

# **Exploring the Role of Public Art on Urban Public Space: An International Framework**

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## ABSTRACT

Today's cities are full of inappropriate and disturbing elements in terms of visual and functional qualities. In all these inconsistencies, people need beautiful and appropriate spaces that are in harmony with their environment. Hence, in recent years, quality and use of public space is a fundamental issue that affects on people's interactions. Accordingly urban planners and urban designers around the world look at to the public art as an opportunity to create lively and dynamic public spaces. Undoubtedly, with the using art in urban spaces, public art has become one of the most important tools to increase the quality and aesthetics of urban space and to satisfy social and cultural needs of people. Public art can also express the identity and characteristic of public spaces. So, art has a primary role in creation positive or negative public spaces.

In line with these, this study aims to explain the relationship between public art and the qualities of public space; and the question behind this aim, what is the role of public art on public space? The methodology of this research is multi-method research based on data collection, analysis, categorization and interpretation of knowledge in the field of Art and Public Space and learning from reviews of successful examples. Subsequently, analysis and categorization of collected raw data, and then some international examples of public art in public space will be investigated to illustrate the role of public art on public space. Based on these, four selected important public spaces, namely Trafalgar Square in London, Signoria Square in Florence, Naghsh-e-Jahan square in Isfahan and Tiananmen Square in Beijing, will be reviewed and lessons will be drawn.

**Keywords:** Public space, public art, public art in public space, international examples.

## ÖZ

Bugünün kentlerinde görsel ve işlevsel boyutta pek çok uygunsuz ve rahatsız edici öge bulunmaktadır. İnsanlar, bu bağlamda, doğayla uyumlu, estetik ve uygun alanlara ihtiyaç duymaktadır. Buna bağlı olarak, özellikle son yıllarda, kamusal alanların sosyal etkileşim üzerindeki etkisi ve bu alanların nitelik düzeyi önemli bir konu haline gelmiş, ve dünyanın pek çok yerinde şehir planlamacılar ve tasarımcılar, kamusal sanatı, canlı ve dinamik alanlar oluşturabilmek için bir fırsat olarak görmeye başlamışlardır. Kamusal sanatın kentsel mekanlarla birleştirilmesi nitelik ve estetiği artırmak için bir çözüm oluştururken, kentte yaşayanların sosyal ve kültürel gereksinmelerinin karşılanmasına da katkıda bulunur. Kamusal sanat, kamusal mekanların kimlik ve özelliklerini simgeleyebildiği için, kamusal alanlar için önemli bir araç görevi görmektedir. Buna bağlı olarak, kamusal sanat aracılığıyla olumlu ya da olumsuz kamusal alanlar oluşturulabildiği söylenebilir.

Bu araştırma, bu doğrultuda, kamusal mekanları ve kamusal sanatı araştırarak, kamusal sanatın kamusal alanların niteliğine ve kullanımına nasıl bir etkisi olabildiğini inceler. Bu çalışmada kullanılan yöntem; veri toplama, analiz, ve kentsel-kamusal mekanlarla ilgili bilgilerin kategorize edilmesini birleştiren çoğulcu bir yöntemdir. Bu çerçevede, kamusal sanatın rolünü inceleyebilmek için, toplanan verinin kategorize edilmesine ek olarak, dünyadan kamusal sanatın kamusal alanlardaki kullanımıyla ilgili örnekler de tartışılacaktır. Bu boyut Trafalgar Meydanı (Londra), Signoria Meydanı (Floransa), Naghsh-e-Jahan Meydanı (İsfahan) ve Tiananmen Meydanı (Pekin)'nin irdelenmesiyle daha anlaşılır hale getirilecektir.

**Anahtar Kelimeler:** Kamusal mekan, kamusal sanat, kamusal kentsel kamusal mekanda sanat, uluslararası örnekler.

To My Beloved Mother and Father

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# Chapter 1

## INTRODUCTION

This chapter introduces the background of the research, research problems, aim and objectives of the research, methodology and the structure of the thesis.

### 1.1 Background the Study

What is Public Art? “This question would have been answered differently in almost every epoch of history. The word art comes from a Latin term meaning skill, way or method” (Hartt, 1989, 14). “When the word of art is used, such works as historical buildings, special building or spaces, statues, paintings or the name of popular artists such as Da Vinci, Diego Velázquez, Michelangelo, Pablo Picasso, Andy Warhol and etc. comes to mind” (URL 1). However writing about the art is not easy because generally art is a very extensive issue that is spans the whole history of humankind, from prehistoric times to the twenty-first century.

“The beginning history of art, is related to the prehistoric art and cave art (Paleolithic, Mesolithic and Neolithic), which is often primitive paintings and sculptures of animals and humans” (URL 1). After this period, various periods emerged (such as: the Classical Art, Medieval Art, Renaissance Art, Gothic, Baroque and Rococo, Neoclassicism, Romanticism, Realism, Impressionism, Post- Impressionism, Cubism, Surrealism, Pop Art, Modern Art and Contemporary Art) that each of the periods, due to their own attitudes, had enormous impact on the architecture and quality of cities and urban spaces.



“Over the years, public art has gradually become a more notable feature of the public spaces.” (URL 2) “Public art is not a new concept; it has existed since ancient times. It has deep historical roots and traditions in different cultures and periods. It has always been closely linked to political, economic and religious powers, and its functions and uses have changed with time. The art we find in public space indicated the present social and cultural situation, as well as the artistic and aesthetic tendencies” (Remesar, 2005, 20).

The most traditional and perhaps most fundamental reason of public art is the delight of citizens and visitors alike from the public spaces. Public art can enhance the quality of public spaces and create urban spaces where people can walk and gather. Well-designed and attractive artwork strategically located throughout the city encourages people to fully appreciate and utilize public spaces. On the other hand, what today is called public art, the art that belongs to the public and used in the urban public spaces for a different purpose.

Public art helps to enhance the quality of a public space. Given that quality of public space is the most important issue in the urban spaces, this quality can be physical, environmental, economic or any other type. Quality of a public space is very important because “historically, public spaces in cities were used as spaces to serve basic survival, communication, and entertainment needs and to perform several political, religious, commercial, civic, and social functions” (Mehta, 1966, 20). On the other hand, “Everyone in the world uses public spaces: as soon as you leave your home and walk into the street, or square, or path outside, you are in the public space” (Gaventa, S. 2006, 7).

Ultimately, over the past decade our concern about the quality and use of public space increased. Public space has been a considerable issue from past to present times. Therefore, public art can be related to the issue of urban public space. The focus on public space is a worldwide important issue that today's, focus on the existing public art in public space have been thrust into the spotlight, because public art has huge impact on the political, economic, cultural and social aspects of public space.

