



The importance of public urban art on the objective and mental landscape of urban space (Old texture of Qeshm, Iran)

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Abstract

Urban art, in the city and in everyday life, shows the objective and mental aspects of the audience in the work of art, and this layer of representation, if it reflects reality correctly in the city landscape, we will have the best perspective in the city. The characteristic of urban art in Qeshm or public places and urban spaces is mostly dependent on the local and religious context and culture of the region. The main purpose of this article is to investigate the impact of public art policies on the process of urban landscape reconstruction, especially the old texture and the core of the city. What effect will the correct position of these arts have on improving the mental and objective landscape of the city? In addition, after interviewing 60 residents of the area and evaluating the important places in their view and grading the types of urban arts with SPSS and Excel software, the questions of the article were answered and we concluded that urban arts in a city can have a positive effect on the objective view and then the mental view, although 92.8% of the residents confirmed this.

1. Introduction

In the past, human beings have reacted to such environmental attractions and the existence of works of art has been able to play an effective role in shaping the audience's mental image of space. Art has taken a variety of different forms in different periods of human life. Urban art is an art that is related to the urban space in connection with Step [1].

Public arts in public spaces have various uses such as reminiscing, improving the urban landscape, helping to revive the economy, helping to revitalize culture and art, identifying society, responding to public policies. Improving the quality of urban life, but thinking and concept are central. All of this is that public art must be for and with the people [2].

The ancient urban fabric, due to its special features, can become new places, to achieve urban experiences and create collective memory. This context is the link between the collective memory of the current generation and historical memory [3]. For this reason, this article seeks to factor urban art in promoting the urban landscape in the old context of Qeshm, because it seems to be a necessity as one of the important contexts shaping the urban experience.

It should be noted that research in recent decades has sought to bring theoretical perspectives closer to practical experiences, and both areas have taken steps towards each other's evolution. And the study of urban arts has a special emphasis on the role of the audience and especially the collective audience. The mental connection and semantic role of art have been the subject of current research [4].

In this article, we want to show how public art policy, and especially urban art, intersects with the processes of urban landscape reconstruction and how, as a contributing factor, it is effective in improving the quality of the mental and objective urban landscape.

Obviously, this depends on the context (environment) and may vary from city to city. Thus, In this article, we want to answer the following questions:

Which public places are the most important and suitable ones for public art locations?

-What are the objective and subjective variables of the landscape?

What role can urban art forms in different types of urban space play in improving the mental and objective quality of the landscape for the audience?

Which of the subjective and objective components of the landscape can have the greatest impact on public art?

2. Urban landscape

2.1. Definition of urban landscape

James Corner (1990) first introduced the term landscape as landscape urbanization in the 1990 seminar series. In 1997, Charles Waldheim coined the term "landscape urbanism" in the UK's Master of Architecture program. He designed a model that establishes a relationship between landscape architects and urban design and is related to landscape with the approach of buildings and other main infrastructures of the city [5].

Cullen defines the urban landscape as the art of visually and structurally integrating the set of buildings, streets, etc. that make up the city environment, and considers it the art of how to connect these various components of the body of the city Gordon Cullen 1961 [6]. Cullen's view is more physical and objective. According to him, the urban landscape is not a static image, but it is an exciting and dynamic event in the environment and is understood by providing a

chain of continuous visual relationships and is full of objective narratives [3].

The urban landscape is the part of the environment or form of the city that affects a person's action and reaction and the results of his actions. In a segmented urban landscape, potential environmental information becomes a directly tangible quality. The urban landscape is formed from the visual (objective) and non-visual aspects of the environment (mental) [7].

The urban landscape is the result of human-city contact and in this regard, not only in the structure of the visual landscape of the city through its activities affects the urban landscape, but also the behavior and mental perception of citizens through contact with the mental landscape of citizens[8].

In general, Golkar combines the urban landscape threefold from the objective perspective of the city, the mental perspective of the city, and the emotional perspective of the city, which is based on behavior. The urban landscape is a tangible and effective environment on the behavior of the individual and its results. The degree of effectiveness of the environment on the individual depends on the degree of perception of individuals, which itself depends on the observer's readiness for perception, perceptual capacity, and environmental conditions of perception [3].

Landscape on the one hand cannot be summarized only in the body, because the perspective also includes the quality of meaning, and on the other hand cannot be considered an abstract concept, because we understand it through the body and the senses. Therefore, perspective is a phenomenon that is achieved through our perception of the environment and the interpretation of the mind: in fact, perspective is a phenomenon, objective-mental [3].

