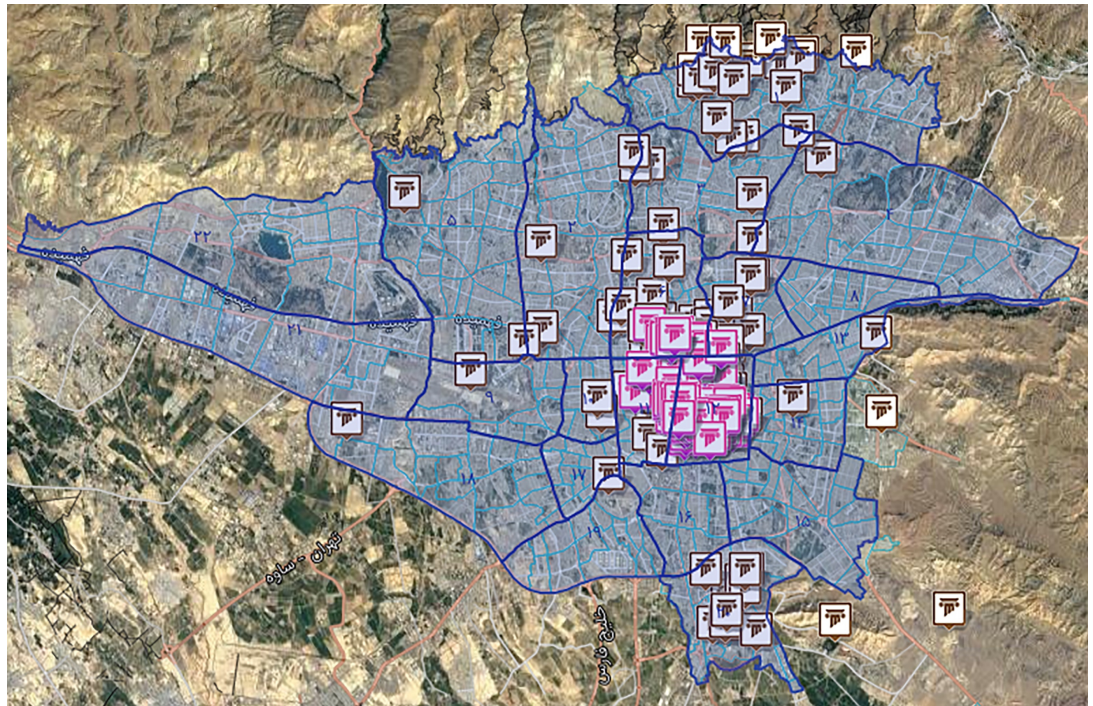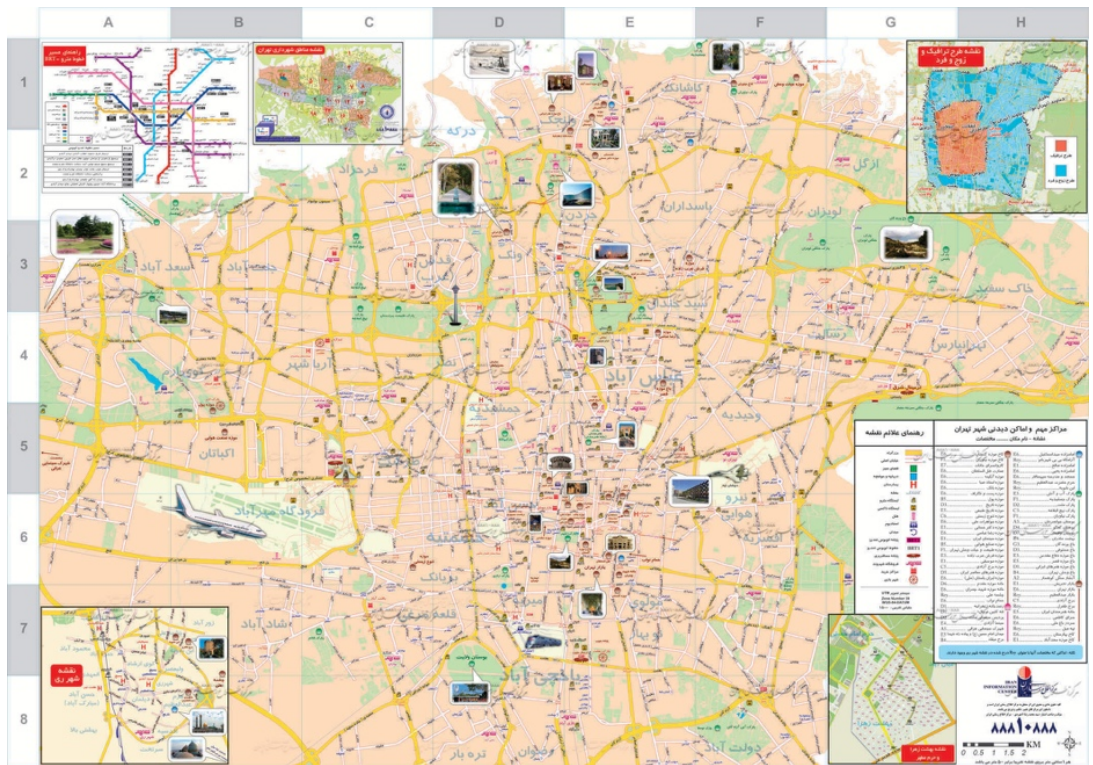


Figure 5-16. Tehran Map. Location of Tourist Attractions. Elaborated by Municipality of Tehran (2019)

For this and other stated reasons, district 21 is a better choice for the use of urban art in attracting tourists; among all its

neighbourhoods, urban area 2, where Azadi-Farhangiyan residential complex located, due to proximity to Ekbatan town, the site of illegal graffiti, can be an excellent option for creating a tourist route through the urban art attraction. The map below (see figure 5-17) shows area 21 in green and the location of Azadi-Farhangian residential complex in light green. District 5 is in orange, and the Ekbatan neighbourhood is light orange. On the map (see figure 5-18) the boundary of two neighbourhoods and graffiti location is marked.



Figure 5-17. Tehran Map. Location of Ekbatan and Azadi-Farhanghian Town. Elaborated by Mobasheri, S. (2019)

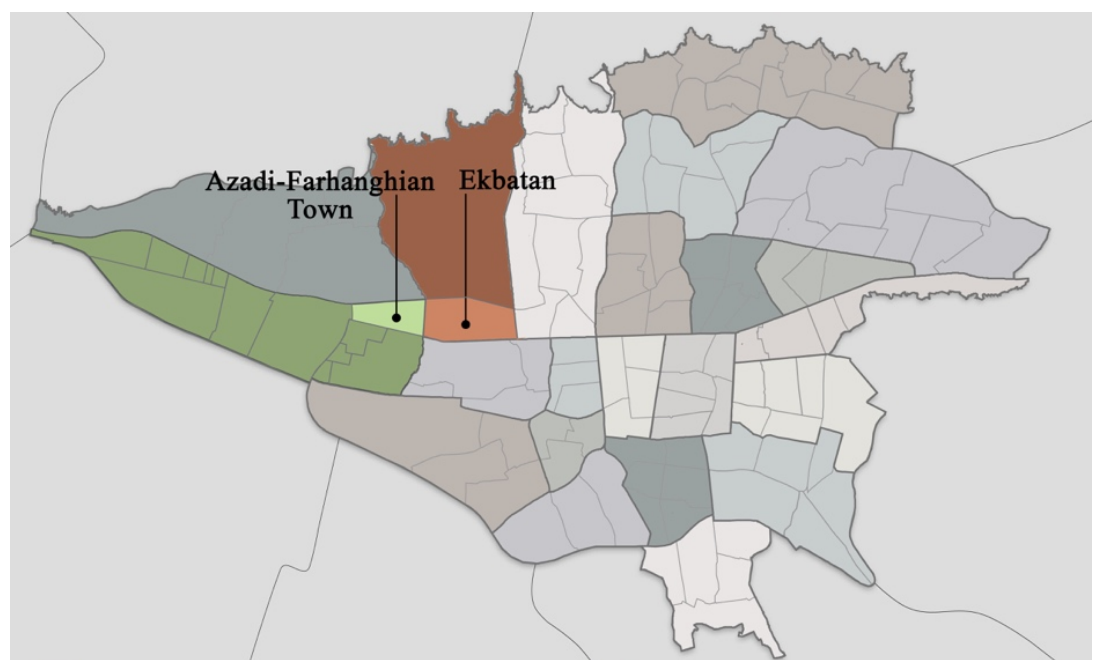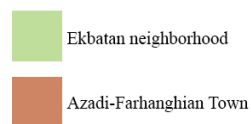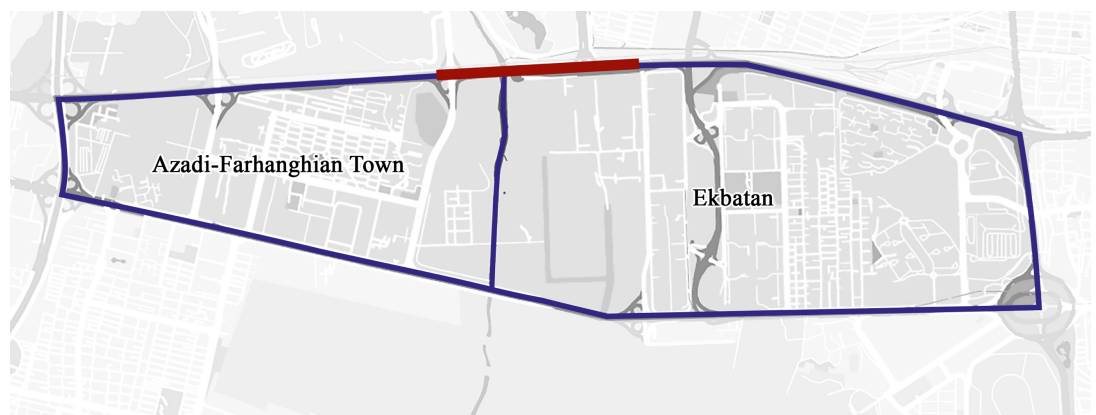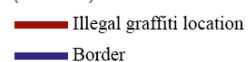Ekbatan neighborhood

Azadi-Farhanghian Town



Figure 5-18. Tehran Map. The border between two neighbourhoods, & Graffiti Location. Elaborated by Mobasheri, S. (2019)

Illegal graffiti location

Border

Azadi-Farhangian residential complex is one of the newly established settlements with great potential for growth; it also has

excellent accessibility due to its proximity to highways, freeways, transfer routes and public transport. However, owing to its proximity to large factories, it remains like a private island with no economic activity except a food market.

## 5.2 Urban art guidelines and suggestions

This part comprehensively responds to the second and third questions mentioned in chapter 4 section 1. It proposes the proper methods to practice the urban art.

Urban art has a form and concept-oriented dialogue with its canvas. What meant by context is communication and coexistence between the components of an urban sequence. According to the type of communication, each element that adds to the city create in space emits an invisible space around itself and provides background for its components. Subsequently, urban art provides creative solutions to the existing urban landscape problems. Therefore, it is imperative to concern how to use and implement it in the context, which will discuss in this part.

