

Persian translation of this paper entitled:  
مدل مفهومی ارتباط معنایی هنر و فضای شهری  
is also published in this issue of journal.

## A Conceptual Model of Semantic Interaction between Art and Urban Space

Bahare Eris<sup>1</sup>, Mehrdad Karimimoshaver<sup>\*2</sup>

1. Department of Architecture, Bu-Ali Sina University, Hamedan, Iran.

2. Department of Architecture, Bu-Ali Sina University, Hamedan, Iran.

Received 2018/04/23

revised 2018/07/29

accepted 2018/08/20

available online 2018/11/22

### Abstract

The interaction between art and urban space has been historically useful to both phenomena. However, the accelerated developments of the past century have led to formation of some challenges in the interaction between art and urban space in Iran. So that the art used in cities has an inspired and space-attached nature, rather than being popular, meaningful and consistent with space features.


Regarding the qualitative development of urban spaces, there are two major attitudes towards the art: 'art as a means to beautify spaces' and 'art as a means to enhance the addressees' mindset on urban space.' The second attitude emphasizes on improving the meaning of urban space through art. The main concern of this research is that the interaction between art and urban space in deeper subjective and semantic layers requires the discovery of the mechanism of addressee /actor interaction with urban space and art.

This research seeks to provide a conceptual framework for explaining the optimal interaction between art and space. Therefore, having examined the semantic aspect of urban space through experts' views and also having studied the mechanism of the transfer of meanings via art, a model is proposed to explain how the involvement of art in formation, enhancement, and regeneration of urban space meaning.

This research uses qualitative content analysis. In the first step, the initial research model is presented through a comparative analysis of the mechanism of transfer in which the meanings are transferred through art to the urban space. Interaction contents are obtained from the model in the form of 'artist and authorities/ body', 'collective addressee/ community', 'individual addressee/ person'. Thereafter, these contents are studied by analyzing the research conducted in the field, and the main norms, and norms concerning urban space and art are deduced.

The main norms are crystalized in three main concepts, including: 'cultural contextualism', 'democracy' and 'everyday experience' that are derived from the norms concerning the use of art in space as well as the adaption of space to art. Eventually, the effects of these norms on the quality of urban space are mentioned by meaningfulness.

**Keywords:** *Urban art, Urban space, Urban space meaning.*

 \*. Corresponding author: +98912605913  
mkmoshaver@yahoo.com.

This paper is derived from the Ph.D. thesis of Bahare Eris entitled "A study of art in the city emphasizing space meaning parameter" that is supervised by Mehrdad Karimimoshaver at Department of Art and Architecture of Bu-Ali Sina University, in 2018.

## Introduction and problem statement

The accelerated post-industrial revolution, and the developments of urban communities have led to transformation and disruption of old cities structures on one hand, and changes in the role, position and function of art in human culture on the other hand, which ultimately broke down past beliefs about the interaction between cities and urban art. This issue has always been followed by challenges and pros and cons, especially in countries like Iran that face this type of changes.

Today, in Iranian cities, the isolation of traditional and ritual art in the urban space is evident. Moreover, new urban art is used in various forms such as environmental advertisements, urban beautification, murals, memorials, etc. on the walls, and in squares, bridges, subways, and highways. The role of urban management in providing citizens with beautiful images, economic willing, and motives and even environmental artistic taste can be clearly traced in these products. In fact, the functional duality of art messenger and its aesthetic aspect in cities is seen in the form of urban beautification and inspired economic and social messages; without the need to link space and its actors with art. Art does not serve urban space much (except for formal beauty), but it is the urban space that serves art goals. As a result, art takes an attached, inspired, and formalized form in space, and deep and collaborative communication with users of space is ignored.

Proper interaction and alignment of urban art with space and its actors create a place for art, which, plays an active and influential role in lives of cities and their inhabitants, on top of offering aesthetic effects. 'One aspect of the interaction between art and its context and space is to state a certain issue and meaning in relation to that space' (Cyrus Sabri, 2012: 13). Accordingly, the study of the interaction between urban space and art in a deeper semantic layer can help discovering the optimal interaction between 'art, city and citizens', improving the quality of urban life, guiding the art used under the bridges and underpasses, on billboards and in squares toward

the heart of urban life and relating it with reality. In this regard, the present research seeks to answer the question: 'How can urban art be effective in promoting the meaning of urban space?'. For this purpose, first, the opinions of experts, and the semantic dimension of both phenomena and their effects on each other are investigated and then, using an analytical approach, a model is presented for analyzing the interaction between the two phenomena.

## Research methodology

The present study was carried out with a qualitative approach using qualitative content analysis, and a wide range of library resources and analysis of scientific research data on its content. At the first stage, the initial research model was obtained using comparative analysis of the mechanism for transfer of meanings of art and urban space. This model, which contains main aspects of the semantic interaction of art and urban space, was developed in the next stage. The result deduced that the main and sub-norms make communication between art and space through the semantic aspect.