2.2. Mental landscape

Mental identification is the link between space perception and constructing spatial knowledge. The main achievement has been the discovery of the cognitive scheme which controls the processes of perception, recognition and memorisation of physical space. As a result of these processes, a human mind creates an image of the space called a cognitive map, making it possible to transform and interpret the data [9].

The process that a person goes through in dealing with the urban landscape begins with perceiving it and recording an objective landscape, and then according to the information of the mind, the observer begins to analyze and after recognizing it according to the criteria formed over time, in His mind evaluates them as good or bad and reacts accordingly [3].

2.3. Objective landscape

Psychological, cognitive process consisting in mental copying objects and events of the outer world in relation to the processes which take place in the human body. Series of views, perceived by an observer in motion, create a chain of mental images [9].

3. Public art

Public art is the art that is organized for the public and has the characteristic of being communicable, in terms of its accessibility, it is normally perceived and perceived in the external environment. A definition that can be a summary of the definitions of public art: stated by Xavier Madrolo: "a specific type of art that does not belong to a specific group of citizens in contemporary art and its place is in the urban open space" [10].

Table 1. The concept of public art from the perspective of thinkers in chronological order

Theorist	The concept of public art
Patrisia Phillips(1998) [11]	There is a wide range of activities and works in urban spaces and the urban landscape and its audience is all people.
Maderuelo(1994) [10]	A specific type of art that does not belong to a specific group of citizens and is located in an urban space.
Malcom Miles(2000) [12]	Art in a public place, permanent or temporary physical work is created or supervised by artists or craftsmen.
Worth(2003) [13]	It is an art that is located in a public space, related to political, religious, economic powers.

3.1. Public art urban

The Urban art is a free gallery of urban artists (part of the citizens) that includes various art forms such as painting, graphics, illustration, relief, sculpture and communicates with citizens in various fields. "City Art" is an extended "street art" that takes place in a special way in all public spaces. This art is in the form of culture and tradition of a nation [3].

Urban art is the product of the connection between urban space and art in the public arena, in the face of the public audience. Art is aesthetically or physically and semantically or mentally related to its place of establishment [14].

Public art is a process that demonstrates what a city looks like and what valuable cultural and social artifacts it should preserve [12].

Public art not only contributes to the visual attractiveness of the city and has the ability to aestheticize urban spaces, but also, through public art, authorities can signal their willingness to deal with social and environmental problems [15].

3.2. An overview of urban art records

One of the few pre-twentieth-century writings on the use of art in urban space is Camilo Zeita's "Building a City Based on Artistic Foundations." The important point in this book is Zeita's attention to the emptiness of cities from artistic principles due to modern urban planning, in which there is no place for artistic principles in spaces devoid of social interactions [16].

The book "Art in the City" is one of the first books (Willet 1967) and is a turning point in the field of the urban art research in this period, which with a cultural perspective to the question of urban art, how people perceive Pay [14].

Another issue was the lack of connection between art and the dimensions of urban space and the audience. This art, called the "art of the base position", was first introduced as a functional connection and physics, and later as a deeper mental and social connection [17].

Table 2. All kinds of urban art [1]

Public art	Description
Painting	Fresco (painting on plaster, wall or ceiling) and painting on canvas are the most common types of paintings in the urban arena.
Graffiti Art	The term is derived from the Italian word "graffito" meaning scratch, and refers to the illegal street art that is sprayed or painted on buildings, in public urban spaces, by independent "street artists".
Performing Arts and Events	A type of twentieth-century art that requires a live performance by the artist.
The art of arrangement	A new branch of contemporary art, which is designed to impress the viewer or visitor, using various two-dimensional and three-dimensional objects and materials to create a special space.
The art of decoration	A type of painting is a drawing that describes, illuminates, depicts, or decorates a written text.
The art of recycling	Artwork is made from commonly used materials or "everyday objects". They are usually three-dimensional works, such as sculptures, collages, and layouts.
Land Art	A relatively new branch of contemporary art, called earth art, earth art, and environmental art.
Sculpture	Each urban sculpture has a three-dimensional volume and has an artistic form and expression that can be seen from different angles. The sculpture is part of the urban furniture that is located outside the closed space. Many cities are unique historical sites, a statue that is the subject of a historical event that can be associated with this event for years to come, and the current performance of these cities can be expressed by a statue [18].
Religious Art	Typically, architecture or any fine or decorative art has a religious background. This type of art is common in religious art in Iran and depends on the context and strong religious beliefs, such as food.