For all these reasons, use of public art in public space is one of the important issues that urban planners, architects and economists and other social scientists are constantly involved with it. Therefore, due to the importance of public space in the urban area and social life, this study will examine the role of public art on public space in European and Asian countries such as England, Italy, Iran and China.

## **1.2 Research Problem**

Public space is the space where people see each other and engage in public affairs; public space is space where people come together to meet, talk, eat and drink, trade, debate or simply pass. So, public spaces help to create a city where people want to live. In recent years, the role of public art on public space has become a fundamental issue which is affect on people's social interactions. Accordingly, urban planners and urban designers around the world look at to the public art as an opportunity to create livable and dynamic public spaces. However today most of the public spaces had been changed, therefore lost their quality, identity and attractiveness. This is the reason why this research will examine successful public spaces with examples of public art.

### **1.3 Research Aim and Objectives**

As it was posted before, everyone in the world uses public spaces; it can be say that, anywhere where people live, work or take their leisure, is public space. In this context, the purpose of this study is to explore how public art influence public spaces; therefore, the main aim of this thesis is to examine the role of public art in public space and try to make a good framework for future research. In order to achieve the main aim of this study, some specific objectives are formulated.

The specific objectives of this research are first to find out the concept of public space and public art in urban environment, second, to find out the types of public art and public spaces that are significant, third, to find out the relationship between public art and public spaces and the last objective is to find out the importance role of public art on public space that recommend designing public spaces by taking into consideration different types of public art which can have positive effects on the public space and interaction between people. Thus, the output of this research is seeking some lesson in their context at the end.

### **1.4 Research Methodology**

The methodology of this research is multi-method research. This research is interpretive research which is comprised of data collection, analysis, categorization and interpretation of knowledge in the field of art and urban design. In order to reach the main aim of the study that is to find out the role of public art on public space, first the raw data in both fields are collected by library research and literature survey. Subsequently, analyzing and categorization of collected raw data comprised the main theoretical framework of the whole structure of the thesis. Finally, some international

examples of public art in public spaces will be investigated to illustrate the role of that on public space.

### **1.5 Structure of the Thesis**

In line with the research objectives of this thesis, the whole paper is organized into six chapters. Following the Introductory chapter, chapter two will examine the definition of public space, typologies of public spaces, successful elements and dimensions of public space. Chapter three will to illustrate the concept of public art and its role on public space. In chapter four, international examples on the use of public art on public space through the study survey in England, Italy, Iran and China will be surveyed. Based on the research in former chapters, chapter five will include conclusion and recommendations to increase the quality of public spaces in cities for future research and applications.

## **Chapter 2**

### **UNDERSTANDING PUBLIC SPACE**

#### **2.1 Brief Introduction**

Public space is not only a social space that engage with public but an arena that provides an opportunity to create and enjoy social interaction. Hence, there is a good relationship between people and urban public spaces because people directly are involved with in public spaces. Furthermore, quality of public space influences people interaction.

According to Neal (2010, 1), “For centuries, public spaces have been a central concern of urban planners – from the management of Greek agora and Roman forum to the planning of Renaissance Italian piazzas and the nineteenth century boulevards and arcades of Paris. Focusing on urban public spaces, defined as all areas that are open and accessible to all members of the public in a society.”

Due to the importance of public space in the cities; today this issue has becomes the concern of many different disciplines such as urban design, urban planning, architecture, art, geography, society, etc. So, this chapter is dedicated to the concept of public space.

## **2.2 Definition of Public Space**

Generally, there are numerous definitions about public space. Public space is one of the integral parts of urban area, that today's most of the scientists in the different academic discipline, focus to this part of urban spaces to increase the level of public social life because public space is the scene for public and social life (Carmona, 2010).

Concept of public space is a very broad. Historically, public spaces in cities are used as spaces to serve basic survival, communication, and entertainment needs; and it is a space to perform several political, religious, commercial, civic, and social functions. "Public space will not note only the spaces between buildings but also the objects and artifacts therein, and the building edges that help define the physical boundaries of the spaces. Public space can be considered as the space that is open to the public, which generates public use, and active or passive social behavior, and where people are subject to the general regulations that govern the use of the space" (Mehta, 2013, 20). According to Madanipour (1996, 145), "Public urban space is the space that is not controlled by private individuals or organizations, and hence is open to the public. This space is characterized by the possibility of allowing different groups of people, regardless of their class, ethnicity, gender and age, to intermingle."

Public space is the fundamental element for livability of cities. Walzer (1986) argues that public space is the "space we share with strangers, people who are not our relatives, friends or work associates. It is the space for politics, religion, commerce, sport; space for peaceful coexistence and impersonal encounters. Its character expresses and also conditions our public life, civic culture and everyday discourse" (quoted in Thomas, 1991, 215).

Therefore according to the definitions of public space, public space that is the space for public and social activities are streets, squares, parks, playgrounds, public malls, etc. Thus, the public space is defined as a set of free and open access to various public activities and they are open to the public observation. Therefore, meaning, activity, form and types of public space, are the most important components of public spaces which provide a link between previous and next generations for experience of the same space.

### **2.3 Typologies of Public Space**

Due to the definition of public space that mentioned in 2.2, public space is any space, indoor and outdoor space that is open to the public, also anyone can come to these spaces without paying any entrance or other fee. According to Sarah Gaventa (2006) “Public space was overlooked by many as gaps between buildings. The definition of public space has widened from parks to the dead space around housing estates, roundabouts, car parks, and the reclamation of dockyards and waterfronts”.

Due to the multiple definitions of public space, there are various views about types of public space. For example Francis Tibbalds (1988) define street, square and alley as a public space; but the categorization of public space from Carr (1992) is different. From his vision, public space includes street, square or plazas, parks, playground, recreational area and waterfront. So, according to the various theories on typologies of public space, it can be concluded that street and square are accepted as the most important types of public space which their quality determines the overall quality of public space.

For this reason, improving the quality of these spaces to contribute to urban and social life, is a major concern of urban planner and urban designer. Therefore, in continuing are discussed about the street and square as a most significant typologies of public space in cities.

### **2.3.1 Street**

The definition of street is very wide. The street means path, avenue, highway, way, route, road, boulevard, that in terms of concept, all of them have similar meanings (Moughtin, 2003). “Streets embody social life and its memories” (Moudon, 1987, 13). The street for some is a space of social ills and at the same time is a space of public life, a space to get out and see others, and experience the city and urbanity.

“The street is an ancient spatial typology. It may seem old-fashioned to talk about streets in an era when new public spaces are being created. But streets have a simple structure that can accommodate myriad functions” (Mehta, 2013, 10). “The street is an entity made up of a roadway, usually a pedestrian way, and flanking buildings” (Figure 2.1), (Kostof, 2005, 189). Kostof (2005) expressed that, “the street is an invention (p. 190) and more than a traffic channel; the street is a complex civic institution (p. 220). The only legitimacy of the street is as public space. Without it, there is no city” (p. 194).