## Research background

The history of studying urban art and various approaches is not independent of the conceptual and functional development of art in urban space. Among limited pre-20th century literature on the use of art in the urban space, the book 'City Planning According to Artistic Principles (1889)' by Camillo Sitte was published. The important point in this book is that Sitte's focus on the fact that cities are deprived of the artistic principles is resulted from modern Urbanism, and there is no place in its social communication-free spaces for artistic principles (Sitte, 2006). In fact, the advent of study and critique on urban art was in the second half of the twentieth century (following the declines domination of modernism). At this time, art appeared more freely in public spaces more than ever, due to artists' attention to public and the review of art showed space along with post-modernism urban developments.

This issue inspired researchers on the perception of artwork, including the examination of social and economic roles of art in the public domain (Januchta-Szostak, 2010: 75). The book 'Art in the City' by John Willet (1967) is one of the first books and a milestone in the study of urban art at this period, which, with a cultural view, addresses the urban art and people's perception, and provides instructions on the development of urban art. This era was also a period of reviewing the Urbanism principles and the emergence of trends such as urban design, which focused on the quality in urban space. The literature of this period (1960s and 1970s) investigated the necessity to revive the art in urban spaces, criticized color, and decoration-free spaces, as well as the avant-garde art, with a postmodernist approach, and demanded the use of art in urban spaces. The literature, along with financial support from institutions and organizations, led to the involvement of art in urban space in the 1960s and 1970s (Lacy, 1995: 21). With the arrival of gigantic sculptures and abstract context-independent art in urban spaces, the next two decades can be considered as a period for criticizing and theorizing the urban art. 'Public Art' also emerged in this era. Among the new trends was the need for collaboration between artists and designers. In this regard, certain articles were written in journals such as 'Art Journal' about the need for the collaboration of artists, environmental designers, and architects (Marter, 1989).

Another issue was the lack of communication between art and dimensions of urban space and the address. This communication, called 'site-specific art', was first introduced as functional and physical, and in later stages, deep social and mental communication (Kwon, 2002: 9).

Another important field of research and practice during recent decades is the use of art in urban development, especially in dilapidated fabrics. Recent studies in this field focused more on the social and participatory role of art in urban regeneration process and view art as a means to attract citizens' involvement (Hall & Robertson, 2001).

Generally, in the studies of the last two decades of urban art, human and his actions and thoughts are more evident, and semantic and social aspects of art are more considered. Schrank (2011) explores the interactions between art and city in the book 'Art and City, Civic Imagination and Cultural Authority in Los Angeles'. She emphasized the role of civic supporters, along with the tendencies of the government in favor of a particular way of art in the city, to change the urban identity and transfer specific and predetermined messages in the city. In his book 'Art and The City', Whybrow presents a collection of articles on the impact of art on the use and meaning of urban spaces.

It is worth noting that the research in recent decades sought to bring theoretical approaches closer to practical experiments, and both fields have progressed for the evolution of one another: practical experiments are trial and error for construction of new theories, and research criticizes and theorizes practice.

Finally, in urban art studies, one can clearly understand the moves towards the views that focus on the role of the audience, in particular, the collective audience. Subjective connection and meaningful role of art is emphasized in recent researches and is considered by aesthetic and formal approaches. However, the presentation of functional principles and norms and accurate study of semantic communication mechanisms of these two phenomena are not considered comprehensively. This study aims to address these issues.

### Research literature

Urban art refers to works and artistic activities in urban that attract the general addresses and communicates with different aspects of space in different levels and layers (physical, perceptual, sensory, functional, etc.). The knowledge of this communication from semantic terms is emphasized in the present study. In the following, considering the mechanism of the transfer of meanings in both phenomena, the analytical context is provided.

### Urban Space Meaning

In the studies conducted on the meaning of space, the roles of various factors are considered. Although some studies emphasize on a particular factor, the multi-dimensional meaning of the environment is focused on most studies. Accordingly, in this research, a hybrid model is derived that illustrates the formation of the meaning of space as a set of factors and indicators. According to this model (Fig. 1), meaning is formed around three poles, including: 'person', 'community' and 'body' and is influenced by other poles. On the other hand, the cultural and social contexts of a community (beliefs, values, etc.) are the basis for the formation of meanings and affect the meanings made around all three poles. Time and its related components (such as repetition, continuity, etc.) affect the enhancement and richness of their meanings; as they change the time, environment, and human thinking. The components of this model are as follows:

#### **Cultural and social contexts**

Culture is the core of the formation of environmental meanings (Carr, Francis, Rivlin & Stone, 1992; Rapoport, 1997 & 1990). Understanding the meaning of an environment requires familiarization with its cultural context (Rapoport, 2005: 126). For Peter Hall, although human perception results from a combination of sensory data, their modeling takes place through culture (Coolen & Ozaki, 2005: 5). Rapoport also believes that environmental allusions are learned through 'enculturation' and then reminded in environments in which people's behavior is based (Rapoport, 1990: 81).

#### **Time**

The meaning formed around any of the semantic poles is conceptualized in a direct relation with time condition (Kong & Yoeh, 1995: 3). In this regard, continuity and change are identifiable as two components. Time directs the meanings, creating continuity in urban environments and people's lives (Gustafson, 2001: 13; Manzo, 2005: 25;

Lewicka, 2011: 222). Environmental changes also underlie meanings (Gustafson, 2001: 14; Manzo, 2005: 74).