In the previous part, strategies that benefit to improvement of the urban landscape in Tehran discussed, and project location that was selected based on plans mentioned. This part regards the guidelines and suggestions; guidelines concern the choosing 2D, 3D methods and themes found on the main learning obtained in urban art issues comparison in chapter 4. Suggestions are in fact operational indications that address the importance of legal walls determination throughout the city, and accompanying institutions, artists and people's viewpoint and partisanship in promoting the co-creation project.

- *Systematic approach of placement*

According to the "placing comparison" in 4.3 the suitable use of the 2D and 3D artworks provide the opportunities for the urban landscape advancement. This part recommends the types of

artworks for each context with particular properties and prepares the context as well.

As mentioned, one of the many issues regarding the urban arts which Tehran deals with is placement. According to Tehran's Public Relations and International Affairs of Beautification Organization, Keyvan Pournasrinejad at the sixth biennial meeting of Tehran sculptures on the subject said: "There are problems in this field, and management has been handling it with trial and error which has led the project to success in quantity, that is why perceive many weaknesses. If more careful attention paid in selecting the installation sites would be observed the improvement of the quality of Tehran's space" [123].

Therefore, the way of performing the urban art in the context is one of the major problems of urban art in Tehran that needs to be addressed. A systematic target approach should identify when select a place for project intervention. As mentioned in "placing comparison" (see table 4.1) the art committee and expert actors like Berlin and Rome could assist to present the systematic approach. The target realises answering the questions: 1- what is the primary purpose of applying it? 2-what is/or should be the type of work: 2D or 3D? Response to the two questions determine the basis of the guidelines, which will be addressed in the following.

Regarding table 4.1, urban art must be considered as a project in urban planning or urban development masterplan to integrates it to the urban landscape. Hence, the first question regards the proper placement compatibility to the mentioned strategies, for instance, to create a project for spatial inequality/spatial injustice have to paint private building's walls to increase the value of the houses, precisely if the aim is to create a dynamic and active space, must be interfered in pause areas that are more exposed by people. In the case of the degraded areas and the abandoned urban spaces, it is clear that the places and buildings that are among these two categories are prioritised and must address. In the case of urban crime hotspots, it is preferable to intervene in the area with urban blind spots where

[123] Puornasrinejad K., 2019, para. 5

there is a higher crime rate. In the case of lost spaces, should use spaces that have a special meaning in the minds of the inhabitants, and today its memory and mental pictures are gone, this place could be an alley or a square or a building. The best way to establish communication is to take advantage of neutral places where there is no memory or image in the mind of the audience and can use as a way of communication. The best place to choose for an artwork regarding the "Economic and tourism benefits" is the part of the neighbourhood where economic activity is limited; however, it has the potential to develop.

The preparation of adequate background and type of work like "Memorial to the Murdered Jews of Europe" and "Memory of Alcide De Gasperi" as mentioned in section 4.3 have an essential role in effectiveness and achievement of goal. Accordingly, the second question is about the type of works since depending on whether the work is two-dimensional or three-dimensional, the context and location of installation, placement and choice of space for execution vary. Since 3D artwork has volume and takes up space, exactly a 2D artwork only needs one surface. This difference has a significant impact on the systematic process; therefore, the following be gone into more detail about the placement of 3D & 2D works and the differences.

The first essential point in the placement of urban artworks is the preparation of the context, which varies by type of work since the 2D work surface is a wall, and 3D work installs in an open space like a square, street, or a park. According to the information given about Tehran, the vital point for both cases is to eliminate the visual contamination of the background. As a result of the observation on spot, the communication and understanding the work become complicated by the influx of visual information; thus, the eliminating visual pollutions such as unseemly paintings, ugly elements in passages such as boards and placards and illegal advertising of shops, trimming the facades and physical barriers, removing writings on the wall and heterogeneous elements such as inappropriate decorations and even any artworks that are in

contradiction with the project must be the starting points. Studying on the urban context by a landscape planner as mentioned in table 4-1 surely is effective in the following situations. In the case of 3D works in the green space, should be noted the space also must be prepare for accepting the artwork. The preparation should be accomplished by arranging the green space, trees and plants. Moreover, one of the crucial points about installing the statue is to build a suitable base for the placement of it. For instance, the worth of statue "Sphere within Sphere" built by "Arnaldo Pomodoro" is estimated by experts 3 million dollars (see figure 5-19). The bronze artwork, installed on the entrance to Eram Park, has an infrastructure, and margin that is entirely inappropriate; a small fountain and some urns were placed as decorations. Not only diminish the value of the artwork, however, also destroy the desired effect with inappropriate decorations and inappropriate base. The following photo (see figure 5-20) shows another work by the same artist that belongs to the same art collection; could be visible the background adequately builds to accommodate the artwork.

Figure 5-19. Sphere Within Sphere. Photo by Mobasheri, S. (2018)

Figure 5-20. Sphere Within Sphere in Vatican Museum. Photo by Mitchell D. (2014)

The two-dimensional work context is the surface or wall, and space around it, which are interconnected. The context preparation, as mentioned above, at first is the removal of visual pollutions and subsequently for the installation of the work, is the wall preparation which usually performs by the artist.

After preparing the context, the vital point is the angle of view; it means the work must be located in an easily visible place, and no obstruction blinds the point of view. The angle of view is much more crucial in 3D works; for instance, the sculpture installed in the square should be in front of the main street and the crowd, where more people enter the square than other streets. Another point to consider in the selection and placement is the balance in scale; as mentioned, a small statue is not visible in a large square, or a small two-dimensional work between many visual signs is not recognisable and does not work correctly, therefore, a colossal sculpture is not suitable for a small space. The dimensions of the 3D work in the environment should not be large enough to occupy space and block the view and should not be too small; also, a 2D work must be able to be distinguishable from the distance to the observer.

The next issue for addressing is the placement of the collection of urban art as a project. Specifying the place of the project in advance gives the opportunity to design a path of the artworks collection. For instance, in the part of Villa Glori in chapter 3, it pointed out the path designated for viewing the sculptures was intended to encourage the audience to continue on the way, and the sculptures embedded in places where the viewer is astonished by walking in a mysterious path. The opportunity should be obeyed in two-dimensional works as well; accordingly, the works become more attractive to the observer and compel them to stay in the path. At the same time, they should be located in a way to contribute to the focalisation of the environment, which is direct visual observations to a work of art by placing in a hidden spot between the radial or dotted lines. They must also connect and link different sections of the neighbourhood or street in which the project located. As a result, a neighbourhood or street needs to carefully study for urban art collection placement within the form of a project. Plus, a detailed study of the purpose, strategy, number and type of work for each case is very much required.

Since each part of the city has the characteristics and different structures; therefore, the study differs from case to case. It also has to be capable to create recognisable and memorable signs and enhance the landscape of that part of the city.

- *Communication feature*

In the part "communication between citizen and the city" was discovered urban art in Tehran can use as a strategy for enhancing the relationship between residents and the metropolis. However, this section, challenges with the subject "*how can establish a technique for communication between urban artwork location and the audience*".

As mentioned in table 4-2, the survey on the social context to realise the approach of works semantically was obeyed by artists in Berlin, considering neighbourhood subcultures. In Rome, recently artists as a meaning constructor of the work recognise the

characteristics of the place. As a result, the analysis must be both in terms of the social characteristics of the location and the place where the works of urban art located. Comprehending the socio-cultural characteristics such as education, age, religion, ethnicity, and economic status, can gain a general understanding of the audience mindset of the location; through can realise what the audience thinking is and at which level is their socio-cultural class and what should be the concept for enhanced communication.

As mentioned in Berlin, investigating the history and cultural backgrounds of the habitants benefits to realise the neighbourhood subculture. Examining the social experience of the observers, the symbols and their known elements could be discovered, and must be used more effectively. The symbols and elements can be religious, ethnic, cultural and even celebrities and stories that are admirable and meaningful to observers since more relevant items in the culture of the audience of a place has a better impact on the interaction with the artworks.

For instance, the conceptual sculpture of Bahman Mohasses, "The Flue Playing Man"[124], located near the "Teatre Shahr" in "Daneshjoo Park", communicates effectively with audience due to the proximity to "Amirkabir University", "The University of Fine Arts" and "University of Art and Architecture". This location is youth artists favourite place and students. As a result, they can understand the conceptual work and make the effective communication. Nevertheless, if the statue placed in a neighbourhood that is not understood, cannot expect successful interaction and communication.

There are implications for not exploring the socio-cultural structure; for instance, in some parts of Tehran, several statues were erected, which were quickly destroyed by the vandals. As declared in table 4-2, using the ability of communication between urban space and citizens through art supports the reinforcement of the mental

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[124] "The Flue Playing Man" is derived from the mythical personality of the Roman "Van" or "Satire" of Greece. Vans in Roman mythology are horned, human-headed and goat-like creatures, and many European artists, including Paul Robbins, Nicolas Posen and Pablo Picasso, have incorporated the mythical theme into their works.

image and place belonging. Accordingly, one reason of less communication and understanding the concept of a modern statue for residents with a low literacy rate and a high age range is the cultural status, such they have no knowledge of modern art. However, in district 1 with the most significant number of statues does not happen the vandalism due to the higher literacy rate. Preventing vandalism and protecting and repairing artworks requires a great deal of money, time and energy, so, Beautification organisation refuses to install more sculptures in some neighbourhoods; since it is not clear to the organisation for establishing better communication and understanding, the style and the concept of artworks must be changed.

As discussed earlier in chapter 3, another critical point to note is the limitations of urban art in Tehran. The ideology and propaganda of the government have imposed a series of restrictions and prohibitions that affect the concept of artwork since the artist is bound to observe and cannot express precisely the popular culture, accordingly they force into self-censorship. Hence, a series of meanings are not well conveyed, make things difficult for the audience to understand. Therefore, the Beautification Organization, as a reference body responsible for urban artists must try to eliminate restrictions and prohibitions.

- *Quality of the project and selection procedure*

As said, urban art is essential due to its function in improving the urban landscape. For this reason, the selection of the works and the technical quality are one of the issues that need to examine carefully. Regarding table 4-3, awareness of the urban context and visual recognition of the environment must be considered by urban art project to create the consistency. In Berlin and Rome, there are the standards for dominant materials and type and style.

The first point to discuss is about the harmony of the artwork and its integration with around space. With the aim of not exacerbating the heterogeneity of Tehran's urban landscape and at the same time, the artwork must be able to create harmony. In order to achieve

harmony and homogeneity, issues such as rhythm and type of work must carefully consider in terms of style and materiality, and all works should assume as a single collection, for instance the most of projects in Berlin and Rome are arranged as a collection.

Rhythm in urban space divides into dynamic and static. Static rhythms include objects and elements that are always present in space and are part of the urban landscape. Static rhythms, in addition to the effect on the creation of aesthetic sense and provoking a sense of movement, support to organise sites in different localities. The rhythm can be found at any scale in the city and can be a guide to perform and select work. Rhythm allows the projects to tie in with the surrounding texture; also reduces the confusion in space and creates harmony. It achieves when the style, material and type of work are consistent with the characteristics of the environment, constituents and uses. Therefore, in the selection of works should evaluate the surroundings and the elements of the installation or execution of the work, pay attention to the materials used in the three-dimensional works to create harmony and, in general, strive for unity throughout the project.