Figure 2.1. Street as a pedestrian way created by flanking buildings  
Source: <http://anquistadventures.blogspot.com>

Moudon (1987, 23) stated that, “Streets are an important part of the landscape of everyday life. People rely on them for such daily activities as travel, shopping and interaction with friends and relatives”. Also, “we encounter streets every day. Our daily life depends on them. Most of us walk on them, drive on them, we access our places of living, work and shopping from a street, and many of us use the street for some type of leisure activity. But most importantly, streets of all types, in cities new and old, are the most immediate and ubiquitous public spaces that support myriad cultural, economic, political and social activities” (Figure 2.2), (Mehta, 2013, 1).



Figure 2.2. Street for daily activities  
Source: <http://blog.malaysia-asia.my>

About the street also Jane Jacobs (1961, 39) notes that “Streets and their sidewalks, the main public places of a city, are its most vital organs. Think of a city and what comes to mind? It is streets. If a city’s streets look interesting, the city looks interesting; if they look dull, the city looks dull.” Also streets is space for staying in and not just a place to pass. So, one of the main roles of streets as a public space is to create a link between the various activities and functions in urban spaces.

Streets are different shapes and sizes. Street’s forms have a significant impact in shaping urban public space. As Carmona (2003, 111) mentioned, street “accessible to all, these spaces constitute public space in its purest form”. “The street, more than any other space, is the quintessential public space in the urban environment” (Mehta, 2013, 9).

Street is a social institution. Streets constitute the main structure and framework of every city. In fact, the street is part of a public space, which have been connected to the various sectors and activities in the city, and keeps the city alive, dynamic and vibrant. “The street thus became a legitimate public space and began to develop an identity as an important open space for religious, commercial, political, leisure, communication and other social purposes” (Mehta, 2013, 30).

Therefore, today design of street has become a very fundamental issue for urban designers and urban planners, because their interest to design street is not a new issue. So, street is considered as a living part of cities.

### 2.3.2 Square

Square is recognized as a traditional form of public space and appeared in the 5<sup>th</sup> century in the ancient Greece. Square usually refers to an area that framed by buildings also it is critical elements in the social life of public space and it is an important public space node that is surrounded by buildings and streets. This node is not a traffic node it is a space for social activities, it can also be a space for public meetings, public gathering, etc. (but sometimes it can also be a place of crime.) On the other hand “square acted as a distributing node serving the masses moving in and out of the major buildings and from the neighboring path” (Kostof, 2005, 127). Therefore, this node if used properly, can give a good image to the city.

According to Lynch (1960) city is comprised of five elements which includes: node, landmark, edge, path and district; he argues that nodes are the strategic points in a city. Also, Alexander (1977, 92) noted that “Every whole must be a ‘centre’ in itself, and must also produce a system of centres around it.” Square symbolizes the public social life, and has a role similar to street. Most squares are a land that is associated with an adjacent street and building. Like streets, squares are defined and created by the form and the edge of the buildings, that these buildings around the square in an attempts to define public space.

Since this research aims to examine the role of public art on the square as a public space, categories and forms of square need to be defined. Kostof (2005, 144) states that “any attempt to classify squares will have to rely on form, or on use, but not on both. The reason is simple: square that fulfill the same or similar functions through history do not by and large take on the same or similar form. “On the side of use, the

categories,... squares have multiple uses and, further, that these uses change with time”.

“Stübben is classifies square into four categories:

- i. Traffic square
- ii. Square of public use
- iii. English garden square
- iv. Architectural square” (Kostof, S. 2005, 146)

Also, square in terms of form and function classified in to the five types, from Paul Zucker (1959) view (Figure 2.3):

**The closed square:** is a space that has been organized by the adjacent buildings that located around it (Figure 2.4).

**The dominated square:** this space is driven to a specific building and also emphasizes on it. Such as church, town hall, Government buildings and etc. (Figure 2.5).

**The nuclear square:** around a center, this space can be formed.

**The grouped square:** is a space that spatial units are combined together.

**The amorphous:** these spaces do not have any restrictions.

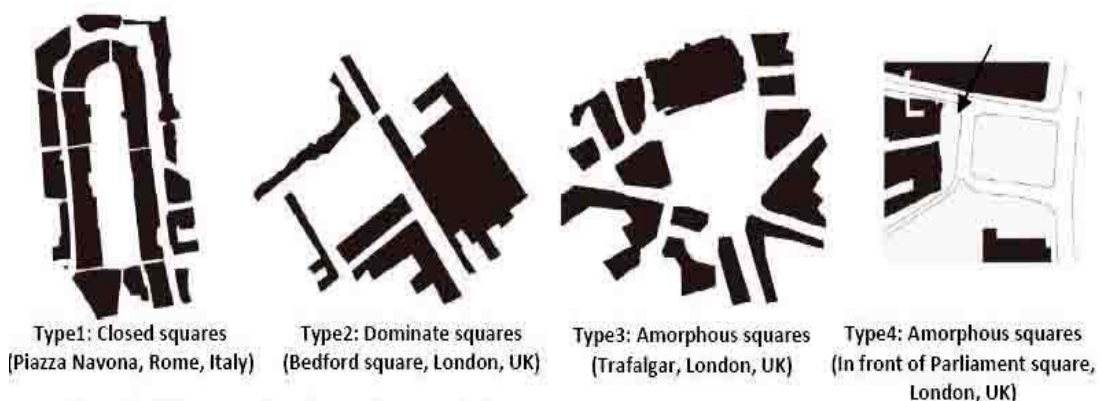


Figure 2.3. Typology of Square based on Paul Zucker (1959) view  
Source: Vadiati & Kashkoolib, 2011, 832



Figure 2.4. Closed square; Plase des Vosges, the oldest square in Paris  
 Source: <http://www.realia.fr>



Figure 2.5. Dominated square; Piazzetta in Venice  
 Sources: [http:// www.gothereguide.com](http://www.gothereguide.com)

On the other words, square is defined “an open, usually four sided area at the intersection of two or more streets, often granted with grass and trees for use as a park; or a rectangular space and close by streets occupied by buildings” (Lynch, 1981). Thus, square is one of the fundamental elements of urban design. “It is possibly the most important way of designing a good setting for public and commercial buildings in cities” (Moughtin, 2003, 87). The art of design emphasis is on the function. Since, the square “is the centerpiece of the ‘public realm’, the place where the major public works, the major public expenditure and the greatest civic art is located” (Moughtin 2003, 90); As improving the quality of a square is very important issue, this research



will review the successful squares from the world cities, and assess the role of public art on the quality of squares.

