

Aesthetic Experience of Urban Art: Analyzing Experiences of Four Measures in Tehran City Using John Dewey's Theory of Valuation*

Maryam Al-Sadat Mansouri^{a**} - Parisa Shad Ghazvini^b

^a Post-doctoral researcher, Faculty of Art, Alzahra University, Tehran, Iran (Corresponding Author).

^b Associate professor of Painting, Faculty of Art, Alzahra University, Tehran, Iran.

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ABSTRACT

The entry of art into the daily life of societies remains today as a major common issue between artists on the one hand and urban actors on the other. From the first decade of the twentieth century when artists came out of the ateliers and contributed to the creation of urban art, the aestheticizing role of art and the consideration of the work of art as a device for creating beauty in the city and improving the quality of the urban landscape remains a constant. The crossing of different forms of art in urban environment therefore remains the nature of art which enters the scene with an objective of creating beauty and by accepting this affirmation, it is thus formulated that the multitudes forms of art in the city, seek to aestheticize the urban in order to achieve their objective(s), although these objectives may differ for each form. Consequently, the hypothesis would be that urban art will not have achieved its objective(s) and will be marked with success with the user only when opening up to a grasp and a perception leading to the realization of an aesthetic experience. Thus, considering urban art as a power for the realization of an aesthetic experience in an urban environment and as a device for evaluating the urban landscape, what will be the criteria and indicators to be defined in order to develop a method for evaluating the quality of the realization of this experience and the amount of valuation of the urban landscape in the user's perception? The research is in pursuit of an applied dimension for the theoretical notion of urban aestheticization and for this, mobilizes urban art as an analytical device. The development of an analytical method with quantitative criteria capable of evaluating the how and how much of the effect of urban art on improving the quality of the urban landscape in the user's perception is an intermediate aim to ultimately lead to the functional dimension of urban art and the achievement of its targets. Based on the theoretical trio of art-urban landscape-aestheticization, the research develops theoretical definitions likely to establish tools for the analysis of urban interventions. Based on the concepts and approaching them from a variety of angles, "criteria" are generated which, in turn, assess the feasibility of the aesthetic experience through "indicators". With a view to a realistic understanding of these theories used and of the method developed, four cases are selected in Tehran whose dimension, local situation and spatiality are entirely different; for study and analysis of the framework for achieving the aesthetic experience in an urban environment. Among the research results, emerges a direct relation between the aesthetic experience quality and the degree of fulfillment of three environmental, visual and social criteria based on the analysis indicators. Given the process-oriented relationship between the forms of art and the city, based on John Dewey's Valuation Theory Process, it is interpreted that the aesthetic experience quality is the very meaning of the degree of the urban landscape valuation by urban interventions.

Keywords: Urban Art, John Dewey, Aesthetic Experience, Urban Landscape.

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** E_mail: maryamansouri@gmail.com

1. INTRODUCTION

On the one hand, Tehran is a dynamic metropolis which is constantly blending with the urban art. Although the quality of this blend is a matter of question and criticism, its quantitative extent cannot be denied. The subject of urban art in Tehran confronts a number of challenges with diverse and sometimes conflicting natures; it appears that the urban management has sought to introduce the Iranian capital as a culture-making context where the urban art serves a tool to meet this end. On the other hand, changing forms of illustration of art in the twentieth century went beyond the changing of the physical context of the artworks to use the capacity of the illustrative aspect of art to make the urban space features more visible and attractive, which could not necessarily have any sense in the eyes of the users as before (Bouchier 2010, 24).

1.1. Statement of the Problem

Addressing the role of art in urban measures and landscape is a subject of this research; in other words, the study deals with the way urban arts contribute to improving the aesthetics quality of the city. The question of the evaluation of the qualitative promotion, or as John Dewey put it, valuation of [art] works for the urban landscape, is analyzed within a framework that suggests this valuation involves aesthetics aspects. Understanding the fact that artworks in urban landscape are a product of aesthetics requires defining criteria to measure the said achievements which are measured by a set of indicators. The statistical measures under study include four measures (i.e., interventions) carried out in the city of Tehran which are selected based on the maximum diversity in scale, space and situation.