As specified in "Low-quality comparison" in chapter 4 the practise of resistant and dominant materials in open space have an essential role in the value and success of the projects. Therefore, the first thing to consider about the quality of the artwork is the suitable material for outdoor use. The quality of many artworks in Tehran is unsatisfactory; consequently, the works disappear shortly afterwards, since they replace with another or are eliminated. Most of the sculptures in Tehran are Fibreglass or Plexiglas, and the materials used in the mural and paintings are of poor quality, accordingly, they are not durable.

Persistency in space creates a mental image in the viewer that requires minimal time to capture the image and generate a mental memory and transform it into a recognisable place. Therefore, with the continuous replacement of the artwork, should not expect too much about its effectiveness and applicability. Nevertheless, some of Tehran's urban artworks cannot be useful in the process of

designing urban public spaces since they are temporary, thus is better to examine the issue more carefully as regards contain both positive and negative points. In one hand, there is a sudden change in space that is pleasing to citizens, although on the other hand, as stated, they do not survive in the space and do not support to improve the city's landscape.

Another issue that should reflect in selecting urban art in Tehran is the variety, as urban art in this city mainly divided into two categories of the mural and urban sculptures. Moreover, it better to use other types, such as installation and interactive arts, and the rest. Works that merge with the natural environment and topology of the earth, such as the Memorial to the Murdered Jews of Europe and the Monument to the memory of Alcide De Gasperi mentioned earlier, must also be allowed to enter in the urban art range in Tehran. Understanding the cityscape (see table 4-3) of Tehran, could realise that the city is located in the foothills of the mountains. The topographical conditions have a direct impact on the physical and spatial texture of the city, especially in the northern parts of the city. Such works, in addition to urban art roles, also allow citizens to enjoy and influence by the natural environment.

According to the importance of artworks' integration in the environment (see table 4-3) memorials or statues of celebrities and famous people should place where there is a semantic or spatial relationship; for instance, a statue was erected in Darband Square to commemorate one of the most capable members of Iranian Army Special Forces that saved foreign climbers. It happened precisely in the same area in 1969, therefore, is an excellent instance of spatial communication. The semantic relationship can be related to the street name or mental image and collective memory. Another instance that comes to mind is the installation of the famous Ferdowsi statue in Tehran's Ferdowsi Square, mentioned earlier in the text. Finally, it must affirm that in order to ensure the quality of the project and to choose the right things, it is necessary to carry out a thorough review and take into account all aspects according to the stated needs. Nevertheless, the quality requirements of the work

should not be such as to limit or force the artist to censor and reduce the creativity exactly to be such that the creator of the work uses them to enhance the quality of the work.

- *Administration necessities*

Research clearly shows the impact of targeted management on the development and dissemination of the concept and work of urban art in the cities. It has made correct management of public and governmental advocacy to fundamentally shape urban art as one of the most essential features, with principles such as planning, organising, mobilising resources and facilities, the guidance and control and supervision based on predetermined goals.

Looking at the problems of urban art and Tehran can observe many of the challenges associated with urban art are related to mismanagement. The purpose of this part is to explain the requirements that must be met by urban art and Beautification Managers as a reference and sponsor. Undoubtfully, upgrading the management style can contribute to the positive impact of urban art and promoting Tehran's landscape.

Referring to the table 4-4 the most critical matter that the management must address in supporting urban art is the development of an integrated long-term program in the planning, design, and implementation of urban art in Tehran, that thesis accomplishes due to this essential. Given the scarcity of studies, research, evaluations and reviews related to urban art in the scientific and professional community of urban planning and landscape architect, collaboration with professionals, experts and researchers also must be among the options to put on the organisation agenda. Principal beautification organisation's activities are in the field of wall painting and sculpture installation. The governing body should explore other types of urban art that could be beneficial for Tehran to diversify the city's atmosphere.

To manage coordination systems should conduct the instruction as mentioned in "administrative comparison". Since the division works independently, the management of the Beautification

Organisation also should be able to coordinate between different departments, sub-divisions and municipalities of the regions to implement targeted projects. As mentioned earlier one of the issues that should be fixed on the agenda is the establishment of an expert committee art to supervise the projects. The committee must consist the urban landscape architects, actors, historians and curators in the field to supervise the urban art projects. Due to the significant role of committee in the guidance of urban art this part will be discussed in "Commission".

Identifying problematic neighbourhoods for urban art projects intervention was recommended in main learning in table 4-4. In fact, the issues of the areas must be detailed by the reference organisation to define the strategy. Then, the experts and committee are able to plan a project.

It cannot forget the potential of urban art to creating micro-economic such tourism rout as the municipalities of Berlin and Rome take benefit from urban artworks. They are considered in Berlin as a macro-economic in the whole city and in Rome as a micro-economic in the unrecognised areas by tourist. On the other hand, employment of well-known artists in the urban art project to eliminate class differences and also to construct a network between local actors is an essential task for organisation (see table 4-4). A team of actors, artists and experts increases the occasion of different minds, attitudes and experiences. Also, identifying, selecting and collaborating with capable executives and contractors and holding competitions and festivals must be included in the agenda. In the competitions section is felt the necessity of the establishment of an art committee to improve the quality of works. Should be noted "conservation and maintenance implementation" is one of the tasks of the organisation; that separately will be dealt with in the following sections since it is an extended topic.

- *Competitions*

In recent years, one of the main activities of the Beautification Organization has been the holding of events related to art in the

space of Tehran, including the Baharestan Festival and the Sculpture Symposium. The selection of works is in the form of a competition that publishes on the organisation's website. The subject and material of the works are usually free and select by a team of artists or sculptors; the winners allow putting their ideas into practice. The artists suggest the statue location and placing of the mural; the beautification agency does not interfere with the choice of location and only contributes to the artist the facility. The purpose of such events is the growth, development, and expansion urban art and to provide opportunities for the creation of artworks, to make healthy competition among artists, to engage, collaborate, exchange experiences and present the latest artistic achievements.

As mentioned in chapter 3, "State of urban art studies in Iran", Baharestan and the Sculpture Symposium try to influence the current state of urban art practice in Tehran, whether or not the result fruitful, is a critical issue to evaluate, which will be discussed.

Could also announce the activities and festivals if are not positively influenced the city's landscape, at least somehow is the support of the arts and artists. In the case of Baharestan, should note that the works remove from the site after one month of the festival and transfer to the warehouses. Therefore, since the works of Baharestan are temporary, they do not have a long-term effect on the landscape of the city, in a way they are only a series of urban decorations. However, the big point is the theme of the festival - Persian new year-, which is strongly linked to Iranian culture and traditions, moreover, it is very welcomed by the people. As a springtime for art in the city, the festival creates vibrancy throughout the city and benefits from public participation and the presence of visual artists.

Consequently, the primary purpose of the Baharestan Festival is not the improvement of the landscape of the city; for this reason, the artists themselves choose the place for the work without supervision, or works evaluate by a team of more qualified artists depending on location-based characteristics of the works and do not by urban experts. Nevertheless, the issue with the sculpture symposium

regards to the placement without any initial planning in the city; the works installed in the city without any rules, proportionality and harmony with the environment and any particular purpose. In this regard, the expert committee must involve to manage competitions as mentioned in table 4-4.

As stated in "Systematic approach of placement", "Quality of the project and selection procedures", a series of guidelines must follow to select and install a statue in the city. Not to make some artwork for an event like the symposium and then look for a place of installation –regarding the table 4-1. Afterwards, the work often removed for being ineffective. Therefore, the Beautification Organisation must have enough precision to determine the strategy and create instructions, define the location of the sculptures beforehand, and select the works based on the location. Moreover, to seek benefit from experts in the field of urban planning to assist select works based on strategy and guidelines; it avoids wasting time, losing money, reworks, and eventually, artworks can benefit the urban landscape.

- *Commission*

The previous chapter remembered that the absence of a committee in Tehran has hampered the landscape improvement and the ineffectiveness of urban art. In table 4-4 affirmed one of the organisation' task is the formation a knowledgeable committee to direct the urban art projects. In cities that take advantage of the urban art project in improving the urban landscape, a committee oversees the works collection and the placement in the city. For instance, in Berlin the team composed of architects, urban planners, urban artist and historians. From the first stage of the project, work formation to the installation and implementation is under the supervision of the committee. A large number of projects are undertaken by the partnership with companies that hire artists and develop a purpose and plan. In cooperative cases, the role of the committee is also bold and is possible to create projects with the aid of experts. Furthermore, the committee deals with other issues, such as the

purchase of artwork for museums, which is no relevant to the target of the thesis.

As discussed in the previous chapter, the absence of a committee in Tehran has hampered the landscape improvement and the ineffectiveness of urban art. Also, urban art is not useful due to the lack of an integrated system, self-directed action carried by the Municipality, and the absence of the inter-agency decision making. Subsequently, having the committee as a supervisor, overseeing the work of municipalities, Beautification agencies, as well as artists, selection and placement, and overall urban art decision making, can eliminate some of the problems.

The committee in Tehran also must be composed of experts; besides the architects, urban planners, artists and historians, must be at least one landscape architect who specialises in this field. The right way is that committee has a well-defined plan and a series of long-term guidelines to follow accordingly, the best results can achieve from the presence of art in the city.

- *Identity creation*

In the part "Lost spaces: urban identity and legibility reviving" urban identity was explored as a strategy in Tehran, indicating require intervention in the locations and neighbourhood. Also declared due to the multicultural conditions of Tehran, should be considered subcultures; human and cultural components of the location must be in association with the residents of the neighbourhood and identity. However, in the present part will be discussed how urban art can create identity, followed by discovering guidelines aimed at obtaining and retrieving urban and neighbourhood identity through creative artistic ideas.

As obtained from main learnings in table 4-6 "study on the social context" and "the consideration of the common culture of the city and neighbourhood subculture", as well as historical investigation of the area and its evolution have an essential role in the formation of the city identity. Each urban space through "natural and physical context", "purpose and the process of formation", and "various

historical events" interact with citizens. The features found an independent identity which distinguishes it from other spaces. The dialectical relationship between the identity of the urban space is a manifestation of its existence and the formed culture, that is the product of the lifestyle and unique behaviours of the particular community associated with it; which form a unique concept of identity. In Tehran, due to modernisation and globalisation is not paid attention to the identity in urban planning and landscape; and most importantly, the change of community values after the revolution has weakened or in some neighbourhood destroyed. The guideline to reviving the identity of Tehran by the urban art project is critical and must be discussed as revealed in main learnings in chapter 4 table "Lack of identity issues in Tehran".

Concerning the identity of Iranian cities, Naghizadeh says: "Space, in addition to the material and the geometric and aesthetic features of its body, also has a meaning/s that contribute to the collective memory of society. Besides, the function can define at different times for each space, which makes it possible to determine different types of the identity of Iranian urban spaces such as physical identity, semantic identity, and functional identity; based on the collection of above facts."[125].

Table 4-6 declared urban art is one of the tools which can enhance the integration between the form and the meaning of space. It will be achieved by showing the hidden meanings of the space recorded in user's collective memory, and by preventing the destruction of identity roots and forgetting its authenticity over time by add the new elements and characteristic component. Therefore, it should note how the hidden meanings can express in the form and content of urban artwork.