## **2.4 Elements of Successful Public Spaces**

According to the wide definitions of public space, public space contains influential elements. So, in this part the elements of successful public spaces are identified. As mentioned before, public space is a social space for public life and public activities. Therefore, this space is defined by the presence of people. In this respect, to create a successful public space, Paumier (2004, 69) classifieds four important elements: “location, size, programming, design.”

### **Location:**

In this view, accessibility (pedestrian, disable and vehicular) has a dramatic effect on the location of the public space, because each space is defined by accessibility, thus location of public spaces are very significant. As Paumier (2004, 69) mention “public space should be located at a crossroads where the major pedestrian paths intersect.”

### **Size:**

“Public space should be large enough to accommodate major entertainment and civic events, but not so large as to appear devoid of activity during nonpeak periods; it is easier to create a lively atmosphere and sense of vitality in smaller spaces” (Paumier, 2004, 70). Some factors such as heights of surrounding buildings, width of the street, square, parks, etc. effects on the size of public space.

### **Programming:**

Public spaces are very lively and attractive when the edges of that covered by shops, restaurants, shopping mall, historical buildings, etc. These functions are part of urban programming for public space. A good programming, increases quality and legibility of the spaces. So, this issue it is important for urban designer and city planners.

According to Paumier (2004, 70) “The most successful public spaces are usually maintained and programmed by business improvement district or nonprofit organization.”

**Design:**

Public space should be legible; because these spaces are only spaces that make people interact with each other. So, design of public space is very important. To create a good design for public spaces should consider the “relationship to the street, comfortable seating, flexible use, comfort, amenities and delight, high quality and simplicity” (Paumier, 2004, 71).

Due to the street and square that are the main types of public spaces permeability, accessibility, variety, legibility, identity and visual appropriateness of these spaces is of utmost importance. Public space with these factors is responsive to the public, because the design of public space affect the choices of people.

Ultimately, to create a successful and livable public spaces, all these elements should be considered in the design.

**2.5 Dimensions of Public Space**

Public space is a primary part of urban space. Urban spaces influence people and also people influence urban spaces. According to Tibbalds (1988) “Everything you can see out of the window” is an urban space (quoted in Carmona, 2010, 13). In order to create a successful public space and also increase the quality of that, there are many theories and dimensions to be considered. For example, dimensions of urban design from Lynch view (1981) are “vitality, sense, fit, access and control” (quoted in Carmona, 2010, 20).

According to the definition of urban design dimensions from Lynch's view; Carmona classified dimensions of public space are as follows:

- “Morphological dimension
- Perceptual dimension
- Social dimension
- Visual dimension
- Functional dimension
- Temporal dimension” (Carmona, 2010)

### **2.5.1 The Morphological Dimension**

Morphological dimension is a crucial discussion “between need for movement and space required for social and economic exchange and everyday life” (Carmona, 2010, 182). Urban morphology is focused on the urban physical changes that occur over time. Morphological dimension also focuses on the form, patterns and urban infrastructure (Carmona, 2010). This dimension argues that urban space has two systems:

1. Defining the space by buildings
2. Buildings as objects in urban space (Figure 2.6)



Figure 2.6. Define urban space by building (left), Building as a objects in urban space (right)  
Source: [http:// www.urbanophile.com](http://www.urbanophile.com), Carmona, 2010, 149



### **2.5.2 Perceptual Dimension**

Awareness, perception and experience of space are fundamental and basic issue in dimension of public space. The main focus of perceptual dimension is on 'sense of place' (people's perception of the environment), and works on symbolism and meaning of built environment (Carmona, 2010).

“We affect the environment and are affected by it” (Bell, et al, 1990, 27, quoted in Carmona, 2010, 183). Because of this interaction to occur, we shall obtain a good perception of our environment. So, there are four valuable senses of perception of environment, includes: vision, hearing, smell and touch.

Types of perception dimension: Ittelson (1978, from Bell, 1994, 29) has identified four types of perception dimension: cognitive, affective, interpretative, evaluative (quoted in Carmona, 2010, 184).

Features of perceptual environment: From Lynch (1960, 8) point view, there are three features to perception and cognition environment; “identity, structure, meaning.”

Therefore, it can be noted that, perceiving is not just seeing or sensing the urban environment but also can occur in any shape.

### **2.5.3 Social Dimension**

According to Carmona (2010, 222) “Space and society are clearly related: it is difficult to conceive of ‘space’ as being without social content and, equally, of society without a spatial component.” Hence, social dimension focuses on the following aspects: “People and space, the concept of the public realm, safety and security, the control of public space, equitable environments”. A brief description is given below.

### People and Space:

Most people tend to communicate with urban spaces. Accordingly, people are the most important elements in any urban spaces which urban space is a stage for people activity. Therefore, there is strong relationship between people (society) and environment (space) which presence of people in space gives meaning to the space. So people as society can change and influence the urban environment.

### The Public Realm:

“The public realm has ‘physical’ (i.e. Space) and ‘social’ (i.e. Activity) dimensions” (Carmona, 2010, p. 226). The concept of public realm is about all of the spaces that accessible and used by the public that are includes external public space, internal public space and external and internal quasi- public space (Carmona, 2010, p. 231).

### Safety and Security:

Most of the time, people encounter with a variety of crime or natural disaster, that this is a very important issue for urban designer to design of urban spaces. So, security and protection to create a safe urban space in the city are related together.

### The Control of Public Space:

Because of public space is a space that for public and accessible to public, control of these spaces is very significant. In this way, access should be considered as a very crucial discussion in control of the public spaces, because access is a significant factor of public space.

### Equitable Environments:

According to Carmona (2010, 265) “Urban design is about making better place for people” include “old/young, rich/poor, male/female, those able-bodied.” So, the design of urban space should be equitable for all of people (Carmona, 2010).

#### **2.5.4 Visual Dimension**

Visual dimension is about aesthetic dimension of urban design that refers to the ‘City Beautiful’ and ‘Townscape’; also explains the quality of public space and its elements.

Elements of visual dimension:

Color, texture, detailing of the surfaces, street furniture, floorscape (‘hard’ pavement and ‘soft’ landscaped), façade design, identify as elements of visual dimension (Carmona, 2010).

#### **2.5.5 Functional Dimension**

“Urban design’s functional dimension relates to how places work and how urban designers can make ‘better’ places or, more precisely, increase the potential for them to develop” (Carmona, 2010, 326). The most important issue in this dimension is movement. People’s places, pedestrian movement, design of edge, environmental design, are another issue that related to this dimension.

#### **2.5.6 Temporal Dimension**

“Temporal dimension explains about the time. Time and space are intimately related. An essential element of temporal dimension is what stays the same and what changes over time” (Carmona, 2010, 389, 408). Time include a series of fundamental changes in the world. “The temporal dimension of urban design focuses on understanding the implications and impact of time on places” (Carmona, 2010, 434). However, with the knowledge of the time, the designer will understand how place change over time.