1.2. Research Literature

On the subject of urban aesthetics, different studies have been conducted in Iran which fall under two general categories. The first category includes theory-oriented researches which focus on the term beautiful in its philosophical context. In these studies, the conceptual and philosophical aspects of the matter as pertaining to the essence of art are explained, though less effectively communicating with the practical aesthetic measures (e.g. Kamyab 2013; Sheikh Ol-Hokamaei 2012; Jafariha, Ansari, and Bemanian 2016). The second category is at the other end of the spectrum which includes experience-based researches which specifically imitate the experiences of the foreign nations. These contributions look for finding tools and criteria which, as they believe, create beauty in the city and can be an origin of the urban aesthetics (Shakouri 2017; Karimi-Moshaver 2013; Kafshchian-Moghaddam 2018; Masnavi, 2018). The lost circle of these two categories is the link between these two categories; i.e., the similarity of theoretical concepts

to practical domain which, according to this study, are the urban aesthetic measures and the citizens' experiences and perceptions as users.

2. THEORETICAL FOUNDATIONS

The mixture of art with the citizens' public life is a debate that has attracted the thoughts of the artists, urban policy-makers, theorists and even modern politicians. The extent of influence of art and artists' thoughts on societies has always been pivotal and thus shaped public groups' decision-makings and choices. For this, ensuing developments have been sometimes regarded as achievements, and sometimes as devastations. Creation of an appropriate understanding of this subject and provision of scientific definitions have served as a starting point to properly and constructively using the interaction between art and the community. The present study suggests that the issues of "urban art", "urban landscape" and "aesthetic experience" have formed different angles of the said definitions.

2.1. Urban Art

Introducing art in the daily experience of the urban life instead of encouraging people to see arts in museums and gallery may be viewed as the largest development in the area of urban art in the twentieth century. The departure of art from the atelier and galleries and its entry into the city occurred following its tendency to interact with the citizens and mix with the urban life. This trend gave birth to types of art which are today recognized under the general term of urban art. The point to note is artworks do not become urban art¹ simply by being present in urban spaces, including public spaces, collective space, passageways, traffic bridges and sidewalks and other spaces. In general, urban art has reduced into a mere object due to an improper perception of what it means, playing the role of decorating the city and sometimes dealing with visual disturbances of its view. This improper perception has led urban artworks to only use the artistic techniques and the possibility of presence in urban spaces, rather than to be a part of the urban landscape; thus, failing to establish a relation between their goals, functions and meanings with their urbanity identity (Adelvand al. 2016, 41-42). Urban art is inherently introduced as a user-oriented phenomenon, and by users, it is meant the society of the citizens. Thus, an artwork, as soon as it attains apparent qualities of a desirable and acceptable work, cannot be regarded as an "urban art" by being placed in the city; because it is basically an urban phenomenon, which, the user's perception and interpretation of the work will play a basic role in its creation and interpretation. The user of an urban art, unlike other artworks that may have been only created for the user in the artist's mind, is not unknown, as the artist should be more cognizant than the users of his/

her works; i.e., those who constitute the citizenship society. In sum, once the quality of the urban art is met when citizens as users get into interaction with the artworks. Hence, the work, in addition to the concrete aspect which is the apparent form, and the artist who creates it by artistic techniques, must involve semantic aspects that result from its adaptation with the minds of the citizens.

In this connection, a group of artists critically view the changing context of art to advocate that the artistic value of the work as an *objet esthétique autonome* (an autonomous aesthetic object) has been undermined, and the artwork is, by itself, not powerful; rather it is the context of its illustration that determines its influence on the user. Of course, changing and expanding of this context has brought about a growing number of art users whose perceptions of art are different from those of the users of art galleries and museums. This difference of perception brings about changes to the user's behavior that originates from the relation between art and its context. In other words, spatial forms which have become a context for the illustration of art, and the potential activities that may occur there will include aspects that affect the users' perception of art, thus creating for them a distinct artistic experience not previously determined, selective nor artistic.