Regarding the benefits from the collective mental image in creating city identity mentioned in "Lack of identity comparison", it is essential to investigate about the subject. In general, the meaning of an artwork is made by a human after experiencing the work, and different interpretations of the meaning result from different

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[125] Naghizadeh M., 2007, p. 190

understandings. Every human being has a different understanding based on his or her mental background. Since the human experience the perception with a set of Fore-having, Fore-seeing and Fore-conception, could be believed for creation a hidden meaning for space to revive the identity by artwork have to pay attention to the mental background of the inhabitants in connection of the place. The mental backgrounds are subordinate to the formation type of space over time, notable events, dominant culture, use of space, significant places, physical structure, ethnic and social characteristics and religion of the inhabitants of the place. Therefore, the artist must investigate the space history and root to create a recognisable sign, symbol, and element for practical use and ultimately, to give meaning to urban artwork.

Identity connection between neighbourhood and marginal area to the historical centre of Tehran is mentioned previously (see table 4-6). This action must be made by spearing the urban art project in the whole city. The urban art project could work as a mediator to transfer the identity of the historical part of the city in the marginal part. Also, the urban art project could construct the landmarks in the peripheral area.

- *Conservation and maintenance implementation*

As discussed in "Quality of the project and selection procedure", the retention of artwork in space creates a mental image, and it may not have meaningful retention regardless of the physical and static body of work. Therefore, it is necessary to pay attention to the method of protection and preserve the city's artworks and to provide a strategy. As mentioned in table 4-5, it is crucial to develop a program and a present method to preserve and maintain artworks in Tehran since there are no specific approaches. Introducing sustainable long-term planning in the form of a set of guidelines is required. The guidelines include prevention, managerial, logbook inspection and systematic maintenance, that will be discussed in the following.

The first step which was revealed in "Maintenance comparison" in chapter 4, is the "identification of works for maintenance by necessity". In fact, it is the creation of appropriate systematic maintenance; the system should support to identify the artworks and distinguish them according to the cultural significance, artistic value, type of work, antiquity and amount of destruction. Accordingly, the priority of the works for repairs and remodelling should be determined within a specified time frame as mentioned in table 4-5, and the priority of intervention must be based on the artistic/historical value or urgency. The worth of work is determined by the artistic and cultural value and place of performance; therefore, placement is fundamental and should pay more attention to some works located in strategic locations. The urgency is defined by the extent of artwork damage and the necessity of rapid reconstruction to prevent the work from being destroyed, undoubtedly comes to a minimum with a periodic inspection.

Without an inspection, is not possible to find out which artwork needs maintenance; in fact, inspection prevents work from reaching a point of destruction. Periodic inspection should perform according to systematic maintenance, that how often should each work be inspected and visited, and how often every 3D artwork needs cleaning.

Indeed, prevention is one of the factors that helps in saving money and time, to use in supporting other works. As stated before, the artwork must be of a certain quality, durable in the open. Therefore, reinforced materials are a preventative factor in the degradation of artwork. On the other hand, many cities include Tehran involves in the subversive act. According to Kani Alavi debates, some of East Side Gallery works were destroyed by the vandal due to lack of knowledge of the value of artworks and the penalties, therefore they often attacked by tourists. The strict rules to prevent vandalism is one of the revealed necessity of management declared in main learning (see table 4-5). The organisation must produce a series of the policies, and penalties regarding the amount of damage to preserve artworks. Also, it is necessary to take the

measures to preserve the artwork giving information through installing etiquette next to the work to demonstrate the value.

To organise the conservation needs to accurately recognise the past processes, evaluation and information. Such an assessment must always be the first action when planning and formulating intervention. There is a fundamental obligation to understand the situation and condition via the study of case history and documentary evidence.

The next step is the creation of a logbook for each artwork; it should contain general information about work, including the history, artist's name, style and material, also must record in the logbook any maintenance, renovation or cleaning procedures with a precise date, as well as past and upcoming inspection times. This action leads to improvements in the process and result and shortens the time for identifying future progression.

Planning for conservation and maintenance is a fundamental management process, that need the involvement of the specialist in the process of conservation such art historians, conservation scientists, engineers, fabricators, and the sculptor or the sculptor's company (see table 4-5). The process of planning is pre-intervention and forward-looking. Tehran Urban Beautification Organization manages the work; it is the central coordinator of all project segments. However, to improve the process and effectiveness, the organisation is required to carry out such matters as systematic maintenance evaluation, identify the most famous works, and supervise all stages of the process and provide the costs. A series of tasks listed by Understanding Conservation for intervention by management are as follows:

Define or verify existing work processes.

- Make sure all essential functions such as planners, supervisors, and operations coordinator have clear roles.
- Set clear priority rules
- Improve work request usage and clarity.
- On-The-Job planning enhancement for day-to-day work

- Enhance and practice planning and scheduling meetings between operations and maintenance.
- Prediction of long and short-term requirements
- Planning for long term maintenance, including sourcing and allocation of the fund[126].

It can assume the proper execution of the management tasks mentioned above means the correct application of inspection, systematic maintenance, prevention and logbook instructions to achieve the desired results.

- *Legal wall location*

Wall painting in the city divides into legal and illegal categories. Most illegal paintings include underground graffiti. As mentioned in chapter 2, in Rome and Berlin, the municipality has chosen walls for painting, called Legal wall, to prevent vandalism and sabotage, and to monitor the legal paintings. In Rome, were divided into "Free walls" and "Hall of Fame" and in Berlin "Hall of Fame", "Graffiti and Murals with Permission of the Municipality", "Hall of Fame" and "Graffiti and Murals with Permission of Building Owner".

In the table 4-1 was declared the practice of "legal wall" and "Hall of the fame" can be an opportunity for an artist distributing the artworks in the whole city. Besides, the advantage is more than the art and artist's support even the paintings and graffiti create precisely under the supervision of the municipality, and thus without disturbing the city's landscape, however, in the cities there is still a series of illegal paintings and uncontrollable graffiti which are subject to fines. In Tehran, the Beautification Organization has not set any legal walls; consequently, the illegal paintings are damaging the city's landscape. As mentioned the illegal paintings and graffiti are ubiquitous in Ekbatan town. This neighbourhood is recognised for the underground artists by many residents of Tehran. The themes of some of the graffiti are anti-government, and the rest of them often have the potential to be legally displayed on the city walls. The

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[126] Understanding Conservation, 2013

remarkable point to note is the people attitude; according to residents and underground artists, people not only do not have any problems with graffiti on the walls of their living space also admire them, and sometimes ask these artists to paint the other walls, or even at the request of the police to stop graffiti, they support artists.

One thing to keep in mind is that although residents support graffiti, it still often damages the urban landscape. Therefore, one of the issues to be considered by Beautification Organisation program is introducing a series of walls for artists to use legally; it helps prevent vandalism; and except avoiding the chaos of the landscape some of the city walls are painted and rebuilt at no cost by the government.

Depending on the location, the walls can be such the Hall of Fame or Free walls. Free walls are marked with a plaque by the municipality and artists can paint freely on it without any permission. The walls should locate outside the significant places and downtown. The Hall of Fame, instead require municipal authorisation and approval and locate in more strategic and crowded areas of the city.

To supervision of the graffiti as well as the large cement walls, and most important the interest of residents and underground artists in graffiti performance, Ekbatan could be the best suggestion. There are also a large number of cement walls in Tehran that must be considered in the selection. Among them, the walls that separated the military areas and garrisons from the city overspread in the whole city. The number of them in Tehran reaches 17, for instance, in district 21, where the quantity of 2D works is low, there is a military area called Boroujerdi garrison surrounded by high cement walls. In districts 4 and 14 with a moderate number of 2D/3D are located four garrisons among high cement walls. Also, due to a large number of underpasses and bridges built by large and flat walls cement blocks in the city, it is possible to suppose them as an option.

- *Co-creation project*

One of the best and perfect definitions of participatory approaches in local policy explained by Laura Colini in article "Productive or seductive: towards a critical manifesto of co-creation" in (Im)possible Complicities conference (2019):

"They are undisputed receipts for any intervention aimed at spatial development, social cohesion and cultural empowerment. Creativity is the natural seasoning of initiatives aimed at social and spatial development in distressed territories. Artists and designers seek the complicity of citizens and local communities to legitimate their production. In return, their language and skills may empower communication and organisation capacity of local communities. They can support reflexive capacity and give voice to local struggles, or engender in the most successful cases of solidarity. There is a rich body of literature addressing innovation at the micro-level; nevertheless, the local scale alone cannot be where all problems are created, understood and solved. While the localist discourse is often used to veil receding public support and let local communities compete alone for survival and resilience, the creativity that fosters social innovation finds itself distorted into palliatives, if not mere cosmetic practices. The purpose of producing benefits for local communities and dispossessed subjects may easily turn into producing visibility for the creative players themselves"[127].

Co-creation projects are, in fact, a collaborative approach to producing urban art project. The simplest Co-creation project refers to the active involvement of end-users in various stage of the production process[128], and emphasises on creative and artistic practices as transformative tools[129].

As mentioned in chapter 4 in "Communication issues" citizen participation in the project supports to perceive different approaches and to investigate the historical and cultural backgrounds of the habitants properly. Subsequently, in the complete definition, could

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[127] Colini L., 2019
[128] Prahalad C. K. & RamaswamyV., 2000
[129] Pool S. & Pahl K., 2015

be declared through the collaboration between the neighbourhood residents and the artist, a series of workshops and seminars accomplish to produce a project and to examine different perspectives and understand the expectations and request of the residents. Neighbourhood residents, actually, are the actors who have the best perception of the location and the strength and weakness, and who are at the heart of the project production process.

In the various literary texts, the common point that all authors have mentioned is the impact and effectiveness of collaborative projects more than the non-collaborative projects. For instance, as mentioned in chapter 2 in "Significant examples of urban art in Rome", the use of urban art in landscape regeneration and redevelopment in the neighbourhood of San Basilio was carried out in a participatory approach called "SanBa", it is undoubtedly a co-creation project formed in partnership of residents with the aim of social function in a neighbourhood with high social harms. In the project, urban art professionals have used the method to understand the expectations of the residents to influence them to control the causes of social harm, which has yielded good results.

Generally, can declare the process has three major principles that could be used to achieve the intended purpose, namely to comprehend the characteristics of the location and to understand the expectations of the residents to perform the urban art project:

1. Co-creation knowledge: understanding socio-spatial segregation through cooperation and collaboration between different actors.
2. Co-creation action: bring together different voices to listen and be heard and create policy solutions.
3. Creative method: Artist and cultural creators can act as a catalyst to create distinctive knowledge(s) about the city and the neighbourhoods.

The mentioned strategies in part "The strategies of using urban art in Tehran metropolitan city" could be integrated with co-creation by bringing together different actors such as researchers,

policymakers, residents and artists, especially in the project of related to the identity, urban crime hot spot and communication.

In the case of "identity" and "communication", residents' mindset and experience from a place have an essential role; for this reason, they are in the centre of attention, and the project is produced according to the residents thought, need and attitude. As for the urban crime hot spot, since the function of the project is cultural and social, must have a positive impact on the residents; the participation is an influential factor, which ultimately assists to achieves more desirable results.

The critical issue about co-creation is a careful consideration of the using method of residents opinions. The project indeed produces in partnership; however, the professionals have to make the final decision based on information from the residents and guide project in the correct direction. Also, the types of project in different cases, with other goals have different procedures, which need to be studied in advance; and provide a plan and a series of guidelines for each case.

## 5.3 Suggested project for Tehran

The following part introduces a simulation of urban art project process considering the strategies and guidelines to find out how the project must be developed considering a course of action. The proposed project consists of two parts. The first part is assessment, which involves understanding the method of development based on the issues in the urban landscape and the significance of the area.