## **2.6 Conclusion of the Chapter**

As argued, public space is the space between buildings, and freely accessible to the public, it is a space for public meeting and talking. Public space is a symbol of urban image. Therefore, this chapter was about understanding public space, concept of public space, successful elements of public space and dimension of public space that has shown public spaces are dynamic and vibrant space for social life, social interaction, relaxation, spending leisure time, etc.

Accordingly, given to the rapid growth of cities and urban social life, public spaces is become primary issue in cities. For this reason, due to the main type of public space which is square; strengthen and enhance the quality of these spaces is of utmost importance, because the quality of these spaces affect urban life and people's satisfaction. For this reason, the next chapter deals with the understanding concept of public art and its role as a worthy element for improving the quality of public space and increasing satisfaction of people.

## **Chapter 3**

### **UNDERSTANDING PUBLIC ART AND ITS ROLE ON PUBLIC SPACE**

#### **3.1 Brief Introduction**

Art is an expression of human aesthetic experience from reality surrounding environment. Definition of art almost in every epoch of history is different. Accordingly, what today is called art has passed from different periods and in each period has been created for a specific purpose. As mentioned previously in 1.1, “the word art comes from a Latin term meaning skill, way or method” (Hartt, 1989, 14). Therefore, art has existed from many years ago in various forms and shape and often refers to the lifestyle of people.

It can be stated that, today writing about art, especially public art that are used in urban spaces, is not easy. As Carrington (2004, 12) said, “public art can serve as a vital expression of collective identity and pride. Public art can be a prominent representation of the identity of a place. Public art is intended for the general public, or a specific population within the public realm, and therefore must be relevant to that population.” Therefore, public art is not just an artist’s artworks; public art can be a real artwork or abstract, or both.

Accordingly, public space is a space for public, social activities and social interaction, presence of people gives value to these spaces, but the presence of people related to the quality of public spaces and their attractiveness. Quality which is concept of

physical reality existing like ‘the beauty of the urban environment and its components’ and ‘responding to human needs’, is formed in the mind and soul of human. Therefore, use of art in public spaces is one of the most effective solutions to raise the quality and social interaction of public spaces. On the other hand, art in the urban environment have always had a strong relationship with urban spaces. Furthermore, art or it is better to say public art that is used in any urban public space can be a way of attracting people to public spaces. Therefore, to create attractive public spaces, public art can be used. Meanwhile, use of public art in public space is the most permanent and important issue in the urban environment that contributes to the social, cultural, political and economical agents of environment. For this reason, in recent years, public art has increasingly started to expand in public space and has a significant role in this context.

Today, most of the modern cities are full of bad elements and disorganized arrays. Citizens in this visual chaos need spaces that are appropriate, beautiful and harmonious with their surrounding environment. Undoubtedly, using art, especially public art in the domain of urban spaces is one of the best options for beautifying the urban spaces in the urban environment. Hence, with the growth of cities and urban spaces, the role of public art on public spaces has become a very important issue; because public art creates a new window to beautify and increase the quality of public spaces. “For centuries, public art has been a popular tool used to celebrate heroes, commemorate historical events, decorate public spaces, inspire citizens, and attract tourists” (Corrinn Conard, 2008, ii). Also, “public art can help develop senses of identity, develop senses of place, contribute to civic identity, address community needs, tackle social exclusion, possess educational value and promote social change” (Hall, 2006, 5).

Therefore use of artistic artwork in public spaces has become a very important issue for urban planners and urban designers around the world when considering their design proposals.

In this respect, this chapter will introduce a review to understand the public art and its role on public space.

### **3.2 Understanding Public Art**

Although the history of art dates back to the ancient time; hence definitions of public art are extensive and are equally unstable as well. Given the extent of public art, definition of public art is not only simple but also complex. “In view of the wide spectrum of definitions currently used, it is appropriate to start by giving a brief definition of public art” (Tornaghi, 2007, 4). Public art in general sense, is art that is situated in public space. In a formal definition, public art is an art that is organized and dedicated to public. In terms of access, this art is connected with the outside environment. Also Penny Balkin Bach (1992) stated that: “Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in public sites, this art is there for everyone, a form of collective community expression. Public art is a reflection of how we see the world—the artist’s response to our time and place combined with our own sense of who we are” (quoted in Carrington, 2004, 4). Also in this context, Carrington (2004, 3) noted that, “public art is generally defined as art which is located in a public space, freely accessible to the population at large. Public art can be manifested in many forms,” such as sculpture, landmarks, paintings, photography, event, carpets, textiles, tiling with ceramics, lighting, signage, installation, painting façades of buildings, exhibitions, urban furniture, and etc.

“The term ‘art’ broadly signifies those things that are visually meaningful. Public art is artwork in the public realm, regardless of whether it is situated on public or private property, or whether it is acquired through public or private funding” (URL 3). Therefore “Public art is about good design, and good design makes good sense” (Hui, 2003, 6). Therefore, public art can be the best option for increasing the quality of urban space. Accordingly, Swales (1992, 63) has noted that public art “has been promoted as a way of enhancing well-being in cities, improving dismal spaces and uplifting bland lives.” In addition, Cornwell (1990) about concept of public art said: “art to be integrated with spaces open to the public” (quoted in Corrin Conard, 2008, 11). Therefore, this art is works of art in public spaces and in public view, which includes all the traditional buildings, monuments, ornaments and decorations that are permanently or temporarily can be located in the streets, squares and other types of public spaces.

“Public art is not only art in public spaces but also art in the public sphere. In addition to the fact that public art is ‘art in public spaces’ and possibly ‘art in the public sphere’” (Tornaghi, 2007, 4); it can be said that, public art means, “... artworks, either permanent or temporary, commissioned for sites with open public access” (Zebracki, 2010, 786). Thus, in recent years, urban planners and urban designer around the world are looking at the public art as an opportunity to create livable and dynamic environments. Actually public art looking to open a new perspective in public space.

### **3.3 Typologies and Forms of Public Art**

Since, public art is an art which is open to public view; public art can be displayed in various types, forms and shape in public spaces. Therefore, in order to establish identity and beauty in public spaces, public art can be used as a tool in variety of forms.



Due to the Miwon Kwon (1997), public art classified into the three different patterns: “Art in public places, Art as public spaces, Art in the public interest” (quoted in Carrington, 2004, 4). So, according to the different patterns of public art, the types of public art is various and wide as well as typologies of public space. Therefore, the major types of public art which are used in public space can be as follows:

- Historical Monument: any object, building or anything that reflects history of society.
- Special buildings: the buildings that in terms of scale, uniqueness and beauty, are glaring in the urban spaces.
- Memorabilia: such as sculptures, fountain, elements reminiscent like images, symbols of important people, and facts about the city, historical event.
- Decorations: sculptures, fountains, installation art which are located in city, trying to improve the image of urban spaces.
- Urban furniture: the main task of these elements improving the quality of urban environment to responded to the needs of citizens.