In the meantime, it is an undeniable fact that urban art provides a special image of the urban view, affects the public interactions, gives the city a unique and high-quality character, plays a pivotal role in urban vitality and attains a "social and interpretive identity" (Adelvand al. 2016, 40). Basically, urban artworks are created of their relationship with the prevailing social culture, and this relationship is so close that the incompatibility of an artwork with the public culture causes the mechanism of a culture construction in an urban fabric, and ultimately in a whole country to disrupt (Eskandari 2013, 73). An urban space can help strengthen the public culture and its consolidation in so far as it will organize the path of cultural values of an ethnic group, and direct the development of a society. Hence, art as a factor that affects the urban landscape should move in line with these values to influence the future developments free from any obstructions.

It is thus required to evaluate the effects of various types of art in the city, including wall painting (murals), sculptures, lighting, art events, etc. on the urban landscapes; arts which are expressed by researchers as "compatibility with the social public culture and participation to strengthen it", "keeping the historical and national memories alive", "establishment of values and ideologies", "identification of cities" and "addition of qualities to urban landscape". To interpret the perspectives of the researchers from an urban aesthetics is to refer to a responsibility undertaken by urban arts that is rarely addressed, with studies mostly interpreting the content of the works. If types of urban

art are thought of elements constituting the "urban landscape", they should contribute to its quality and value its identity.

2.2. Urban Landscape

Urban landscape is a term which was developed in the late nineteenth century following the Industrial Revolution and advent of new landscapes with the goal of directing attention to the importance and richness of historical cities. Since its inception up to now, i.e., over the past one and half century, this term has been subjected to some conceptual developments, transforming from a material domain into a meaning and semantic domain (Atashinbar 2013, 90). Urban landscape implies a number of forms containing meanings that follow a certain hierarchy, and thus, accordingly, these form-meanings convey signs which are not perceived the same for all (Rimbert 1973, 16). Conceptual developments of this term since 1880 by Italian experts of the history of art until the half of the twentieth century, as characterized by the works of Camillo Sitte, Kevin Lynch and Gordon Cullen until the late of the same century, although tell of different approaches and conceptions, they are in an undeniable link with aesthetics; urban landscape, as suggested, has always emphasized on the role of aesthetics in cities (Jaussely 1930, IX). Since recent decades (from 1990), we have been witnessing a movement that is viewed a significant conceptual movement in the urban landscape aspects; one that has conceived of this term as beyond the visual data of our surrounding world and considered it to be in a close link with the observer's mind (Berque 1994, 5). Consistent with this modern viewpoint, urban landscape is an urban phenomenon produced by the citizens and based on their experiences of the place. Urban landscape is not a city's form; rather it is a dynamic phenomenon that is formed through understanding of residents' experience of city spaces and its symbols (Communique of the National Urban Landscape Conference 2010). Augustin Berque, the French geographer and philosopher of landscape, views urban landscape to be a subjective-objective process which results in the formation of a kind of public view of the city category; a view that takes shape by various instruments such as painting, photos, films and artistic illustrations (Berque 2000). Urban landscape is a matrix where the space is defined via its historical and aesthetic aspects (Sanson 2007, 9). Accordingly, urban landscape can be said to produce an experience that the user (citizen, tourist, neighborhood residents, etc.) perceives via his/her five senses of the city, and this perception not only has a material (objective) aspect, but is also developed in the mind of the user, and is integrated with his/her memories, feelings, association and subjective valuations, thus adding a new aspect to this experience. In view of the link between the concept of urban landscape and aesthetics debates, the said

aspect is characterized by aesthetic qualities and thus, an experience based on the perception of the urban landscape will be an aesthetic experience.

2.3. Aesthetic Experience²

The contemporary American pragmatist³ philosopher, John Dewey, has advocated a theory about the experiences of human societies of their surrounding environments which imply “the human’s permanent endeavor to achieve a [more] desirable situation” through the employment of facilities, instruments and techniques. This phenomenon which he considers a “process” is called “process of valuation”. That said, the measures taken based on the aesthetics approach in a city will be regarded as valuating measures represented by urban arts, among other things.