For a better perception, first, is reviewed the objectives and strategies to identify the project site. Afterwards, the urban context of the neighbourhood description is accomplished. Consequently, based on the provided data, a plan for the project is defined at the location. Also, is argued the selection reasons and importance. The second part is the implementation and operational phase, which discusses the background and the social context of the neighbourhood, and defines the type, theme and method of applying urban art. Finally, the simulation accomplishes with a series of photomontages to put the artworks into the proposed location.

In a flowchart (see figure 5-21) outlines a process of the project from the initial point to the operational phase for a project. It is a step-by-step approach to planning the urban art project and starts by "selection of the strategy" and continues through "comprehension of the social and urban context" to arrive "the selection of the works and placing". If approved by the committee, the project moves on the operational phase, if not goes back to the "comprehension of the social and urban context".

- *Urban context suggestion*

As mentioned in "The strategies of using urban art in Tehran metropolitan city"; the strategies were stated separately, although they are interconnected and interact with each other, as trying to improve each of them affects the improvement of the other and enhances the overall quality of the urban space. The primary purpose of the part is to choose the location in a way, in addition to benefiting
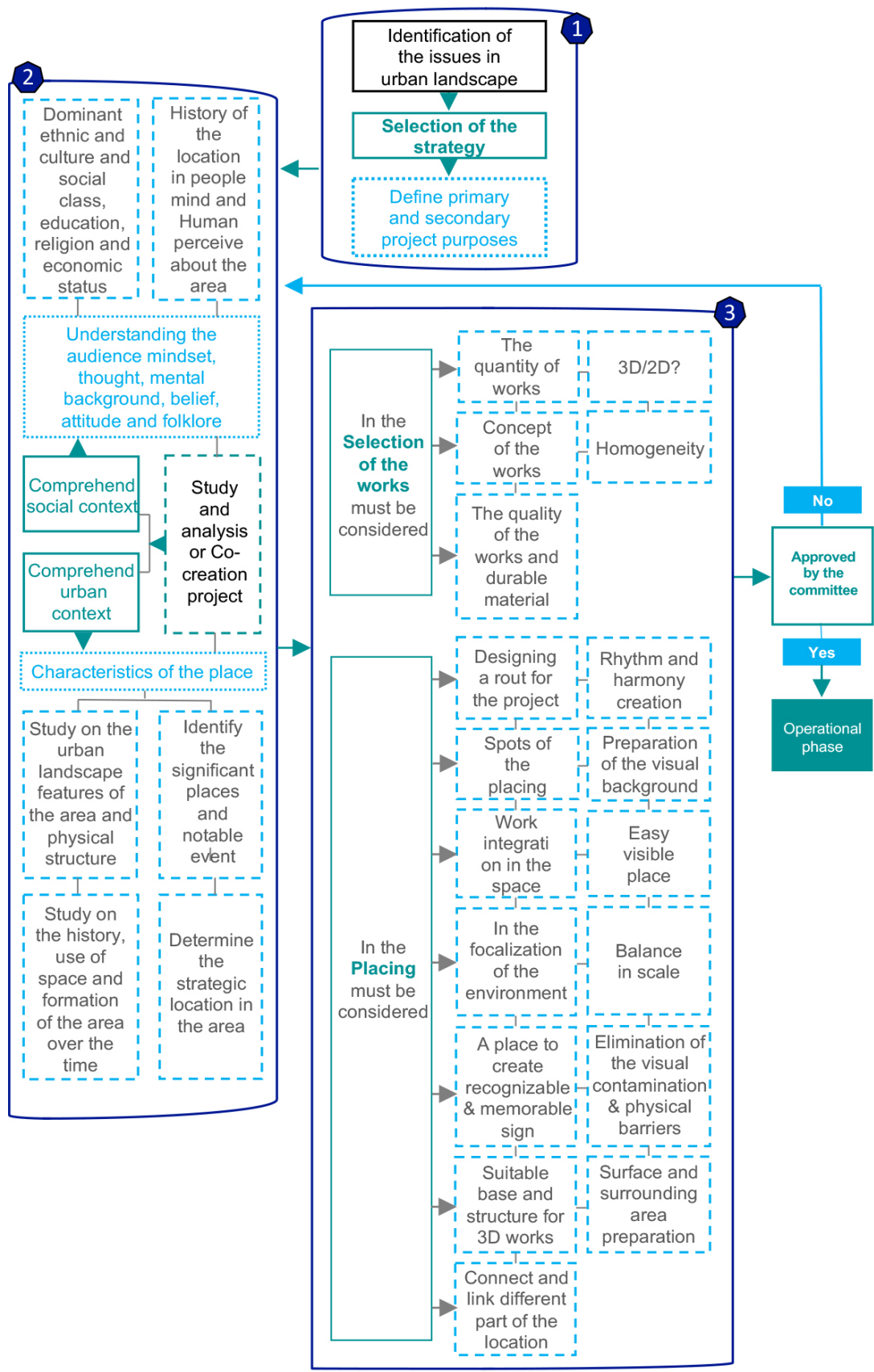
Figure 5-21. urban art project process chart. Elaborated by Mobasheri, S. (2019)

from original strategy intervention, also take advantage of the outcome from other strategies. In fact, to use all functions of the

urban art projects, besides planning a particular strategy to solve the isuess, must be planned a main strategy to manage multiple problems.

In the "urban regeneration" part for each topic, a suitable intervention neighbourhood was introduced according to the main issue and exploring the urban and social context. Among them, Pamenar neighbourhood included in the degraded area. Pamenar due to the several issues in the urban context as well as the social and strategic location is the most relevant case for involvement. The issues in order of importance are the following:

1. Existence of worn-out texture or degraded area
2. Abandoned buildings
3. Lack of neighbourhood identity
4. Remaining a small amount of valuable historical context, and low per capita green space and open space

Furthermore, the significance of the area is for the following reasons:

- Close to downtown
- Presence of many universities and many religious places
- Historically dating

Therefore, if the primary strategy is regeneration in degraded space, also abandoned building issue can be transformed. Reinforcing the cultural features of the neighbourhood, identity can be enhanced, and due to the proximity to the centre of urban activities and historical sites, it can transform into a new tourism point.

The point to remark is the change of neighbourhood boundary as presented in the map (see figure 5-22), there were two separate neighbourhoods called Pamenar and Argh which merged due to the management decision; although there are still two separate neighbourhoods in people's minds. There are several valuable monuments, including the Golestan Palace and Shams-ol-Emareh, two major tourist attractions in Tehran. At the centre of the neighbourhood exist the minaret of the Mirza Saleh Mosque and Mirza Saleh School (see figure 5-23). The location of the

monuments and the worn-out texture of the neighbourhood is marked on the map (see figure 5-24), indicating the locations of intervention.

The circle seen on the map (see figure 5-25) is a limited area that encompasses the centrality of the neighbourhood -Pamenar- and is adjacent to the historical context. Therefore, due to the worn-out texture and adjacent to the monuments (see figure 5-26), these areas are the best part for urban art project intervention. In addition to achieving the goal of regeneration, also can be identified the path which guides tourists from the historical context to the centre of the neighbourhood, and eliminate the identity gap between the historical and worn-out area. The worn texture indicates the limited area on the map (see figure 5-27).

Figure 5-22. Tehran Map. The Border Between Arg and Pamenar. Elaborated by Mobasheri, S. (2019)
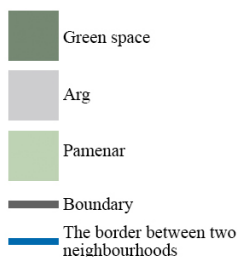


■ Green space

■ Arg

■ Pamenar

— Boundary

— The border between two neighbourhoods
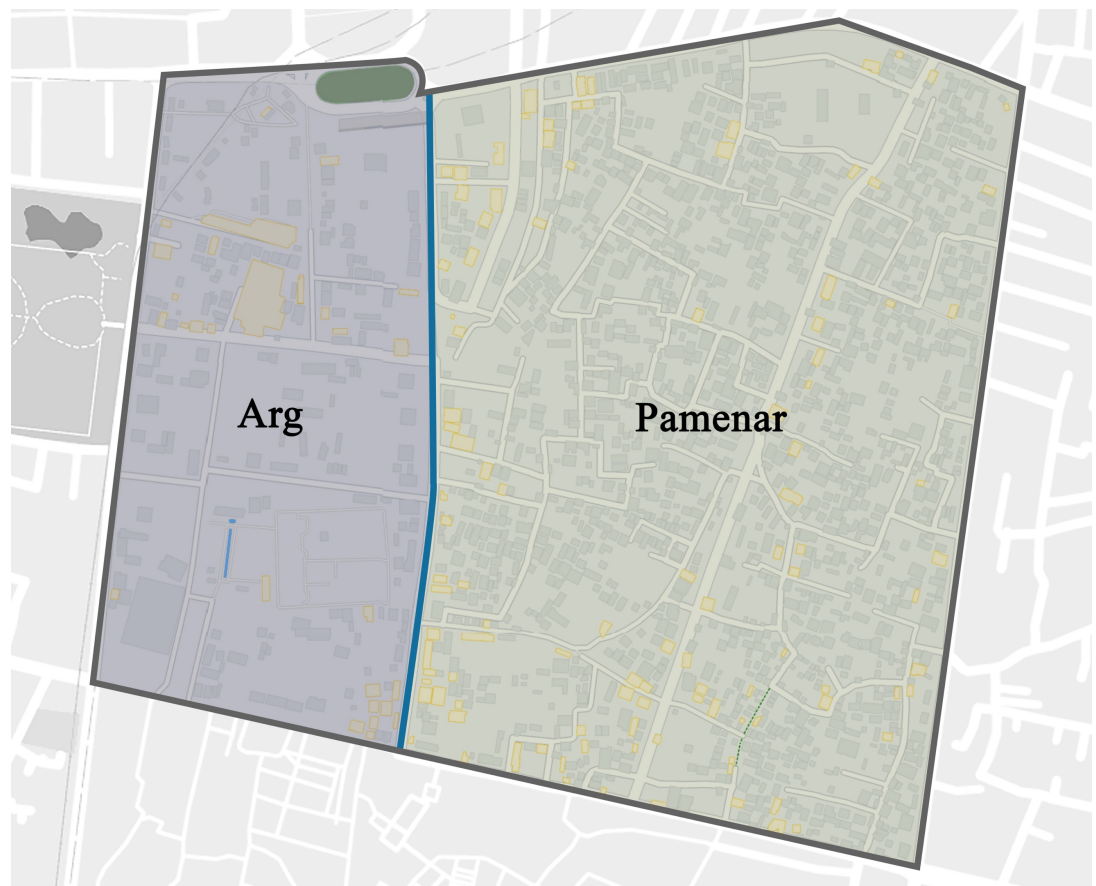
Figure 5-23.
Tehran Map.
Historical
Monuments
Location in
Pamenar.
Elaborated by
Mobasheri, S.
(2019)