#### **Person**

Meanings, even if they are social or physical, ultimately pass through a person's mind and the person is responsible for their interpretation. An important concept in the formation of meanings around the person pole is 'experience'. In Lalli's point of view, communication with the physical environment is formed through real and even unreal experiences (Lalli, 1992: 285). On the other hand, the environment's role in building people's sense of 'self' forms a radical meaning in individuals' identity (Ibid: 119). In Manzo's opinion, meaningful environments reflect the evolving identity of people (Manzo, 2005: 74). Accordingly, the environment becomes meaningful for individuals from experience and identity, and through the time, values and beliefs, in different ways.

#### **Community**

The environment does not mean the same for all social groups (Jabareen, 2009: 94). Values, goals, concepts, experiences, and memories in communities are common grounds that form meanings (Stedman, 2008: 62). These meanings go beyond an individual's personality, linking them to a larger socio-political reality (Manzo, 2005: 83). On the other hand, the individual's perception of social spaces impacts the formation of meanings around a community, such as ethnic and racial differences, and diversity in space user groups (Peters & Haan, 2011: 64-174).

#### **Body**

Researches show that people have accurate perceptions of the physical appearance of the surrounding environment. An apparent feature provides possible allusions to non-visual features of the environment (Nasar, Stamps & Hanyu, 2005: 159). In this regard, the environment transfers the meanings entailing symbols and allusions (Stedman, 2008: 75;

Cochrane, 2006: 7). In addition to the allusion of the environment, experiencing its unique features may create special meanings (Gustafson, 2001: 10; Stedman, 2008: 75; Kudryavtsev, 2011: 237). The physical environment is also important as a communication basis for ‘action systems’ in transferring the functional meanings (Steinitz, 2007: 246).

Therefore, environmental meanings are formed over time, in culture and values of a society, and in person, community, and body. The meanings may be closer to one of the poles, but they cannot be formed independent of the other poles in the environment.

The mechanism of the transfer of urban art meaning Art exists as a communicative entity and is viewed, heard and experienced by the addressee (Ramin rad, 2015: 10), and the transfer of meanings alongside aesthetic goals are always considered as its main function (Gombrich, 2016). Different aesthetic and philosophical views about different aspects address the semantic function of art. While romantic view points to the artist’s mind, the works of reception aesthetic doctrine and phenomenology focus on the addressee’s perception in receiving the meaning. In terms of the diversity of these approaches, Babak Ahmadi believes that a fundamental and

determinative aspect is revealed for critics, while the impacts of other aspects are not overlooked. Emphasizing the necessity to hold a comprehensive view on communication mechanism of art, using R. Jakobson’s theory, Ahmadi proposes the transfer of meanings through art (Ahmadi, 2017: 46-49), as explained in Fig. 2.

Based on this model, which is the basis for further analysis on the mechanism for the transfer of urban art meanings, the meaning of art is first developed by an artist and then received by the addressee in the second phase. These meanings that may mismatch each other, are also affected by historical and social contexts (context), the semiotic cultural system (code), and the medium for art transfer (audience) (Ibid: 47).

Meanwhile, with the advent of art in general arenas of cities, the attributes of the factors affecting the meaning of art influenced by spatial conditions are subject to change. The influence of political powers and artistic institutions would infuse formal, organizational and predetermined meanings of urban art (Miles, 1997: 9). On the other hand, with the generalized art, not only individuals, but also social groups who use space are viewed as the addressees (Kwon, 2002: 36). In addition, art is not independent of social changes and cultural contexts and does not change independently (Fig. 3).

Therefore, cultural and social contexts, individual and collective addressess, authorities and artists can be considered effective in the formation of the meaning of urban art. The following figure shows how different factors affect urban art (Fig. 4).

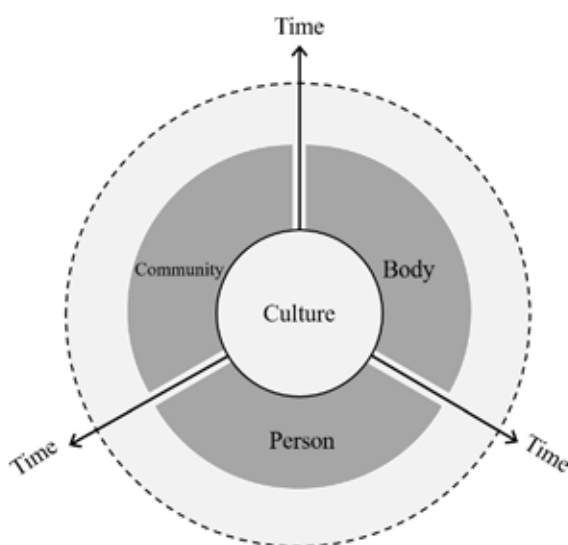


Fig.1. Poles forming urban space meaning. Source: authors.

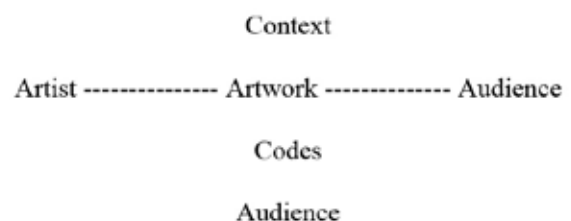


Fig. 2. Transfer of meanings through art. Source: Ahmadi, 2017: 47.