For advocates of the pragmatic aesthetic school, understanding of the world of art commences with understanding of a world that involves a lasting experience. In the book “Art as Experience” (1934), John Dewey definitely confronts the “museum aspect of art” and strives to link art with moments of life, without making it suffer from everydayness. Preservation of the transcendental position of art, while making it closer to the user’s daily experiences, is realized in the framework of “aesthetic experience”. Dewey focuses his attention on the experience within an aesthetic aspect and exemplifies a user whose attention is drawn into a subject matter, situation or object. Aesthetics should not be necessarily sought in the history of art schools; rather it is represented in some higher human experiences. John Dewey’s goal of this approach was to create continuity between a sifted and condensed form, i.e., an “artwork”,

unanimously thought of as “experience” by everyday occurrences, actions and agonies across the world (Dewey 1989, 9). Aesthetic quality is “implicit in any ordinary experience”, though “failing in the stage of being revealed” (Ibid, 18). However, when experience reaches the highest level of aesthetic aspect, the user will have a clear perception of it. That experience, although not enjoyable, contains meanings, and the user can perceive the value and importance of an experience of this kind (Scott 2014, 34).

When setting its foot on the urban context, a work of art enters the life of the user; it is not simple art displayed in galleries to be seen, perceived, evaluated and judged only by means of its content; rather it is a member of a broader set, i.e., a part of a whole which is the urban landscape. This element cannot be seen, perceived, evaluated nor measured in the heart of a set free from other members; as Dewey said, it is the continuation of the same sifted exhibit form within the public’s daily experiences that gives value to the urban landscape. In the sphere of the present study, the problem is to evaluate and measure the extent to which artworks of various forms value the urban landscape, hypothesizing that this contribution could involve aesthetic aspects, also. Understanding the fact that artworks in urban landscape are a product of aesthetics requires defining criteria to measure the said achievements which are measured by a set of indicators. Consistent with the theoretical foundations of the research, forms of art in the city have tended to value urban landscape in a process-oriented relation (Fig. 1), as this relation has brought about an esthetic experience for the user.



Fig. 1. The Process of the Influence of Art on Urban Landscape

3. INDICATORS FOR THE AESTHETIC ASSESSMENT OF ARTWORKS IN TEHRAN’S URBAN LANDSCAPE

To measure the extent and the quality of valuation and production of an aesthetic experience, we need to define “indicators” that under the headings of “criteria” value the urban landscapes. A number of indicators which help measure the aesthetic quality of the urban landscape through arts are listed below (Table 1). Since art is created in the first stage for being seen, it will be the primary visual criterion, with its indicators involving states and conditions projected for the visibility of the work intended in the urban landscape. The indicators that are defined for

the visual criterion include the direct or distorted view of the artwork, and its placement in the foreground or in the background. Since measurement of the art valuation in the present study is of high importance, the user’s environment and spatial experience are also key. Thus, the second criterion deals with the space where the artwork is deployed and questions the user’s presence in the space of the work. The relevant indicators that are defined include the nature of space, reason of selecting the space and space use. The last criterion, called social criterion, pertains to the user. The urban art, as was previously detailed, is a user-oriented action, and its significance depends on the perception and subjectivity it leaves on the user; thus, the group of the users intended by the work

and their involvement in the subject of the urban art indicators. are important that will be measured in the defined

Table 1. Criteria and Indicators for the Aesthetic assessment of the Urban Art Cases

Criteria	Indicators
Visual	Angle of view of the work (direct, distorted and hidden view)
	Combination with peripheral elements (foreground/background)
	Symbolic/with the same value as the surrounding
Environmental	Selection of the place (thematic (subject-oriented)/random/functional)
	Type of space (square, passageway, urban recreation center, contra-flexure point, etc.)
Social	Work-specific space/multi-purpose space
	Traffic / Pedestrian/ both
	Local/passing / both/purposeful
	Public/certain social groups

4. ANALYZING SELECTED CASES

Four representative cases in the city of Tehran were selected in which the production of aesthetic experiences is evaluated based on the above-mentioned table. To select the cases, attempts are made to avoid repetitive analyses, but to focus on the diversity of the forms of art in the city and to create a maximum diversity for the user in the face of the works. For this, the cases are spotted in different urban contexts which include traffic squares, sidewalks and passageways which have created a simple visual communication and maximum space-setting.