4. The main category of permanent public art in urban space

The effects of art in public space:

1. Public art gives place, passion and feeling.
- 2- It creates commitment in people from the place and engages them with the place.
- 3- Presents a model of imaginative and imaginative works.
4. Helps to revitalize urban space (Miles, 1994) [12]

-Historical monument: Any object or building that tells the prominent history of a society.

-Special buildings: in terms of scale, uniqueness, special aesthetic value.

-Souvenirs: Sculptures, fountains and reminders of important people and events

-Decorations: Any building in urban landscape modification

-Elements of urban furniture: Improving the quality of the urban environment to meet the needs of citizens[19].

5. Case study recognition: Qeshm Island

According to historical documents, Qeshm Island existed during the Ilam and Achaemenid periods, etc., but the inhabitants settled after the rule of the Medes. In the early tenth century, the Portuguese entered the island and occupied it for about 400 years until Safavid, was liberated during the reign of Shah Abbas under the command of Imam Qoli Khan.

The area of the island is about 1628 square kilometers, the area of Qeshm city is 9.12 square kilometers. In the early seventies, this island was registered as a free trade zone. (Name: Qeshm in the word means absolute waterway because of its God-given nature and beauty.



Figure 1. The whole map of Qeshm Island (Free Zone Organization)

Including island ceremonies: Religious ceremonies of 15 Sha'ban, Eid-ul-Adha and Fitr, Zanbil Gardani ceremony, Nowruz Sayad ceremony, Nativity reading ceremony.



Figure 2. Nativity reading ceremony



Figure 3. Nowruz Sayad ceremony



Figure 4. Zanbil Gardani



Figure 5. Immediate scope of research



Figure 6. Investigated area (old texture of Qeshm)

6. Analysis

The variable, subjective and objective dependent perspective of the study area, which is obtained from the current situation and interview, observation and photography. 60 people, residents, citizens and professionals in the age group of 12 to 65 years were interviewed.

After that, the quantity and quality of urban arts in Qeshm are discussed. Based on the information provided, a total of 86% of the quality of public arts is assessed as low. Therefore, the residents were dissatisfied with the quality of the objective landscape of this area and believed that the mental landscape could be of better quality.

Also, 92.8% of citizens have evaluated urban arts in their living environment, leisure and work to greatly improve their mental and objective vision. Frequency of residents' response to the impact of urban art on the mental and objective perspective, respectively, religious art, land art, decoration art, arrangement art, graffiti art and painting (Figure 7).

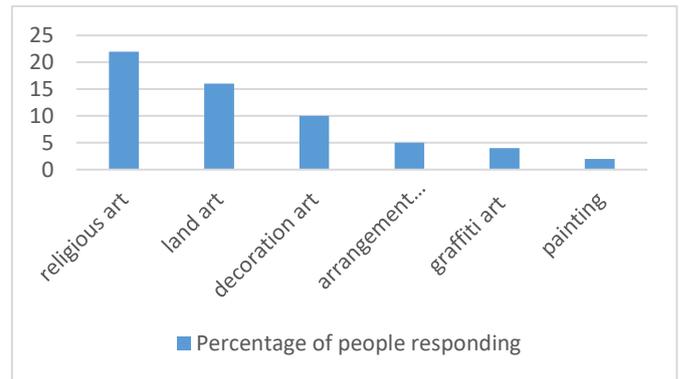


Figure 7. Percentage of people responding

Most people also discussed the impact of public art on the objective view, stating that the effect of the objective view on the mind is enormous.

6.1. Analysis and evaluation of the spatial and functional structure of the neighborhood according to theoretical foundations

Initially, the entire area of the city was subjected to the analysis, in order to define the most important public places of the city. Due to the high concentration of pedestrian areas and the main location of the main areas such as the bazaar, image creation of the city, analysis was limited to the city center and the old texture.

Map The space identification map is based on the mental mapping method. Residents were asked to choose the most important places and the most visited.

As a result, approximately 8 public places and 6 cumulative nodes in the downtown area were shown and then selected initially. Evaluation of public places in accordance with accepted criteria has been done using graphical and statistical methods. The main and sub-criteria, which have been prepared for Qeshm city and are listed in Table 3, show certain aspects of the analysis.