The interaction between art and space in the formation of meanings

With the advent of art in urban spaces, the two phenomena communicate. This communication ranges from additions to the environment to remaining as a part of it. However, it should be noted that the function of artwork in the urban space is definitely not alike an object on a wall, but in meaning processes, it must interact with the surrounding space (Cyrus Sabri, 2012: 23; quoted by Jane Turner Encyclopedia).

This is not a one-way communication, but its space and qualities also affect the perception of art. Physical properties and qualities related to the atmosphere of public space, its social function, and hidden aspects of space are effective in understanding the meaning of space-based artworks (Hall, 2007: 1387). Therefore, semantic communication between these two phenomena is mutual, and one can use the effects of art on the promotion of semantic aspects of space (Fig. 5).

In order to provide a model for semantic interaction between art and urban space, the collective and converged correlation between their meaning-formation factors, are used. The following diagram illustrates how these factors impact the meaning of artworks on meaning-formation poles of space. Therefore, in terms of culture and society, given

the effect of time on the extent and intensity of meanings, meaning-formation factors of artworks affect meaning-formation poles of space and can also affect the meaning of urban space (Fig. 6).

Based on the above model, three main subjects in art-influenced meaning of space are obtained: artist and authorities in interaction with the urban space body, the individual addressee in interaction with people, and a collective addressee in interaction with the community in urban space.

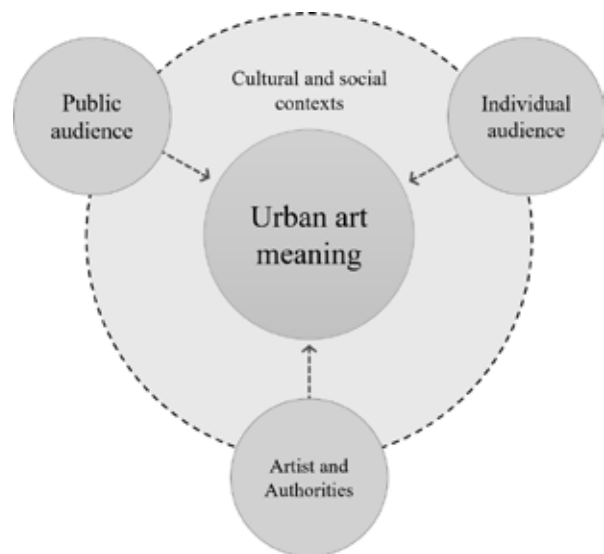


Fig.4. Factors and contexts of urban art meaning. Source: authors.

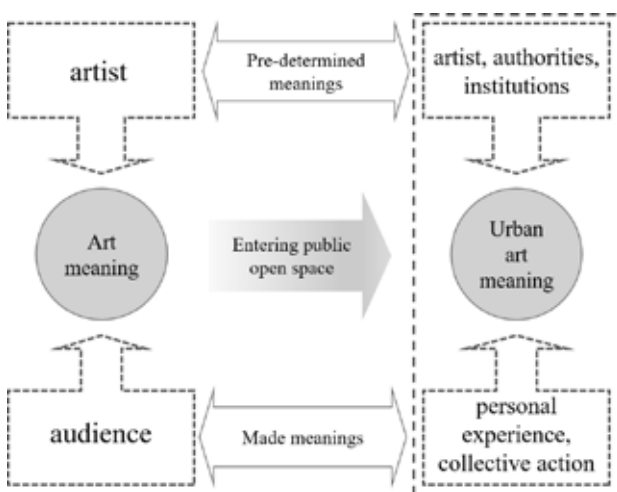


Fig.3. Factors influencing the meaning of art in urban space. Source: authors.