4.1. Occasional Lighting of Azadi Tower

The Azadi Tower as a symbolic architectural element of the city of Tehran may not serve as the best option to express political developments (Fig. 2) or to commemorate national ceremonies held by the

urban management, which is because of the failure to provide the possibility of a strong visual experience for the user, despite the aesthetic measures aimed at illustrating colors and architectural styles whose visual influence is publicly known. Another point is the possibility of the user's undermined presence in the space, which, despite its urban plan which has envisaged fast-driving lines, has made it difficult for them to access the space. The symbolic and influential scene shown in the following image is a product of the photographer's attempts who has employed professional equipment with a political aim. The reality, however, is that it is difficult for the urban user, who is surrounded by the crowdedness and commotion of the cars around the square which have distorted his/her view, or for the one who passes by the square in a hurry or in quietness, to see such an image (Fig. 2).



Fig. 2. Azadi Tower Lighting to Sympathize with the People of Lebanon in the Wake of the 2020 Explosions in Beirut
(Irma News Agency)

Table 2. Aesthetic Assessment of Occasional Lighting of Azadi Tower Using Defined Criteria and Indicators

Criteria	Indicators	Final Score	
Visual	Angle of view of the work (direct, distorted and hidden view)	Distorted	
	Combination with peripheral elements (foreground/background)	Foreground	Moderate
	Symbolic/with the same value as the surrounding	Symbolic	
Environmental	Selection of the place (thematic (subject-oriented)/random/functional)	Functional	
	Type of space (square, passageway, urban recreation center, contra-flexure point, etc.)	Traffic Square	Low
	Work-specific space/multi-purpose space	Multi-purpose	
Social	Traffic/ pedestrian/ both	Traffic	
	Local/passing / both/purposeful	Passing	Low
	Public/certain social groups	Public	

4.2. Valiasr Square's Illustration

The large illustration on the Valiasr Square, mostly changing with political and doctrinal and sometimes national subjects (Fig. 3), is situated at a point which has unique characteristics in terms of historical memory, diversity of use and urban situation. The Valiasr Square and the newly-constructed Eivan Complex, if not the most important recreational, service-traffic point of the city, are, no doubt, one of the most important of which. Service, recreation, commercial and administrative uses at a point which has all access features, especially with the

construction of the Valiasr Subway Station in the downstairs of the Eivan-e-Entezar Complex, has given various social groups the opportunity to have presence in the space at different times and on all days of the year. The mural, shown below, has also been installed at a locality where it can be seen from all over the square, even from the inside of the Eivan-e-Entezar. Hence, the user always associates with the flowing course of the society and perceives this form of art and an aesthetic experience at a place where he has the highest visibility of the work, and maximum presence (Fig. 3).



Fig. 3. Valiasr Square's Illustration on the Occasion of the Martyrdom of Lieutenant-General Ghasem Soleimani

(Aftab News Agency)

Table 3. Aesthetic Assessment of Valiasr Square’s Illustration Using Defined Criteria and Indicators

Criteria	Indicators		Final Score
Visual	Angle of view of the work (direct, distorted and hidden view)	Direct	
	Combination with peripheral elements (foreground/background)	Foreground	High
	Symbolic/with the same value as the surrounding	Symbolic	
Environmental	Selection of the place (thematic (subject-oriented)/random/functional)	Thematic	
	Type of space (square, passageway, urban recreation center, contra-flexure point, etc.)	Contra-flexure Point	High
	Work-specific space/multi-purpose space	Work-specific	
Social	Traffic/ pedestrian/ both	Both	
	Local/passing / both/purposeful	Both	Moderate
	Public/certain social groups	Public	

4.3. Palestine Square’s Mural

The Palestine Square is seen as the gathering place for the annual ceremony of the Quds Day, which is also regarded by the people of Tehran as a major political memory. To add to this significance, the studied work of art, primarily created by Iraj Eskandari in 1988 on the southeastern angle of the square, and was restored in 2012, is located at a place which does not provide a good angle of view, with barriers covering it, and that the two-part nature of the painting has made part of it always hidden from eyes, thus making the understanding of its totality difficult for the users,

except a pedestrian user who passes through the path in full (Fig. 4). On the other hand, selection of such a theme at the capital of Iran as the biggest opposer to the occupation of the land of Palestine suggests a political message and ideological aesthetics, which are expected to be perceived by the users who need an experience with a strong aesthetic aspect; meanwhile, consistent with the above table, not only will an ordinary experience of the view of the work hardly occur, but also the expected perception will appear to be out of mind, with this valuable and rich artwork, serving as simple painting on the city’s wall (Table 4).