Green space

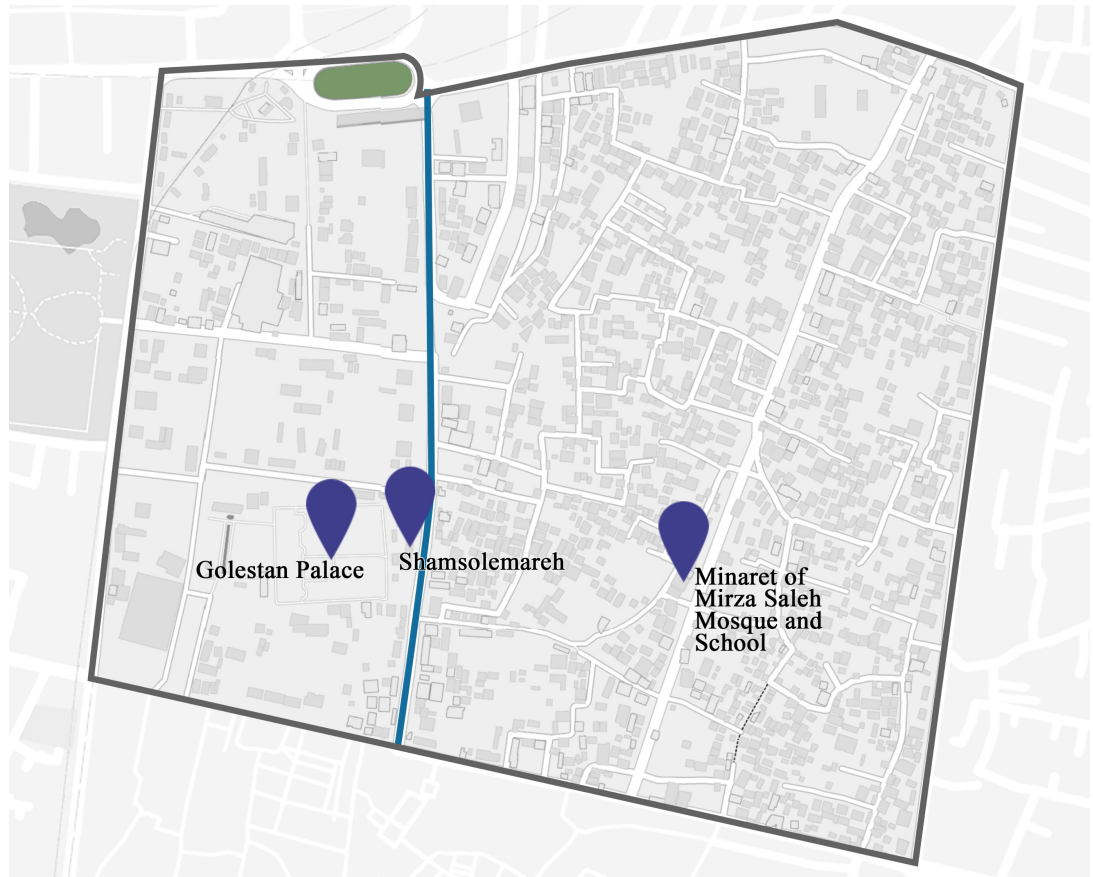Monument location

Boundary

The border between two
neighbourhoods

Golestan Palace

Shamsolemareh

Minaret of
Mirza Saleh
Mosque and
School



Figure 5-24.
Tehran Map.
Monuments
Location in Worn-
Out & Historical
Textures.
Elaborated by
Mobasheri, S.
(2019)

Historical Texture

Worn-Out Texture

Monument location

Boundary

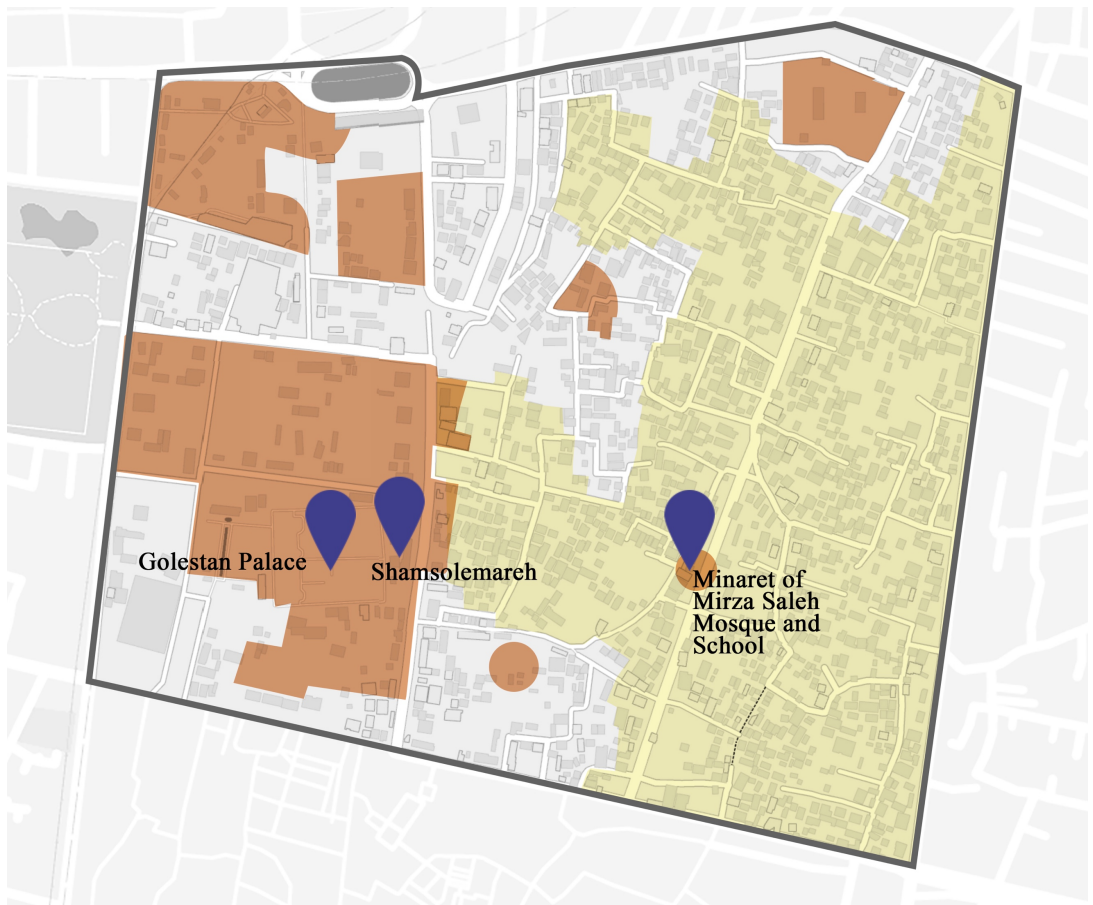Golestan Palace

Shamsolemareh

Minaret of
Mirza Saleh
Mosque and
School

Figure 5-25. Tehran Map. Selected Limited Area for the Project. Elaborated by Mobasheri, S. (2019)

Green space

Monument location

Center of neighborhood

Boundary

The border between two neighbourhoods

Golestan Palace

Shamsolemareh

Minaret of Mirza Saleh Mosque and School
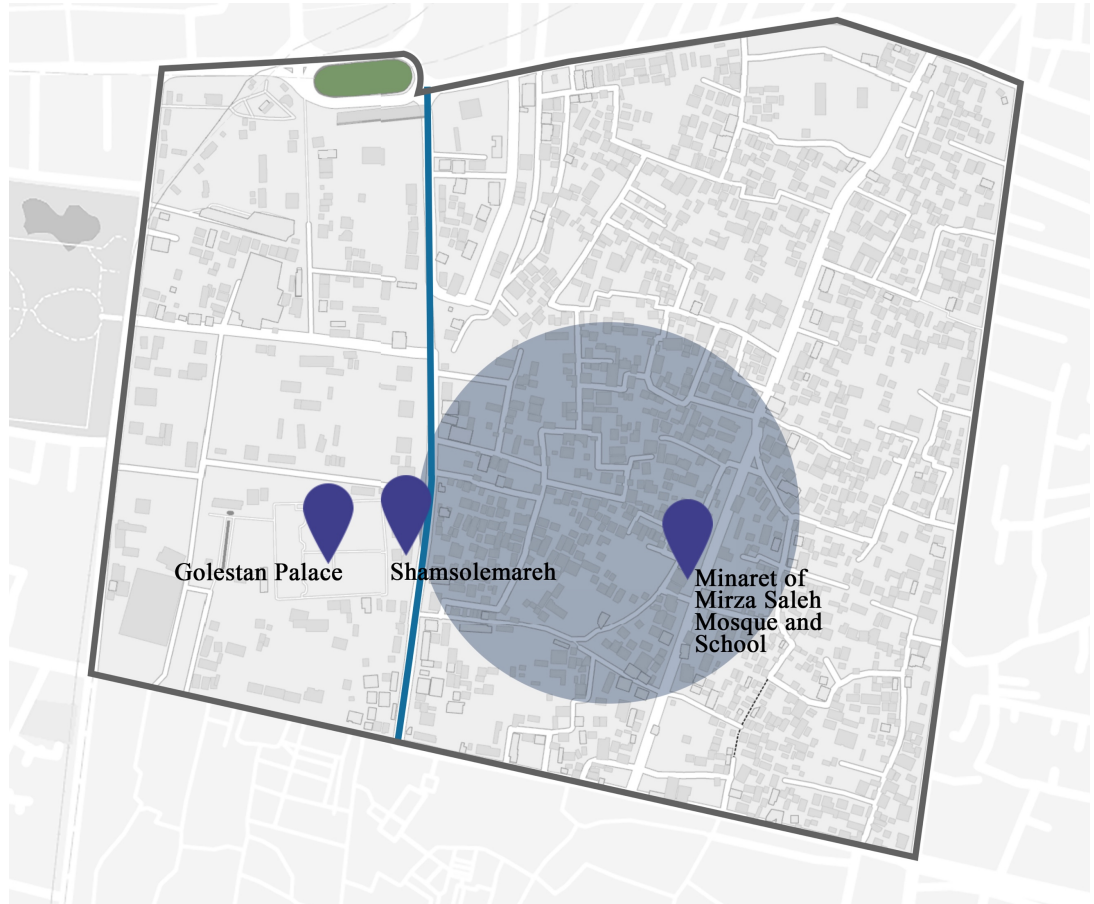


Figure 5- 26. Tehran Map. Project Limited Area Concerning Worn-Out & Historical Textures. Elaborated by Mobasheri, S. (2019)

Historical Texture

Worn-Out Texture

Monument location

Center of neighborhood

Boundary

The border between two neighbourhoods

Golestan Palace

Shamsolemareh

Minaret of Mirza Saleh Mosque and School

Figure 5- 27. Tehran Map. Limited Area Based on Worn Texture. Elaborated by Mobasheri, S. (2019)

Worn-Out Texture

Monument location

Boundary

- *Using of urban art suggestion*

Previously the scope of the project was determined; the next step is the suggestion of the path and work type. According to the project goals, the type of works for the project can be the combination of 3D and 2D. As mentioned, the project route connects the tourist/historic site to the centre of the neighbourhood. In the course of the path, several dilapidated buildings frequently abandoned and uninhabited have the potential to transform, also was selected some square and public open space. (see figure 5-28).

To make the decision about the placement, must be considered the surrounding area and utilise spaces with a particular meaning in the residents' mind to eliminate the identity gap. Also, given the project success depends on the residents' experience, the significant characteristics of the neighbourhood that have been formed throughout history will be summarised, and then the social context of the neighbourhood will mark.