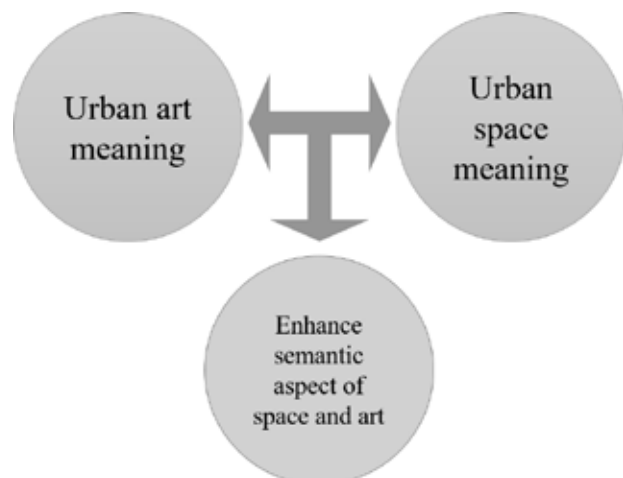


Fig.5. the semantic interaction between space and urban art. Source: authors

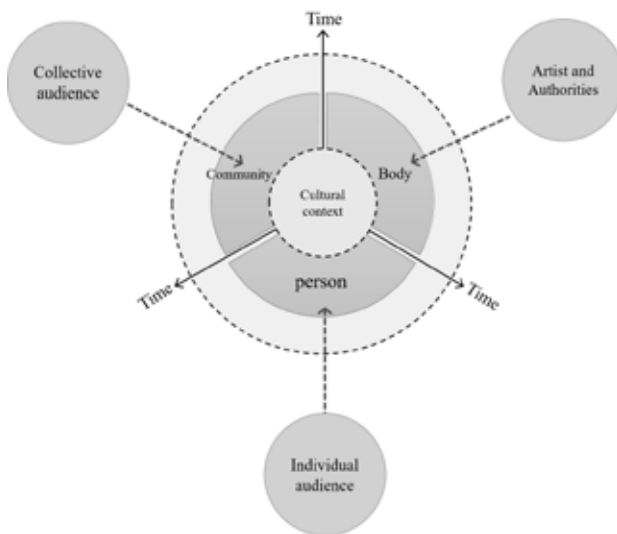


Fig. 6. The interaction between urban art aspects and space, meaning-formation poles. Source: authors.

To discover the contents and norms which affect semantic communication between the two phenomena, related research and studies were collected, codified and analyzed using content analysis, part of the most important topic-based on which is provided in the following. After codification, propositions were abridged in norms. Three main norms, including cultural contextualism, daily experience, and democracy emerged the basis on early contents at the very beginning of the analysis, which were effective in clarifying a continued codification process and the emergence of norms and subcategories.

Artist and authorities /physical aspect of space (cultural contextualism):

Art has a representation layer that indicates the objective aspect of a work of art, and if reflecting reality; it contains social and natural meanings (Mokhles, 2014: 28). This layer is controlled relatively by the artist. The artist is also impressed by authorities, and in terms of culture and society, they reflect their specific meanings in this layer. In the interaction with the meanings formed around space body, this layer can enhance the pre-formed meaning of space. The artist, institutions and political and social powers play an important role in the formation of meaning in art, using symbols,

cultural signs and memorials. The history of these arts in the city is linked to the history of groups at power. (Hall, 2007: 1378). This type of meaning, if conveyed based on cultural contexts, provides urban spaces with qualities such as historical continuity and connects communities (Januchta-Szostak, 2010: 83). Most of the literature in this field deals with the role of artwork production, its symbolic meaning and its purposes (Hall, 2007: 1382).

Architectural elements and memorial sculptures generally communicate with a shared cultural context and are thus meaningful in the minds of individuals. But the influence of the authorities in conveying their own ideas sometimes results in contradictions (Azemati, 2014: 93). Schrank (2011) shows in her book that the selection of civic supporters, along with support from government and institutions for certain types of public art, lead to the transfer of certain messages and images of the city, which are not necessarily the same as the meanings in people's minds (Currid-Halkett, 2012: 241).

Therefore, in terms of urban art, the mismatch with a shared cultural context of art and space can cause divergence of meanings or improper perception (Sharp, Pollock & Paddison., 2005: 1001). What Lefebvre warns about is that the ability of monuments to hide the will and autonomy of authorities under some surfaces claim to express collective will and thoughts (Sharp, Pollock & Paddison, 2005: 1002). To citizens, this counter-reading may mean equality or the right to interfere more or less in society (Sharp, Pollock & Paddison, 2005: 1002).

Power-dependent actions in urban space are often taken for political and economic purposes, and therefore the will of the people is threatened. These images are ideal, commodified, and extracted from urban life, and although they sometimes contain historical illusions or cultural expression, they rarely allow people an active involvement.

Individual audience/ person (everyday experience):  
New ideas focus more on the addressee's influence than cultural meanings (Hall, 2007: 1389). Art can be effective in enhancing the person's communication

and forming their living experience in urban space, engraving space-related meaning in the mind of a person and strengthening the sense of 'self' in people (Kwon, 2002: 38). As art is placed in urban space, 'perfect or small moments' form in which the meaning of 'everyday' evolves, and these perfect moments can be experienced through immediacy, not through narrative boundaries or personal debates and opinions by artists (Hall, 2007: 1386).

The goals of art and symbolism producers cannot show the result of urban art in the individuals' daily experiences (Ibid: 1382). The qualities associated with the atmosphere of public space, its social function, and unrevealed aspects of space such as communication (subjective) influence the perception of the meaning of artworks through personal memories (Ibid: 2008).

Therefore, people should be involved with art in connection with urban space. Involving with a work of art means the addressees have no passive role when facing it (Mozafarikhah & Kafshchian Moghadam, 2012: 93).

Personalized syntaxes of urban fabric elements create dependence on the environment (Miles, 1997, 9). In this view, the urban work requires addressees' involvement to be completed (semantic aspect), and the greater the inevitability of art, the greater the possibility of addressee involvement with art and meaning formation. (Mozafarikhah & Kafshchian Moghadam, 2012: 93). Personal experiences of art can be very effective in enhancing the meanings formed around a person and increasing the sense of affiliation to space in individuals (Hall, 2007: 2008).  
Collective audience /community (democracy):

Urban art brings collective meanings through processes and events such as festivals that generally reflect shared social values (Hall & Robertson, 2001: 11). Since the 1990s, the fact that the artist should stay in communication and dialogue was taken into consideration. So that, the past was not shown as a monument, but as part of a dialogue (Papastergiadis, 2010: 17).