“Monuments, memorials and civic statuary are perhaps the oldest and most obvious form of official public art” that can be used in urban space (URL 4).

Given to the diversity types of public art in urban space, public art’s forms are different as well. “Public art can manifest in any different forms as long as it is possible to be displayed in public spaces and accessible for public. The use of a certain medium or combination of different media will give different forms and characteristics to the public art. Based on its media, public art can be encountered in different forms (Halim, 2008; Wisetrotomo, 2010; Edmonton Arts Council, 2009), such as:

- Performing arts such as music, dance or theatrical (or popularly known as ‘happening art’) performances.
- Three-dimensional arts such as sculpture, environmental art and installation art;
- Two dimensional arts such as outdoor paintings including graffiti and mural art.
- Recent literature also includes contemporary arts as forms of public art, such as sound art or aromatic art” (Setiawan, 2010, 12), (Figure 3.1).

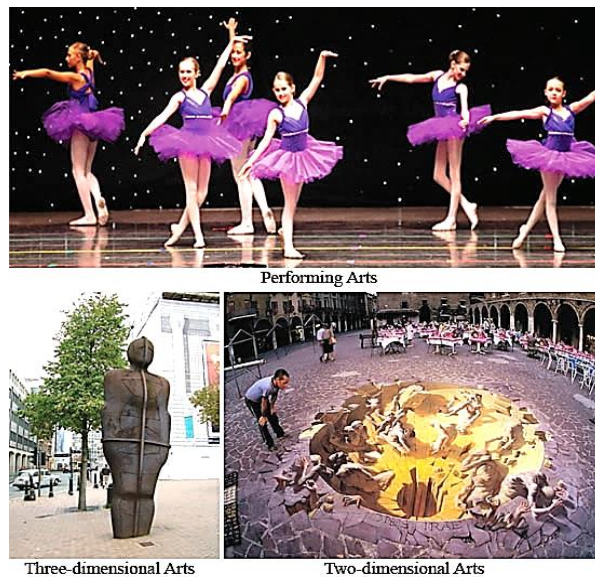


Figure 3.1. Forms of public art  
Source: <http://en.wikipedia.org>

Accordingly, the form of public art can be divided into three categories: historical, aesthetic and functional. In order to better understand this issue, following table is presented.

Table 1. Forms of Public Art  
Source: Setiawan, 2010, 13

	<b>Performing Art</b>	<b>3-D Art</b>	<b>2-D Art</b>	<b>Non-Visual Art</b>
<b>Historical</b>	Open stage/street art performances to celebrate historical events (e.g. music, dance, theatrical happening art).	Monuments of historic events, statues of local/national heroes.	Murals depicting local/national heroes/figures or historic events.	Sound installation, theme songs of historic events commemoration (e.g. national anthem/songs in radio stations or sound systems on certain historic commemoration days).
<b>Aesthetic</b>	Open stage/street performances merely for aesthetic purposes (e.g. art performances by individual/group artists, art festival, etc.).	Artistic sculptures, installation arts (permanent or temporary).	Murals, graffiti art, colored/ornamented pavement, etc.	Sound installation, aromatic installation.
<b>Functional</b>	Open stage/street performance in protest demonstrations or rallies.	Street furniture, signage, bus stops, phone booths, garbage bins, street lights, etc.	Posters, public announcements, tourist maps, signage, etc.	Public warning systems, alarm ringtones of public audio announcement.

Therefore, according to the diversity types of public space (mentioned in 2.3) and public art, public art in public space should be consistent with their environment.

### **3.4 Purposes and Impact of Public Art on Public Space**

Public art reflects reality and identity of the city, and encourages people to think about the past (Lynch, 1972). Tendency to the art is an innate fact that there is in human nature, because, since the beginning history of humanity, human have been interaction with the art. On the other hand, “art has always been one of the leading actors of the city-building process” (Mazzucotelli Salice, 2011, 64), that support innovation and diversity. In addition, public art is actually any kind of art that does not have any specific audience but also is related to the public and try to increase visual literacy and visual quality of urban spaces.

Due to the stated definitions, the basic purposes of public art are as follows:

to foster civic pride, to develop civic identity, to develop sense of place, to make interesting and attractive spaces, to develop positive identities of urban spaces, increase quality of urban spaces, create public access and awareness of visual arts, design the physical appearance of the city, support innovation and diversity in cities and respond to the natural, social and built environment.

According to the various purpose of public art, here there is a question: how public art can influence public space? To answer this question, it is better to understand the impact of public art in public space. On the other hand, public art can have a significant impact on public spaces, includes:

“Beautifying the public space, cleaning vandalism, attracting companies and investment, having a role in cultural tourism, adding to land values, creating employment, increasing the use of open spaces, reducing wear and tear on buildings and lowering levels of vandalism” (Goodey, 1994, 38). Public art can improve safety

and reduce the fear of public space (Public Art Consultancy Team, 1990; Selwood, 1995, 11), “developing a sense of community, developing a sense of place, developing civic identity, addressing community needs, aesthetic improvement of public spaces, expressing social exclusion in urban environment” (Hall, & Robertson, 2006), changing the landscape, increase tourism attraction).

Finally, it could be said that due to the basic purposes and impact of public art that mentioned earlier, the main role of public art is to increase quality of public space for increase public satisfaction and public enjoyment of urban spaces in cities.

### **3.5 Dimensions of Public Art**

Public art is part of the history and culture of humanity, which represents growth of society. Public art broadly means the art which is located in public spaces and is meaningful to public eye. Therefore, Cornwell (1990) about public art said, “art to be integrated with spaces, and open to the public” (quoted in Corinn Conard, 2008, 11). On the other words, “Public art is cited with the ability to replace a quality that has vanished from a place or has been ignored” (Himid, 1994, 30).

Creating identity and beauty in the urban spaces are the effective factors of public art that contribute to the development of urban spaces. Therefore, according to the dimension of public space from Carmona (2010) which includes morphological dimension, perceptual dimension, social dimension, visual dimension, functional dimension and temporal dimension, also dimension of urban design from Lynch (1981) view (vitality, sense, fit, access and control), this research concluded that the most important and prominent dimensions of public art are as follows:

- Visual dimension
- Cultural dimension
- Social dimension
- Perceptual dimension
- Economic dimension

### **3.5.1 Visual Dimension**

As previously mentioned, with the growth of cities and urban life, today's most of the cities are full of negative elements and disorganized arrays, and citizens in this visual chaos require appropriate and beautiful spaces which are in harmony with their surroundings. Therefore, the aesthetic aspect of public art is very significant issue in design of public spaces, because beauty is an aspect to better understand public art. Generally, visual dimension deals with the aesthetic aspect. For this reason, the most important aesthetic aspect of public art is the making of beautiful space, memorable space and enjoyable space for people. Hence, there are some types of public art that has significant impact on beautifying public space such as: murals, carvings, sculptures, functional elements, installation elements, lighting, pavement painting, engravings, functional artwork and element, etc. So, the visual dimension examines different types of public art in terms of the shape, color, texture, scale, design and location.