Fig. 4. Palestine Square’s Mural after Restoration by Iraj Eskandari
(Shayan Mehrabi, Tehran’s Photo Agency)

Table 4. Aesthetic Assessment of Palestine Square's Mural Using Defined Criteria and Indicators

Criteria	Indicators		Final Score
Visual	Angle of view of the work (direct, distorted and hidden view)	Hidden	
	Combination with peripheral elements (foreground/background)	Background	Low
	Symbolic/with the same value as the surrounding	Same Value	
Environmental	Selection of the place (thematic (subject-oriented)/random/functional)	Thematic	
	Type of space (square, passageway, urban recreation center, contra-flexure point, etc.)	Square	Moderate
	Work-specific space/multi-purpose space	Multi-purpose	
Social	Traffic/ pedestrian/ both	Pedestrian	
	Local/passing / both/purposeful	Both	Low
	Public/certain social groups	Public	

4.4. Tabi'at Bridge

Located between two urban parks and on the Modarres Highway, the Tabi'at Bridge leaves a maximum social influence as it attracts the users of both the Ab va Atash and Talegahani Parks. This bridge which functions as a recreation center has its own users and has stood right against the vehicles that pass by the Highway. Besides maximum visibility and presence, different spaces created on the bridge, together with a diversity of activities (walking, observation, photography and gathering) have brought about different experiences for the users; the most important

of the activities from an aesthetic quality perspective include bridge photography with the city of Tehran in the foreground, and the northern city mountains in the background (Fig. 5). In addition, this bridge which takes the shape of an urban sculpture through its curves and arches as well its nightly lighting has become a subject of artistic and urban photography for artists, and is now becoming one of the symbols of the city. This bridge serves as a sign in the mind of the driving user who, upon seeing it, not only finds a locality, but has a shared experience associated in his/her mind (Fig. 5).



Fig. 5. View of the Tabi'at Bridge Towards the Ab va Atash Park, with Users Busy Observing the Urban Landscape, Photographing and Walking

Table 5. Aesthetic Assessment of Tab'at Bridge Using Defined Criteria and Indicators

Criteria	Indicators		Final Score
Visual	Angle of view of the work (direct, distorted and hidden view)	Direct	
	Combination with peripheral elements (foreground/background)	Foreground	High
	Symbolic/with the same value as the surrounding	Symbolic	
Environmental	Selection of the place (thematic (subject-oriented)/random/functional)	Thematic	
	Type of space (square, passageway, urban recreation center, contra-flexure point, etc.)	Urban Recreation Center	High
	Work-specific space/multi-purpose space	Work-specific	
Social	Traffic/ pedestrian/ both	Both	
	Local/passing / both/purposeful	Purposeful	High
	Public/certain social groups	Public	

5. DISCUSSION

An analysis of the selected cases using criteria and indicators and the scores assigned for the urban works of art indicated the user's realization of the aesthetic experience. The findings suggested the significance of the user-oriented and interactive aspect of urban arts. The Azadi Tower, for instance, has failed to create a strong aesthetic experience despite its historical records and outstanding architecture as the contra-flexure and a symbolic element for being located along the most important route of the city. This weakness, as suggested from the table of analysis, has originated from the mismatch of the indicators of the studied work (occasional lighting) and public daily lives (groups of users which serve as a criterion for measuring the presence). For this, lighting of the Tower, despite the capacities conceived of it, is not regarded as a good choice by the urban management for the beautification of the city of Tehran. In contrast, the Tabi'at Bridge is interwoven with the everydayness of the citizens and has interacted with them and the city at some specific locality. Interaction with the city is realized through the visual senses, and the user perceives a repetitive, diversifying (night and day, various forms of lighting, crowdedness of the highway), and symbolic (mountains in the background, the Milad Tower, and the Tehran's skylines) landscape. Interaction of people with each other and with the space produce public activities and help generate shared memories. These are the requirements for the production of an aesthetic experience in the minds of the users which is realized at the Tabi'at Bridge, as suggested by the analytical tables.