One way to form meaning around the community

is to engage the addresses in the work of art (Cyrus Sabri, 2012: 62). Community-based artists, with the help of institutions and sponsors, can create opportunities in which society spends time and energy on collective projects. This type of investment improves the sense of identity and recognition in 'artwork' and ensures the sense of ownership of the work. Therefore, the community is reflected in the work of art (Kwon, 2002: 37). In this way, the recurring experiences of public spaces, change into veins for the transfer of positive social meanings. (Amin, 2008).

Social involvement may mean a shared function, shared feeling or general qualities of interest or respect for all. Citizens can also determine art. This applies to conceptual and dramatic arts, which lack definite objective emergence, and in fact, art should be the true expression of the people of a community. If an artwork is considered a dialogue and collaboration between artist and social groups, it would represent an image of society (Kwon, 2002: 36). Participatory processes play an important role in creating 'social inclusion' and promoting the sense of ownership of the artistic work (Sharp, Pollock & Paddison, 2005: 1003).

Democratic processes are also important in the formation of the social meaning of art in relation to urban space (Sharp, Pollock & Paddison, 2005: 1006). Urban space can provide individuals with the potential to form meaning for art through social and spatial processes and actions (Hall, 2007: 1377). Hall believes that the privatization of urban spaces during recent decades, the domination of propaganda and the capitalist system, non-democratic and over-controlled space have affected general space concept and public art (Hall, 2007: 1376).

Art can also help these processes. To Deutsche, the establishment of democracy through urban art means the stabilization of disputes (Deutsche, 1996: 27). Hall and Robertson also argue that public art must meet the opposing demands of society (Hall and Robertson, 2001).

The interaction between urban space and art through



confirmation of the history and identity of a minority and excluded groups is very important. For this, they should be supported to set their demands, confirm their tradition, and find their experiences and desires (Sharp, Pollock & Paddison, 2005: 1007).

Emphasizing the process and not the product, artist's change from a creative genius to an innovative facilitator and a thoughtful producer can be effective in increasing public involvement (Ibid: 1014). Therefore, the importance of the processes through which art is produced and implemented is proved (Ibid: 1016).

### Research findings

The content analysis of study literature in connection with the semantic interaction between art and urban space led to the emergence of three main norms i.e. 'contextualism', 'daily experience' and 'democracy.' These norms, which correspond to contents, concluded from the semantic communication model of art and space (Fig. 7), confirm the model and contain a functional aspect. Then, under the three main norms, sub-norms are derived.

- Contents or sub-norms associated with main norms of cultural contextualism that create cultural meanings include the use of symbols, memorial elements and readable signs for people.
- In connection with democracy, implementation of collective artistic events, social inclusion of all classes and groups in urban art, shared emotions and functionality and active or inactive involvement of people in urban art were deduced as sub-norms.
- Individual's involvement in urban art, the



Fig.7. Main and sub-categories of semantic interaction between art and urban space. Source: authors.

possibility to personalize art, creating opportunities for mental and physical involvement of the audience and repetitive experiences are the norms that appear in connection with everyday experience.

On the other hand, it is concluded that since the interaction between art and urban space is mutual, the proposed norms should be presented in connection with urban art and its implementation as well as an urban space. Table 1 presents the norms of art and urban space separately. Also, the type and semantic effect of each category of norms on the meaning of urban space is classified into cultural, participatory, and personal meanings.

### Discussion

The present research began with the question how the urban art affects the promoting of the urban space meaning. The answer to this question the studies were conducted in two steps: the mechanism of semantic communication between the two phenomena and the indicators or norms for the use of urban art in promoting the urban space meaning.

As mentioned in the research background, the importance of art in building meaning for urban space has been considered in previous studies in various aspects. However, the mechanism and the nature of the interaction have not been studied comprehensively and applicably.

In this study, considering meaning-formation factors in urban art and comparing them with meaning-formation poles in urban space, it was concluded that, in terms of culture and society and considering the influence of time on the meaning, urban art affects urban space meaning. The conclusion is presented as a model that shows that the convergence of meanings occurs through the associated aspects and indicators of the two phenomena. The main aspects of forming a meaning of urban art include the artist, institutions, and authorities which form meanings around space body.

On the other hand, the interpretation and experience of art by addressee converge individuals' daily experiences of urban spaces and develops meanings

Table 1. contents, main norms, and norms of arts and space, in connection with creating environmental meanings through the interaction between art and space. Source: authors

Type of meaning	Main topics of interaction between art and space	Main norms	Norms of urban art	Norms of urban space	Semantic effects
Cultural meanings	Artist and authorities /body	Cultural context	Symbolic elements, memorials, cultural signs,	Symbolization in space	The strengthened identity of places, historical continuity, social bond, a sense of collective identity, social equality, the right to interfere with the environment /conveying particular concepts by authorities, a contradiction in meaning, exclude decision making
Participatory meaning	Collective audience / community	Democracy	Participatory processes (festivals, events, etc.), Engagement of different audience groups, dialogue between artist and audience, emotional and functional common grounds Audience's involvement, the inclusion of artwork (moving around it), minimalism (ability to attribute different meanings by the audience), immediacy, inevitability, personalization, recurrence (temporary art)	Space flexibility (appropriate for art), socialability, eventfulness	A strengthened sense of collective identity, collective attachment, social inclusion, reduced class differences
Personal meanings	Individual audience/person	Everyday experience		Creating physical access (physical and human movement scale), presence, everyday environment	A strengthened sense of self, personal identity, attachment

around person. Also, some arts are effective in forming a shared sense of space through the involvement of the social audience, these arts, mostly affect the meanings around the community through collaborative processes. An examination of this mechanism shows, in contrary to previous studies and experiences which emphasized a particular aspect of the communication between art and urban space, urban art can be effective in enriching the environment meaning through various personal perceptions and physical and social aspects.