### **3.5.2 Cultural Dimension**

Culture is a set of beliefs, values, aspirations, memories, traditions and lifestyle of people that referred as social values (Hawkes, 2001). Culture in determining the issues of everyday life and lifestyle, plays an important role in society. So, to better understanding the culture can be stated that, "culture is a way of life of a group of people, the behaviors, beliefs, values, and symbols that they accept, generally without

thinking about them, and that are passed along by communication and imitation from one generation to the next” (URL 5).

According to the concept of culture, identity is the most important cultural aspect that each urban space needs. “Data strongly indicates that cities with an active and dynamic cultural scene are more attractive to individuals and business. Public art can be a key factor in establishing a unique and culturally active place” (URL 6).

Public art is part of the history and culture of humanity, which represents growth of society. Public art with the use of cultural aspects of each society tried to improve the quality of urban life and create a meaningful space in urban spaces. On other words, cultural dimension of public art is about history, identity, needs and aspirations of urban spaces that artists and urban designer with the use of public art, keeps all these aspects in their designs. Therefore, public art has been rooted in the culture of each city.

Also cultural dimension of public art makes the following items:

“Increasing city’s/country’s/company’s investment in the arts, opening more exposure to art for the people (developing new artistic skills and creativity), highlighting the identity of a community, promoting community values” (Setiawan, 2010, 18).

### **3.5.3 Social Dimension**

Public art can express human imagination and creates a sense of vitality in the urban spaces and urban communities. Public art is thinking about society and social life, and enables people to understand art in out of the museums and galleries. Therefore, since public art is located in urban spaces which are these spaces related to the everyday social life of people, public art can be seen as a social process in urban spaces.

Public art is a reflection of its place and time. It acts as a place marker in all human settlements. Public art activates the imagination and encourages people to pay attention and perceive more deeply the environment they occupy. “Public art provides everyone in the community direct and ongoing encounters with art. It engages social interaction—both during the selection process and following installation. And, an artwork can lead the viewer toward self-reflection and awareness” (URL 7).

Due to the explained about the role of public art in the community, social dimension of public art is related to the aspects of urban life. Therefore, art cannot exist without social interaction, also is meaningless. Hence, social dimension of public art deals with creating memorable space, community development, building social capital, bringing people together, helping people to make friends, promoting cultural diversity, expressing communities problems, reducing violence, reducing crime and delinquency and increasing safety, creating public awareness, developing contact between the different generations, it contributes to create a visually pleasing urban environment.

#### **3.5.4 Perceptual Dimension**

As Setiwan (2010, 74) has said, “Public art is not just an art placed in a public space.” In fact the accessibility to public defines public art more than the physical space in which it is located; ...art intended for the public, created by the public or sited in spaces, which although not publicly owned are nevertheless intended for public use” (Selwood, 1995, 8)

Perceptual dimension is a psychological perspective which determinant human behavior and have different factors and types. As mentioned before in 2.5.2, Ittelson (1978, from Bell, 1994, 29) has identified four types of perceptual dimension which includes: cognitive, affective, interpretative, evaluative (quoted in Carmona, 2010,



184). So, perception of “public art depends on various factors such as cognition, personal experience, values and beliefs, and socio-cultural context” (Setiawan, 2010, 22). According to these types of perception, all types of public art in public space have meaning and value that helps perceive the urban spaces in a better way. Hence, public art helps to the people’s perception of the urban environment through two important factors of perceptual dimension:

1. Perceived public art as a product: perception of public art as a product refers to the artworks such as sculpture, mural, painting, etc. (Setiawan, 2010)
2. Perceived public art as participation: participation in public art is one of the key elements of empowerment of public spaces. “However, the decision to participate in environment-related activities such as public art depends on how the citizens perceive the art itself and how they perceive their environment affected by the public art” (Setiawan, 2010, 74).

### **3.5.5 Economic Dimension**

Public art attracts the eye and mind of person who passes from public spaces, and invites them into the public spaces. Therefore, public art have a profound impact on the economic character of a society. Also, attention to the public art is part of the values and national wealth of urban society. Public art helps to heighten generates economic benefits of cities through create attractive places for tourism, generate new activity and support them. Accordingly, most important aspect of economic dimension of public art refers to attract public and private investment, create new employment opportunities and create tourist, visitors and resident attraction. Therefore, public art is a form of creative expression that can improve the conditions of economic, enhancing tourism industry and add value to the development of specific projects or districts (URL 8).

### **3.6 Conclusion of the Chapter**

Public art is not a new concept but with growing urbanization, public art has become one of the significant features in public spaces. Art in various periods of human life has taken a variety of forms and historically has been associated with the society of his time. As mentioned previously, public art is a temporary or permanent art that have discipline and is located in indoor or outdoor spaces also responds to the needs of the people. According to concept and various types of public art in urban spaces, creating public art in public spaces is necessary because public art creates diversity and vitality in public spaces, creates legibility and identity, creates trainees and cultivate the mind, creates beauty and enhance visual quality, creates memorable space, promotes cultural diversity, contributes to the economy and investment, contributes to the urban life, act as a tool for social change, etc. Finally it can be said that public art, makes meaningful and understandable urban spaces.

Since, public art and public space are two interrelated issues in the field of urban space; public art can actually regrow of damaged tissues through keep the local identity and culture. Public art can create meaningful and understandable urban spaces that respond to the people's needs. It can be said that public art has several important roles in public spaces that includes: creating diversity and vitality in urban spaces, creating legibility and identity, create beauty and enhance visual quality that contributes to the urban life. According to Swales (1992, 71), history, identity, needs and aspirations are four important values of public art that can help to the development of the urban community. Therefore, one of the main roles of public art on public space creates attractive and livable spaces for people.

Accordingly, the previous two chapters which were introduced public space and public art; next chapter the role of public art in public space from an international perspective will be examined in European and Asian countries such as London, Florence, Esfahan and Peking.

## Chapter 4

### REVIEW OF INTERNATIONAL SELECTED EXAMPLES

#### 4.1 Brief Introduction

Hitherto it is clear that public art and public space are two interrelated issue in the field of urban design. So, this chapter aims to point out the role of public art on public space that has been reviewed in previous chapters and provided the definitional and theoretical framework of this thesis. In this respect, this chapter provides an overview of the role of public art from an international perspective in various countries. In below described about selection of each examples.