Table 3. Use of public art in the landscape of urban spaces in Qeshm

Basic criteria	Sub - criteria	Elements and objective and mental structure of the city landscape	Ratio of importance (percent)
	1.Connection with main transportation routes (Figure 8)	1.1. vehicles (transportation arteries, main and collective streets)	$O_{1.1} = 25$

Objective characteristics	1.2. public transport-train, bus and tram stations	$O_{1,2} = 10$
	1.3. pedestrians (main streets, shopping routes)	$O_{1,3} = 45$
	1.4. important cycling paths	$O_{1,4} = 12$
	1.5. Connection with main tourist routes	$O_{1,5} = 8$
	2. Important place (Figure 9)	
	2.1. Shahid Zakai Wharf (Passenger)	$O_{2,1} = 20$
	2.2. Old Qeshm Bazaar	$O_{2,2} = 30$
	2.3. Old Grand Mosque	$O_{2,3} = 10$
	2.4. Portuguese castle	$O_{2,4} = 10$
	2.5. Sports complex and neighborhood park	$O_{2,5} = 5$
	2.6. Coastal edge	$O_{2,6} = 15$
	2.7. Bibi Water Depot	$O_{2,7} = 5$
	2.8. Qeshm International Exhibition	$O_{2,8} = 5$
3. Other important centers of the city (Figure 8)	3.1. the city center	$O_{3,1} = 20$
	3.2. Collection of banks	$O_{3,2} = 10$
	3.3. Zeitoun Park	$O_{3,3} = 25$
	3.4. Local restaurants	$O_{3,4} = 30$
	3.5. Setareh Market	$O_{3,5} = 10$
	3.6. Residential complexes	$O_{3,6} = 5$
4. Identity	4.1. Distinction	$M_{4,1} = 60$
	4.2. Integrity	$M_{4,2} = 30$
	4.3. Independence from the field	$M_{4,3} = 10$
5. Structure	5.1. Color and shape	$M_{5,1} = 50$
	5.2. Scale	$M_{5,2} = 20$
	5.3. Form	$M_{5,3} = 10$
	5.4. Materials	$M_{5,4} = 20$
6. meaning	6.1. Functionality and usefulness	$M_{6,1} = 20$
	6.2. Being recognizable	$M_{6,2} = 20$
	6.3. Coordination with the context	$M_{6,4} = 15$
	6.4. Integration	$M_{6,5} = 45$