The neighbourhood was in the heart of diverse cultural, scientific, economic, social and political activities; since Pamenar has been the centre of ancient Tehran, therefore many important social and cultural events have taken place in the area. One of the most important scientific events was the first telephone line in Tehran set up in 1923. Other notable cases include the establishment of Dara al-Fanon school by Amir Kabir and the first balloon flight in Iran above the school during the time of Nasser al-Din Shah.



Figure 5-28.
Tehran Map.
Project Path.
Elaborated by
Mobasheri, S.
(2019)
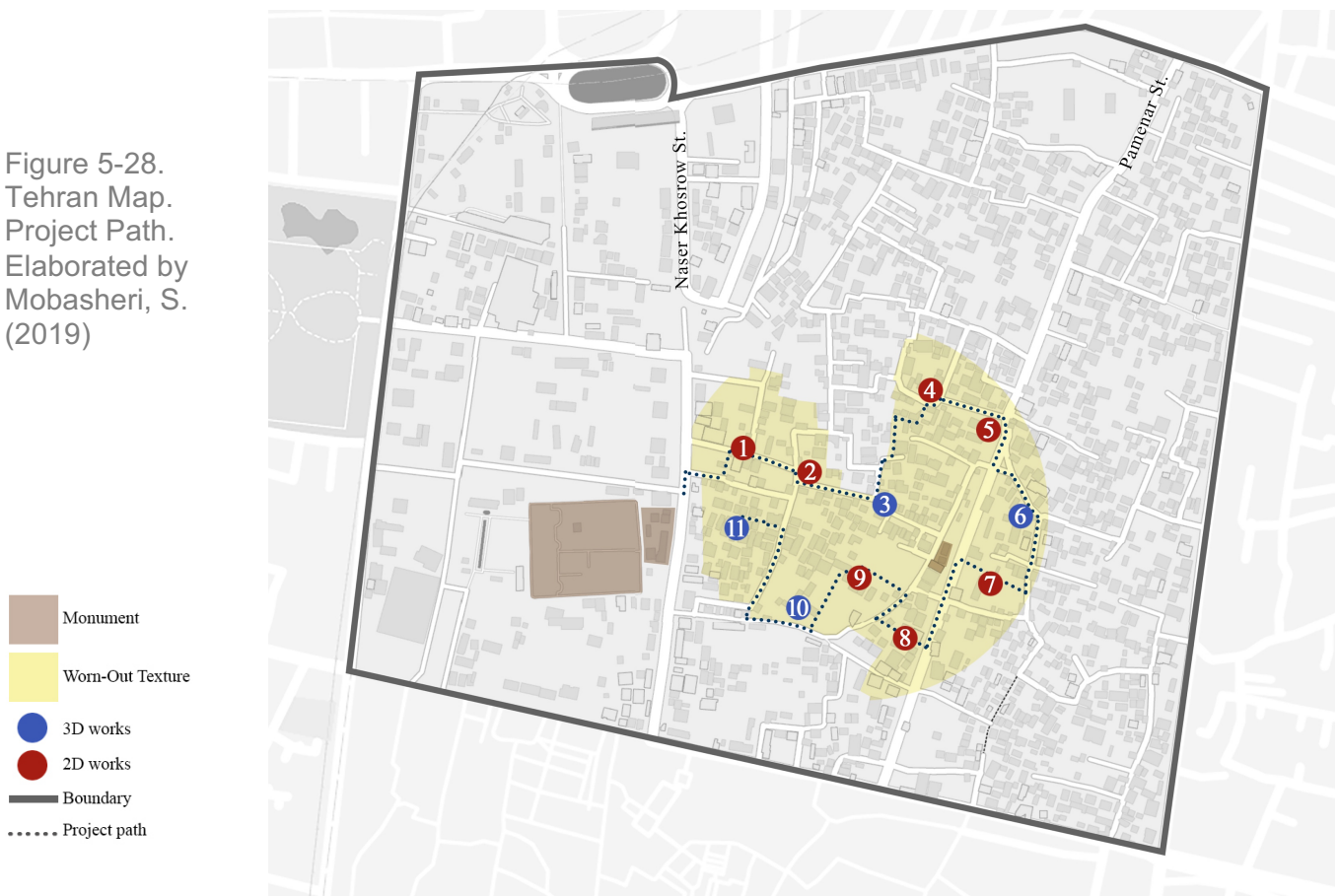
The unloading site in Pamenar had an impact on the area formation also the economic prosperity as well as the surrounding areas. Due to the high turnover of traders, the neighbourhood had been home to numerous caravans, although many caravansaries have been demolished or converted to commercial use over time; for instance, some of the caravansaries have become shopping malls.

Pamenar Bazaar was a complex of Caravansaries, Timce [130] , Temples, Hammams, Ab Anbars, Mosques, and Schools which during time have been turned into Pamenar Street, and some of the old buildings have been destroyed. Pamenar owned the oldest plantations in Tehran, and the neighbourhood, especially during the years of oil nationalisation, had become a major political hub since Ayatollah Kashani's dwelled there. Also, Shah's clan, and consequently the political and first-rate people of the country have resided in the neighbourhood, who gradually relocated to the north of Tehran.

Nevertheless, today Pamenar has a multicultural community, which includes 49% Fars, 29% Turks 0.1% Lur, 0.8% Kurds 0.4% Gilak 0.8% Arabs, and others. Most of the people are Shiite and some Jewish. As specified, literacy rates and quality of life in the neighbourhood are low and falls into the category of the working class.

As previously discussed urban art concept and implementation, in the first must be identified all of the place characteristics and define the mental image and collective memory of the people formed over the time to apply for creating an identity and legibility. Also, the social structure of residents in terms of class, education, culture and language supports to evaluate people understanding of a way of connection to art. A careful study on the neighbourhood in chronology supports the discovery of possible elements and symbols as a valuable factor and tool for introducing the city identity. Elements can be a mirror image of neighbourhood identity and culture, embedded in the mental image and collective memory of inhabitants, signified by a contractual experience between citizens. Elements reflect the identity of the city and even religion; they are visible in a structure and have a direct impact on the readability of the city and the environment. Applying elements with specific concepts that display identity, culture, and perspective of the

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[130] A small caravanserai

residents could make a more stable connection between citizens and space.

The table 5-2 describes neighbourhood features that existed in the past -cross-sectional-, and those that exist now linking past and present. The landmark features include occurrences and events as well as a historical and cultural phenomenon that are part of the neighbourhood's hidden identity and must be used explicitly in urban art project.

In the table, neighbourhood features are highlighted in red, and blue colour relates the term of the time, existed formerly or moved to the future; the current context of the neighbourhood brought in the structure section. The previous study on occurrences reveals the events such as the flight of the first balloon and converting political centre caused by Kashani residence in the neighbourhood recorded in the residents' mind as collective memories.

Table 5-2. Pamenar Neighbourhood Characteristics. Elaborated by Mobasheri, S. (2019)

| Division | Characteristics | | | |
|----------|-----------------|---|---|---|
| **Political hub** | Ayatollah Kashani's residence | Shah's family residence | Political and first-rate people | |
| **Monuments** | Minaret | Caravanserai e Bazaar | | |
| **Scientific** | Dara al-Fanon school | Mirza Saleh School | | |
| **Economic** | Centre of traders | | | |
| **Cultural** | Mirza Saleh Mosque and School | Flying the first balloon in Iran | The first telephone line set up | Owner of the oldest plantations in Tehran |
| **Structure** | Literacy rates | Quality of life | Social class | |
| | Low | Low | Working | |
| | Subcultures | | | |
| | Multicultural | | Multireligious | |

Monument
Worn-Out Texture

Another subject for consideration is the physical features of the neighbourhood in the past; the cultural heritage existed previously,

and even the ones have currently destroyed, such as caravanserais and Pamenar Old Bazaar also particularly the characteristics of the houses which have formed the visual appearance and structure of an area. Knowledge about physical features in one hand can benefit to identify the visual attributes that have contributed to the creation of mental image and subsequently utilising attributes to revitalise legibility, and another hand, artwork must be in harmony with visual characteristics of the neighbourhood. Visual features include brick buildings and brick-and-mud-build house. (see figure 5-29)
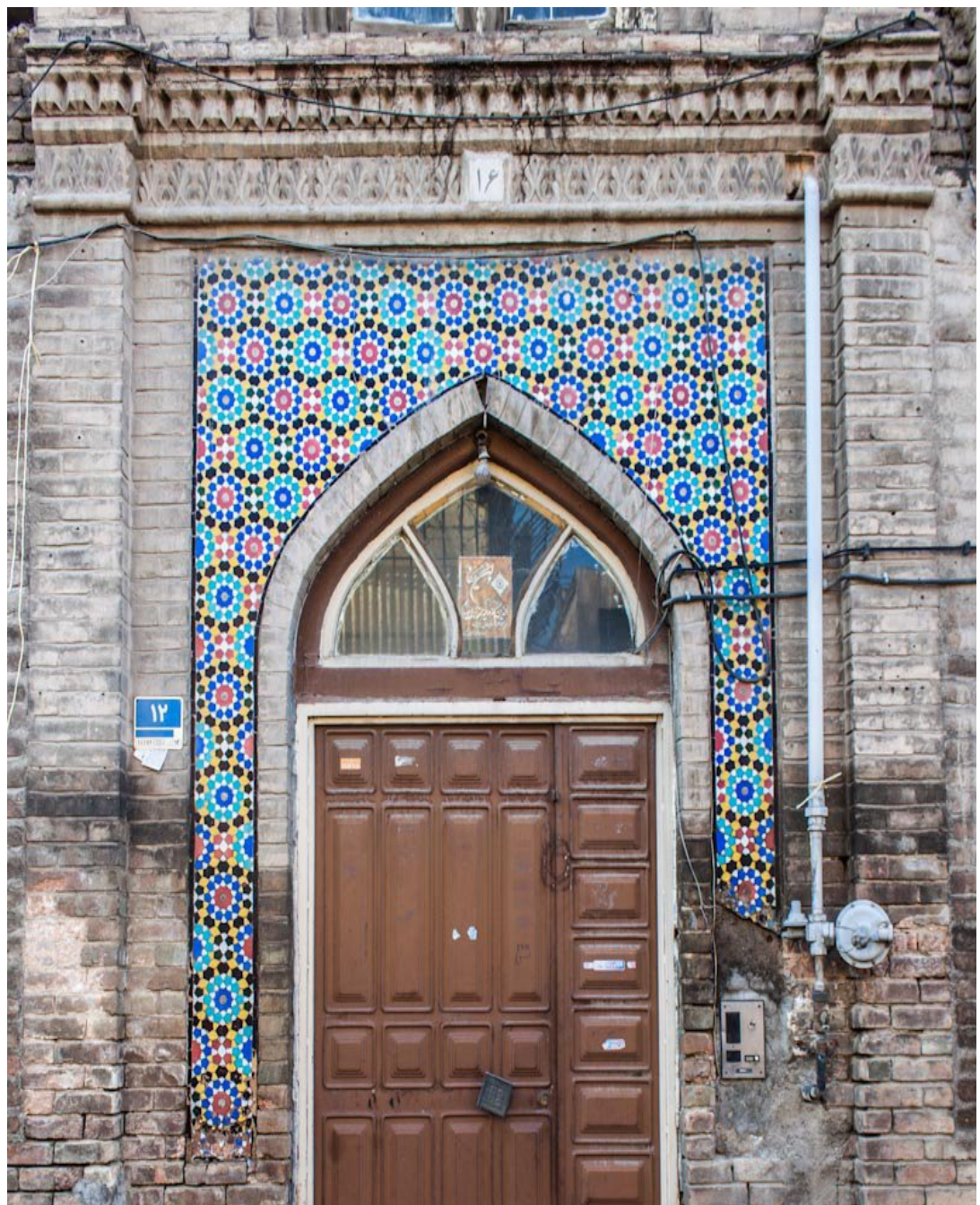


Figure 5-29. Decorated Cornices and Inscriptions of Houses. Photo by Mobasheri, S. (2019)

Figure 5-30.
Decorated
Cornices and
Inscriptions of
Houses. Photo by
Ghahrdar D.
(2014)



Figure 5-31.
Brick arches in
Mirza Saleh
Mosque. Photo by
Buloribanab M.
(2012)

The cornices and inscriptions [131] of houses and buildings decoration (see figure 5-30) are unique in Tehran. The existence of the rough brick arch in the architecture of the whole neighbourhood, and even in the Mirza Saleh Mosque (see figure 5-31), which was prevalent in the Qajar era [132] is evident; moreover, the neighbourhood interconnects through narrow, nested alleys.