After the mechanism of semantic interaction between the two phenomena was presented, a set of norms were provided using a more functional view in response to the main research question

with an analytical approach. Three main norms, i.e. democracy, everyday experience and cultural contextualism were raised in connection with the interaction between the two phenomena. The point emphasized in this section was the interactive communication between art and urban space in the form of meanings. In other words, in order to realize the goal of urban art in connection to the promotion of environmental meanings, both phenomena should accompany and assist.

### Conclusion

Urban art is the product of the link between urban space and art in the public domain when facing the public audience. Art is connected with its space with

aesthetic or physical, and semantic or subjective aspects. This research focused on the need for deep and semantic communication between the two phenomena through the addressee's perception following the principles and mechanisms of this communication. From the study of space meaning process, it was concluded that the meaning of urban space is always influenced by physical, social and personal poles and in terms of culture, it is also influenced by time. In addition, in the transfer of meanings through urban art, the role of social and cultural contexts is also important, and the artist and authorities, the audience (individual and collective) are effective in reading the meanings. The correspondence of these factors revealed the mechanism of art's impact on urban space. The three communication subjects including artist and authority /body, individual audience/ person and collective addressee/community, derived from this model, show the communication between the two phenomena and their semantic effect. Studies conducted using content analysis of related literature showed that the formation of various meanings in form of personal, participatory and cultural meanings resulted from a proper two-way communication of the two phenomena and considering some norms in the definition and implementation of urban art. To provide such inclusive communication, democracy, cultural contextualism and daily experience are presented as three main norms in relation to urban art, according to which, it is concluded that if the artist and authorities, avoiding the induction of predefined meaning unrelated to cultural context, use readable cultural signs, symbols and memorial elements consistent with cultural field to define urban art and design related space, the meaning of urban art can be effective in enhancing the place identity, historical continuity, and social ties. Also, facilitating greater involvement of the addressee in artworks through physical and mental communication on a daily basis, the opportunity to form personal meanings through art in relation to urban space is created and the meaning of space in terms of person is enhanced, the most

important results of which include enhanced senses of self and attachment to urban space. Eventually, urban space and democratic art, providing opportunities for intervention and social involvement by groups in urban space, have a great effect on the formation of participatory and social meanings. Participation in artistic events, the involvement of the groups of addressees, and creation of shared functional and emotional bases can have deep semantic effects on the social aspect of urban space, which strengthens identity and collective attachment to space and increases social inclusion.

### Endnote

1. The term 'Public Art', is used a lot in this field, is, in fact, a more general concept, expressing any kind of art that has the general addressees and is displayed through public spaces and media.
2. Henri Lefebvre: French philosopher.

### Reference list

- Ahmadi, B. (2017). *Truth & beauty. 33rd Edition*. Tehran: Markaz.
- Amin, A. (2008). Collective Culture and Urban Public Space, City: Analysis of Urban Trends. *Culture, Theory, Policy, Action*, 12(1): 5-24.
- Azemati, S. (2014). Honer-e mohiti [Environmental Art], *Book review journal*, 3(4): 91-112.
- Carr, S, Francis, M., Rivlin, L. G. & Stone, A. M. (1992). *Public Space*. NewYork: Cambridge University Press.
- Cochrane, A. (2006). Making Up Meanings in a Capital City: Power, Memory, and Monuments in Berlin. *European Urban and Regional Studies*, 13 (5):5-24.
- Coolen, H. & Ozaki, R. (2004). Culture, Lifestyle and the Meaning of a Dwelling. *International Conference of Adequate & Affordable Housing for All*, University of Toronto.
- Currid-Halkett, E. (2012). A Review of Art and the city; Civic imagination and cultural authority in Los Angeles. *Journal of the American Planning Association*, (78): 2, 214-215.
- Cyrus Sabri, R. (2012). *Honar-e mohiti, taamoli dar anasor-e mani dahande be manzar* [Environmental Art, A Reflection on Meaningful Elements of Landscape]. First edition. Tehran: Peykareh.
- Deutsche, R. (1996). *Evictions: Art and Spatial Politics*. Cambridge. MA: Cambridge: MIT Press.
- Gombrich, E. H. (2016). *The History of Art*. Translated by Ramin rad, A. 8th edition. Tehran: Ney Publications.
- Gustafson, P. (2001). Meaning of Place: Everyday Experience and Theoretical Conceptualization. *Journal of environmental psychology*, (21): 5-16.
- Hall, T. & Robertson, I. (2001). Public Art and Urban Regeneration: Advocacy, Claims and Critical Debates. *Landscape Research*, 26 (1):5-26.