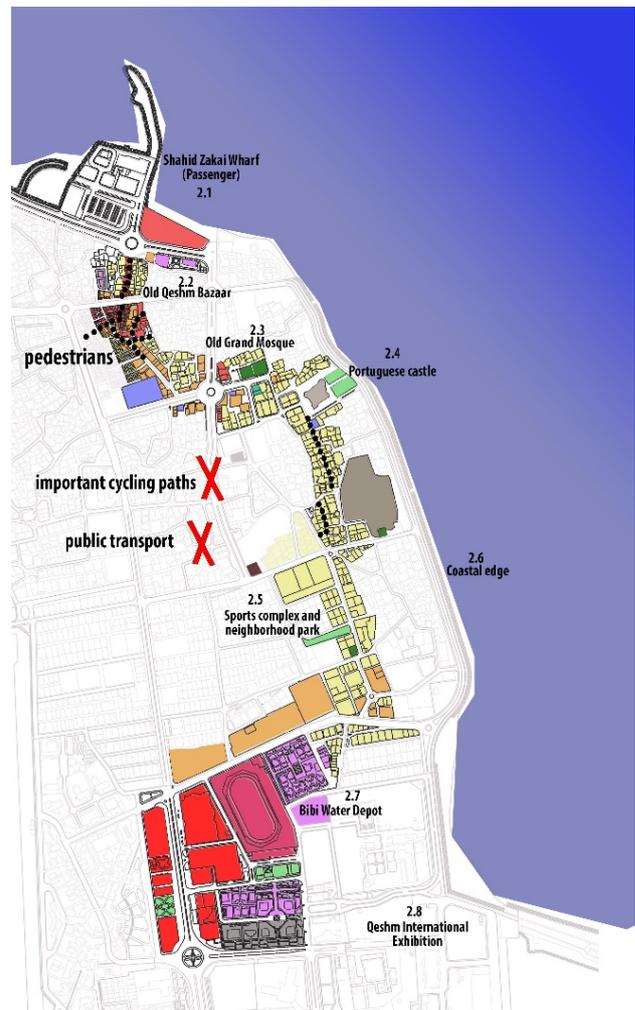


Figure 8. Summarizing the mind map of citizens

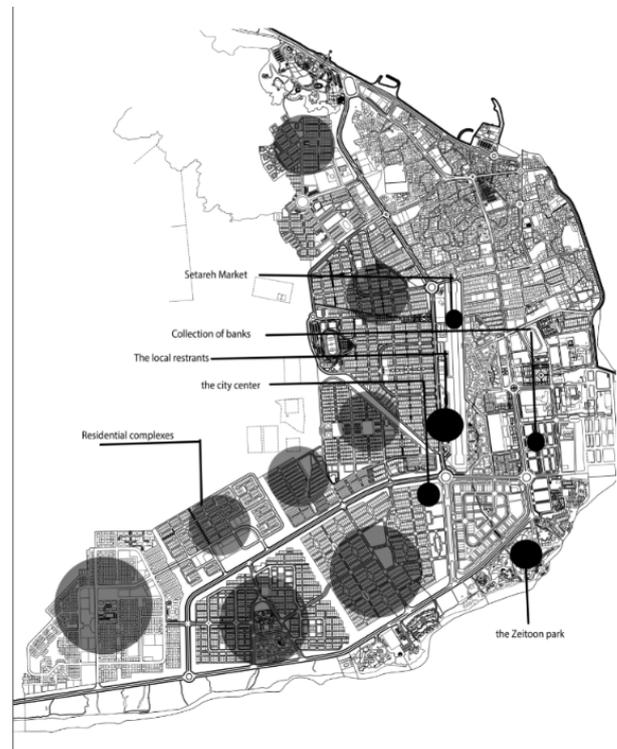


Figure 9. Important locations of the immediate area

Table 4. Components of urban art in Qeshm

Important components	Components and descriptions
All kinds of public art in Qeshm	Recurrence Making and making a miniature replica Gregor and net weaving Cupcake (a kind of wooden sandals) Mat weaving Oyster and pearl jewelry Embroidered burqa Types of embroidery Pottery
Performing public art in landscape	compositional, decorative informative, educational advertising entertaining symbolic
Scale the arts in specific places	local Urban regional Country international

7. Conclusions

Public art is in fact the same works that are displayed in public to attract the attention of the audience, so in large-scale and open urban areas in combination with the landscape, will play an important role in its objective and mental components [1].

The urban element is a folk art that reflects the history and cultural developments of the city. The impact of this art on the economic, social and cultural context of the city is undeniable. In connection with these phenomena, citizens subconsciously affect it with their minds and psyches, and in the dynamism or stagnation of space, and make citizens welcome the urban space. For example, an art building will have a double impact on promoting the aesthetics of the people and the quality of the urban landscape [3].

The connection of art with the landscape of the city is not a one-way communication interaction, but its space and qualities also affect the way of perceiving art. Physical characteristics and qualities related to the atmosphere of public space, its social function and invisible aspects of space are effective in understanding the meaning of works of art located in space [20].

Participation in art events, the possibility of engaging audience groups and creating common functional and sensory contexts can have profound semantic effects on the social dimension of urban space, which is one of the most important effects of strengthening identity and collective belonging to space and increasing social inclusion [14].

In response to the questions raised at the beginning of the article, according to Table 3, the objective and subjective variables of landscape in Qeshm were categorized. According to popular reports, Qeshm religious and indigenous arts will have the greatest impact on the mental and objective perspective of the texture with Qeshm identity. The old bazaar is one of the most important parts of this texture and a suitable place for all kinds of performing arts, visual arts, etc. The arts that people are fond of and yet have a good heart. All the arts depend on the tastes of individuals and professionals.

At first glance, art is very significant from an objective point of view and attracts any audience and encourages them to participate. But in a deeper look, the impact of art on the mental and identity components will be much stronger and more lasting.

The 'site-specific' art is one of many trends set in the second half of the 20th century, however, it has special significance for urban space recognition and spatial arrangement of public places as it deals with urban context. Most of contemporary architects, landscape architects and urban designers attach a lot of importance to architectural

context mapping, while artists emphasise the individual expression, autonomy and universality of art [9].

Thus, public and performing arts in the urban environment can help to enrich the senses and shape the collective memories of individuals. This presence in these spaces can change the behavior and activity of users, so that behaviors such as mobility, gathering, watching, playing, cooperation, etc. are among the effects of public and executive arts in these spaces.

Declaration of Conflict of Interests

The authors declare that there is no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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