[131] In the Qajar era architecture, the cornices and the inscriptions were one of the main components of the entrances to the houses, and all houses, especially houses of the nobles, were luxurious. Houses also had ordinary entrances that contained inscriptions. They had a particular interest for the artist and people; therefore, people made every effort to create a beautiful and attractive inscription to impress the visionary. During the first Pahlavi era, by a strong tendency for ancient style in architecture and to arouse nationalistic sentiment, the symbols of ancient Iran are presented on the entrance of the houses. Practising the western architecture in the second Pahlavi era, and due to the features of the type of architecture, the facade decorations went away and replaced with decorative stones, cement and new materials. Removing decorations in the type of architecture destroyed inscriptions at most of the gates of the houses. The economic condition and high cost of materials and inscriptions construction are other factors to add in a downward trend. Today there are fewer traces. Today survives fewer traces of the inscriptions and entrance cornices when touring the old neighbourhoods of Tehran.

[132] In the time of Nasser al-Din Shah, from the minaret to Tehran Gran Bazaar was built the rough brick arches.

## 5.4 Conclusion

According to the thesis subjects, urban landscape can tap the significant opportunities generated by urban art project as it can influence by improving both the objective dimension, the quality of the urban landscape, and the subjective dimension, the positive impact on citizens. The research demonstrated that urban art has positive impact values in Rome and Berlin. Urban art in Rome exists as a tool to engage with communities and improve the image of depressed neighbourhoods, and in Berlin is more like a symbol of the creative city. In these cities, urban art contributes to enhance the quality of the urban landscape by the urban regeneration, creative and cultural development, spatial equality, multicultural citizens integration, and economic profit.

Through an in-depth study on the methods in the two cities, the research explored that in addition to the urban context, social context-forming factors such as social class, population density, economic level, and literacy rate, as well as cultural factors such as ethnicity and religion have been also taken into consideration. It also discovered that the use of social and cultural integration in urban art projects can be a solution to intervene in the vulnerable neighbourhoods, such as urban crime hotspots and slum areas, with the objective of class differences elimination.

The research from the beginning aimed to realize strategies, guidelines and operational indications to improve Tehran landscape. The strategies were accomplished amongst main learnings gained by detailed assessment, evaluation, and comparison of the utilized methods in Rome and Berlin.

*Strategies:*

The strategies determine the project's location in Tehran based on landscape problems. They consider the urban art project as a part of the urban landscape planning. They were divided into five categories which are described in the following.

## 1. Urban regeneration

The regeneration by urban art project occurs based on the problem of inefficient areas, where art interference can offer a proper function to those areas. Urban regeneration includes "Abandoned urban space", "Degraded area" and "Lost spaces: urban identity and legibility reviving". The urban art project in the abandoned spaces can enhance the physical structure of the area and activate the inefficient space. The degraded areas in Tehran are located in the historical texture that todays are structurally and functionally deficient. A tourist route delivered by urban art projects for instance, can give them function. Urban identity and legibility reviving focuses on the area which lost the identity over time. Due to the essence of art as a tool of culture, the urban art project could generate identity and mental image. Also, regarding the multicultural status of Tehran, urban art project could be the relevant choice for reviving identity and legibility by a profound study on the social and urban context to define the concept of the works.

## 2. Creation of the dynamic and creative open space

Urban art project can participate in the production of the urban pause spaces by original design and creative idea to animate the neutral space.

## 3. Communication between citizen and the city

Visual elements of the urban art project act as a mediator between an area and people to communicate. The communication is established considering the social and cultural elements of a society and citizens.

## 4. Cultural e social function

Lower classes neighbourhoods of Tehran are the most important centres and focal points for misdemeanours and different social crimes as the crime in the city closely related to the social phenomena. Art, as a cultural and social phenomenon in common-sense impacts on the quality of the life, and on the intellectual,

cultural and social development of society. Therefore, urban art reduces social problems such as social class gap and crime. Cultural e social function of an urban art project includes "Urban crime hotspots" "Spatial Inequality/Spatial injustice". Urban art can enhance the appearance of the environment and potentially can diminish crime instilling a sense of pride and ownership with the community. Increase the price of private property by the artworks of the famous artist on the home wall in working & lower-class districts of Tehran can be an excellent idea to eliminate the "Spatial Inequality/Spatial injustice" achieves. Finally, the urban art project makes poor neighbourhoods an attractive work and living location.

## 5. Economic and tourism benefits

Urban art can catch the attention of people like a touristic attraction. It enhances the tourist experience especially for those are open to discovery and exploration. The promotion of tourism by urban art project like Berlin brings macroeconomic development in the cities and microeconomic in the neighbourhood.

Also, the research in the last chapter provided the most promising guidelines and suggestions. The guidelines, propose effective methods to manage the urban artworks usage in an urban project in the best form and to increase the functions of urban art. On the other hand, the suggestions support urban art in Tehran. The guidelines and suggestion (operational indications) divide respectively into six and two parts.

*Guidelines:*

## 1. Systematic approach of placement

To accomplish an appropriate placement must respect the following:
- *Defining the strategy;* Start the placement process by choosing the strategy based on the primary purpose of the project.

- *Preparation of the context;* in the second step, consider the type of works since the 3Ds need space and 2Ds want the surface. Then execute "suitable base and structure" for 3D works and "surface and surrounding area preparation" for 2D works. The "elimination of visual contamination and physical barriers" has an essential role in the progression.
- *Recommendations in the whole process;* "Choose an easily visible place; the point of view without obstruction", "Balance in scale", "Collect the artworks as a project", "Design The route", "Place the works in the focalization of the environment", "Connect and link different part of the location", and 'Find a place to create recognizable and memorable signs".

## 2. Communication feature

To establish a technic for communication by urban art project three essential elements are defined: location, urban art, and audience. Urban artworks play a role to convey the meanings between residents and place. Therefore, to perform an urban art project for effective communication must be performed the studies and analyses on location and audience.

On one hand, analyses on location lead to the identification of the qualifying spots in the neighbourhood to place urban artworks for an interaction increase. Analysis comprise of "The urban context of the location", "Features of the area", "Identifying the significant places", "Determining the strategic location in the area", "The history and the way of the neighbourhood formation".

On the other hand, analyses on audience discover cultural symbols and stories resulting in a faster interaction. They contain of "assessing Socio-cultural characteristics (education, religion, ethnic and Economic status)", "Understanding the audience mindset, thoughts, mental background, beliefs, attitude and folklores".

Finally, based on these analyses could plan an urban art project defending the works concept and suitable placement to communicate residents with an area.

### 3. Quality of the project and selection procedure

The requirements to be obeyed in procedure are explained in the following:

- *Technical quality:* "Select suitable and durable material for outdoor use", and "Consider artistic aspect and creative quality".
- *Selection of the artworks:* "Work must be integrated whit space", "Rhythm creation must provoke a sense of the movement", "Harmony and homogeneity of the works must be taken into account in material or type or style".

### 4. Administration necessities

The duties of the administration, in general, are "Establishment of an integrated program in the planning, design and implementation of the urban art", "Creating a network of expert, researcher, artist, and landscape architect", "Exploring different types of urban art for Tehran, not only sculpture of mural", "Making coordination between different departments and subdivisions", "Conservation and maintenance", and "Planning for spending budget and timing".

Establishment of a professional committee as a supervisor helps to guide urban art projects in selection and placement, and overall urban art decision making, by overseeing the works of the municipalities, Beautification agencies, as well as artists. In the directing competitions, the administration must pay attention to guidelines such a systematic placement, and quality of the project and selection procedure.

### 5. Identity creation

To create an appropriate identity a study must be completed by project creators to find out the best practice. The study is carried out on:

- *Characteristics of the place;* the exploration is accomplished by "Formation of the space over the time", "Notable event", "Use of space during the history", "Significant places", and "Physical structure".

- *Residents mental image in connection with location;* the investigation is finalized by "Dominant ethnic, religion and culture", "History of the location in people mind", and "Human perceive about the area".

Consequently, applying the obtained concept and perception to the urban artwork, in proper spots in an area creates a proper urban identity.

## 6. Conservation and maintenance implementation

To further functionality of works, the act of conservation and maintenance implementation by Tehran Beautification Organization could be divided into four segments:

1. *Systematic maintenance:* for minimising work damage with a periodic inspection the artworks should be classified based on two aspects. 1- In terms of the cultural significance, artistic value, type of work, antiquity, and amount of destruction to define the priority for repairs frame. 2- Based on the artistic and historical value, urgency, place of performance and damage to specify a time frame.
2. *Management and legislation:* Supervision and planning for conservation and maintenance.
3. *Prevention:* saving money and time by "Utilising a suitable and durable material" and "Creating a series of policy such as strict penalties to preserve the artwork by vandals".
4. *Logbook inspectio*n: it would contain general information about work, including the history, artist's name, style and material, reported data of any maintenance, renovation or cleaning procedures with a precise date, and related data of upcoming inspections.

*Suggestions:*

## 1. Legal wall location

A series of walls to be legally used by artists depends on the location. They could be "Hall of Fame" located in more strategic

and crowded areas, and "Free walls" placed outside the significant places and downtown. "Hall of Fame" requires municipal authorisation while "Free walls" can be used without any permission. Ekbatan neighbourhood, cement walls that separate the military areas and garrisons, and underpasses and bridges built by large and flat cement blocks would be appropriate places for legal painting.

## 2. Co-creation project

Co-creation presents a way for improving the production process of the urban art project to achieve the most desirable outcomes. The collaborative project is completed by a series of workshops and seminars and discussions. Experts, artists and curators are considered as a catalyst to create distinctive knowledge, and residents as different voices to be heard to create policy solutions by actors. Hence, the residents introduce the expectations, different perspectives and the characteristics of the location and project creators understand socio-spatial segregation to perform the urban project.

Eventually, the proposal for a sample project concluded with all considered aspects. This original thesis tried to consider all aspects of an urban landscape-related art project, to address issues such as management, supervision and maintenance tasks, and correspondingly to discuss all requirements in the pre-production, production and post-production of an urban art project. Therefore, the practice could be a starting point for the future studies on landscape improvement of the metropolitans around the world considering all the aspects based on the cities characteristics and features of every area.

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