- Hall, T. (2007). Artful Cities. *Geography Compass*, 1(6):1376–1392.
- Jabareen, Y. (2009). Ethnic Groups and the Meaning of Urban Place: The German Colony and Palestinians and Jews in Haifa. *Cities*, (26):93-102.
- Januchta-Szostak, A. (2010). The Role of Public Visual Art in Urban Space Recognition. *Cognitive Maps Karl Perusich. IntechOpen*. DOI: 10.5772/7120. Available from: <https://www.intechopen.com/books/cognitive-maps/the-role-of-public-visual-art-in-urban-space-recognition> (accessed January 1st 2010)
- Kong, L. & Yeoh, B.S.A. (1995). *The meanings and making of place: Exploring history, community and identity. In Portraits of places: History, community and identity in Singapore*. Edited by: Yeoh, B.S.A. and Kong, L. 12–23. Singapore: Times Editions.
- Kudryavtsev, A. (2011). Sense of Place in Environmental Education. *Environmental Education Research*, 18(2): 229-250.
- Kwon, M. (2002). *Sittings of Public Art: Integration versus Intervention. From Miwon Kwon. One Place after Another: Site Specificity and Locational Identity*. Cambridge: MIT Press.
- Lacy, S. (1995). *Mapping the Terrain: New Genre Public Art*. Seattle: Bay Press.
- Lalli, M. (1992). Urban-Related Identity: Theory, Measurement. *Journal of environmental psychology*, (12): 285-303.
- Lewicka, M. (2011). Place Attachment: How far have we come in the last 40 years? *Journal of Environmental Psychology*, (31): 207-230.
- Manzo, C. L. (2005). For Better or Worse: Exploring Multiple Dimensions of Place Meaning. *Journal of environmental psychology*, (25):67–86.
- Marter, J. (1989). Collaboration: Artist and Architects on Public Sites. *Art Journal*, 48(4): 315-320.
- Miles, M. (1997). *Art, Space and the City: Public Art and Urban Futures*. NewYork: Routledge.
- Mokhles, F. (2014). Urban Art Typology in the Urban View of India. *Bagh- e Nazar*, 11(30):27-36.
- Mozafarikhah, Z. & Asghar Kafshchian, A. (2012). The usage of minimal art in city environmental graphic emphasizing on urban graffiti samples in the cities of Iran. *Negareh Journal*, (22):84-102.
- Nasar, J. L., Stamps, A.E. & Hanyu, K. (2005). Form and Function in Public Buildings. *Journal of Environmental Psychology*, (25):159–165.
- Papastergiadis, N. (2010). *Spatial Aesthetics, Art, Place, and the Everyday*. Amsterdam: Institute of Network Cultures.
- Peters, K.B.M. & Haan, H. J. (2011). Everyday Spaces of Inter-ethnic Interaction: the Meaning of Urban Public Spaces in the Netherlands. *Leisure/Loisir*, 35(2): 169–190.
- Ramin rad, A. (2015). *Mabani-ye jameshenasi-ye honar [Principles of Sociology of Art]*. 6th Edition. Tehran: Ney Publication.
- Rapoport, A. (1990). *The Meaning of the Built Environment: A Nonverbal Interaction Approach*. Tucson: University of Arizona Press.
- Rapoport, A. (1997). *Human Aspects of Urban Form: Towards a Man-Environment Approach to Urban Form and Design*. Oxford; NewYork : Pergamon Press.
- Rapoport, A. (2005). The meaning of the built environment. Translated by Habib, F. Tehran: Processing and Urban Planning Publications.
- Schrank, S. (2011). *Art and the city: Civic imagination and cultural authority in Los Angeles*. PA: Philadelphia: University of Pennsylvania Press.
- Sharp, J. Pollock, V. & Paddison, R. (2005). Just Art for a Just City: Public Art and Social Inclusion in Urban Regeneration. *Urban Studies*, 42 (5,6): 1001–1023.
- Sitte, C. (2006). *Der stadtebau nach seinen kunstlerischen grundsätzen*. Translated by Gharib, F. Tehran: University of Tehran.
- Stedman, R. (2008). *What do we 'mean' by place meanings? implications of place meanings for managers and practitioners, in Understanding Concepts of Place in Recreation Research and Management*. eds Kruger L. E., Hall T. E., Stiefel M. C., editors. Portland, OR: U.S. Department of Agriculture.
- Steinitz, C. (2007). Meaning and the Congruence of Urban Form and Activity. *Journal of the American Institute of Planners*, 34(4): 233-248.
- Willett, J. (1967). *Art in a City*. Liverpool: Liverpool University Press.

#### COPYRIGHTS

Copyright for this article is retained by the author(s), with publication rights granted to the Bagh-e Nazar Journal. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



#### HOW TO CITE THIS ARTICLE

Eris, B. & Karimimoshaver, M. (2018). *A Conceptual Model of Semantic Interaction between Art and Urban Space*. *Bagh- e Nazar*, 15 (66):5-16.

DOI: 10.22034/bagh.2018.76897

URL: [http://www.bagh-sj.com/article\\_76897\\_en.html](http://www.bagh-sj.com/article_76897_en.html)