6. CONCLUSION

Art's valuation of the urban landscape involves some aesthetic aspects. Urban measures (interventions)

which are fulfilled in the city using aesthetics approaches are identified as measures valuating the urban landscape. Works of art, when entering the city sphere, become a part of the urban landscape which cannot be independently evaluated and construed. Art in the city is part of the citizens' daily experiences; therefore, its understanding is linked with the public's understanding of it. To analyze this understanding which is the same aesthetic-based experience, criteria should envisage the various aspects of art interacting with the users which are concrete (user's presence in the art-specific space in the city), visual (visibility of the art in the city) and functional (user's interaction with and engagement in the relation between art and the city) aspects.

These aspects explain three visual, environmental and social criteria in the domain of art analysis in the urban landscape, as various aspects of the relation between the user and the art in the city determines the values produced, depth and oneness of their aesthetic experience. Meantime, works of art which somehow serve in a collective space (environmental criterion) gain higher scores from the table of indicators and are richer from a spatial component, with the aesthetic experience unfolding in them enjoys quality. Also, the visual criterion should meet the defined indicators to have the highest visibility, as by this criterion, it is not just meant to see the appearance of the art in a city; rather it denotes a meaning-based and interpretable view, which must through the indicators convey a message in the minds of the users. A number of these criteria are closely related with the social criterion, which is the interactivity principle of the urban art, fully detailed above.

In the end, it is concluded that the realization of the aesthetics experience, measured by the three criteria, denotes the valuation of the urban measures aimed for the urban landscape, and the value produced in an experience that the user gains in the relevant setting.

That said, we refer to the John Dewey's valuation theory which is addressed in the urban literature, and can be promising in the urban aesthetics.

ENDNOTE

1. The term "urban art", as stated in this study, implies a broader sense and refers to all types of art illustration in the city. The classification of "urban art" into "public art", "street art", "art event", "environmental graphics" and other terminologies of this domain, although taken up by the authors, they are avoided to not mix the debate with extra issues, and this is due to the focus of the study on the way art influences the urban landscape. For this, by the urban art (s), frequently discussed throughout the text, it means types of illustrative arts in the urban landscape. Representations of art in cities also include other examples other than the urban art, including street art and public art which are distinguished from each other in terms of other aspects (work contractor, artist, goal of the work, timing of the work, type of urban space selected for the deployment of the work).
2. The Persian equivalence of aesthetics has ambiguities, as it may implicate knowledge of the beautiful and knowledge of beauty without an in-between term, and the author has sought to explain this difference in this study. Aesthetics or what is described as "knowledge of the beauty" in Persian studies a beautiful thing and this is a philosophical discipline; an argumentative, analytical and documented subject that leads to semantic elucidation. Its difference with "knowledge of the beautiful", as described in Persian, being with the subject under study. The latter addresses the beautiful thing under study, rather than what it means to be or a survey study involving a case study. Knowledge of the beauty, however, deals with the why of a beautiful thing, questioning the origin and the existential reason of beauty in the studied thing. Beyond the philosophical definitions of aesthetics, scholars of the urban domain and space studies have stated that the term is in a close link with the human's sensual perception of the living environment, with the definitions meaning the human's perception of the space to have an aesthetics role (Mansouri 2015, 64). "Beautification" is a general term that is founded on the grammatical forms. Beautification and categories of this kind represent measures which are aimed at aesthetics approach in a city. Measures such as establishment of art works, tiling or illustrations on highway walls, creation of wall paintings or murals on the buildings, homogenization of plan views in historical regions, like Marvi St. and Baharestan Sq. are thought of urban beautification measures; especially because urban management explicitly claim to take beautification measures in the city.
3. Pragmatics is a philosophical attitude that is based on human community behaviors which considers truths of human mind's judgements and analyses within their practical usefulness in their lives. The author has paid special consideration to the significance of this subject in the urban aesthetics and that of art in the city and the way it interacts with the users because art is essentially a producer of beauty and value, and for this, is useful for the human society.

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