##### ➤ Selected Examples

Metropolis of London, as one of the most populous region in United Kingdom, is a leading global city in public art and street art. In every corner of the city there are an unusual piece of public art. As a whole it can be said that, London is a lively and dynamic city around the world, because of the amazing public art, street art, sight attractions and architectural legacy that each of them are expressed the culture and city's strategies. Accordingly, one of the most important, appealing and amazing public art on public space in the London is the Trafalgar square. Trafalgar square that is very popular in mind of citizens, visitors and tourists, was chosen because of its history and public art legacy (especially statue).

Florence is main historical city of Italy. City of Florence especially the historic center of that is more attractive and popular for visitors and tourists. On other words, city of

Florence was made more beautiful by artistic art works, so is a city of art and incomparable indoor pleasures. Also, there are many public spaces in this city that each of them are very famous, beautiful and attractive. One of the most attractive public space in Florence is Piazza della Signoria, which is known as an open exhibit of famous statues and fountains. Piazza della Signoria known as an active public space, open exhibit, periodical exhibitions and art festivals, so this square can be a good example of public art on public space.

Isfahan is a central city of Iran that because of its beauty and rich historical art heritage, in Iranian culture is known as 'Half the World'. According to Andre Malraux, French author and researcher, there are only two cities in the world that in terms of art heritage can be compared with Isfahan, the name of those cities are Florence and Peking (Beijing). Due to various historical periods of this city, this city hosts numerous beautiful monument and art styles has famous and successful squares, streets, alleys, gardens, etc. that some of them acting as a focal point in the city. Likewise, Naghsh-e-Jahan Square is the only example of urban public space in the scale of city in Iran. This square is outstanding example of public space of Iranian because of its size, location, surroundings streets, and beautiful historical monuments. "This square is the first Persian squares which could cease the lack of urban open spaces in the urban development system of Iranian cities for several centuries" (Hanachi & Ebrahimi, 2006 quoted in Ahmadi, 2011, 4987). Therefore, it can choose Naghsh-e-Jahan square because it is culmination period of Iranian art and architecture and except one of the successful and attractive public space in Iran, artworks in this square supported political, social, economic and religious activities.

It is hard to tell about China exactly, because its history lasted for a long time and experience many dynasties. China has rich culture in philosophy and arts; and Peking (Beijing) is one of the ancient city in China that known as a cradle of humanity. Likewise, Peking (Beijing) has many tourist and natural attractions that are an excuse for presence millions of visitors and tourists around the world. Hence, one of these attractions in China, is Tiananmen Square which most important and largest public space in the world and surrounded by some memorable buildings, and it is reminiscent of the communist revolution in China. In addition, attractiveness of the square except is the largest square in the world, because of its surrounded buildings, monuments and sculptures, reminiscent the history of different social and political events. Therefore, this square because of the historical and cultural legacy was chosen as a good example.

According to the above description, it should be noted that all of the selected international examples refers to the historical urban public spaces. Accordingly, art legacy have huge impact on quality of these spaces. So public art legacy is one of the reason to create successful urban public spaces. Also, the data collection method for analysis of these examples was conduct base on the library research, literature survey, Internet survey and analyzing by photographs.

## 4.2 London, England

Metropolis of London, the capital of England which even its name reflects the glory of the British Empire. “It is the most populous region, urban zone and metropolitan area in the United Kingdom and it has a history dating back over 2000 years” (URL 9).

“The City of London is the historic heart of London” (URL 10) with unique historical, structural and architectural qualities and for centuries has been largest city of Western Europe. But since its formation to the present, the city had been witness many events and incidents that some of them shook the city, such as: experienced Plague in 1665, the fire in 1666, terrorist attacks, world war , civil war, aerial bombardment, etc.

In the 18<sup>th</sup> century, the city moved toward for redevelopment, which some of the most important of them are includes:

Buildings like the Bank of England and most of the Bridges across the Thames River; Tower Bridge was opened in 1894; sewers and underground railways (1863) tunnels beneath the clay, over ground railways (1836) and etc.

In terms of culture, “London is a world cultural capital. London has a diverse range of peoples and cultures, and more than 300 languages are spoken within its boundaries. Today, London is a leading global city, with strengths in the arts, commerce, education, entertainment, fashion, finance, healthcare, media, professional services, research and development, tourism and transport that all contributing to its prominence. (URL 9).

In London there are lots of historic landmarks which are expressing the history and stories that are happened in this city, such as: St. Paul’s Cathedral, built in the

seventeenth century; the Guildhall, a beautiful early fifteenth-century edifice that was reconstructed in the seventeenth century in a neo-Gothic style; Royal Exchange Building; bank of England and etc. (Figure 4.1). There are also some visible remains of very early origins of City of London. The longest surviving remnant of this era is the London Wall, originally built in the second century. Another visible remnant of the Roman era is the ruin of the Temple of Mithras; to commemorate this 'Great Fire', a tall column - simply named 'The Monument' was erected in 1671 near the location of the start of the fire in Pudding Lane (URL 11).



Figure 4.1. Sights of City of London, (A) St. Paul's Cathedral, (B) Guildhall, (C) Royal Exchange Building, (D) Bank of England  
Source: <https://www.london.gov.uk>

It is true that the city has lots of historic landmark, but the city is not all about historical buildings. Some of the modern architecture in the city are include:

National Westminster Tower (or Natwest Tower), London's tallest skyscraper, it was built in 1980, Lloyd's of London designed by Richard Rogers. 30 St. Mary Axe,



commonly known as the Gherkin, designed by Fosters, etc. are architecture attractions in the city of London.

London is awash with public art sculptures and it is known as a home to some fantastic public and street art. In every corner of the city there are an unusual piece of public art such as: Ridirich in Little Somerset Street, Arthur Wellesley 1st Duke of Wellington in Bank junction, Hugh Middleton in Royal Exchange, Angel's Wings in Paternoster Square, Seven Ages of Man in Queen Victoria Street, Father Thames in 10 Trinity Square, Nelson's Column in Trafalgar Square, Newton in outside the British Library on Euston Road, Fourth Plinth in Trafalgar Square, and etc. (Figure 4.2). Therefore, London is a vibrant and dynamic city in the world that Trafalgar square is one of the good example of public art in public space in London that it is described in the below.



Figure 4.2. Public art in London (A) Angel's Wings, (B) Seven Ages of Man, (C) Father Thames, (D) Newton sculpture

Source: <http://www.wikimedia.org>

### 4.2.1 Trafalgar Square

Trafalgar Square is largest vibrant public open space and focal point of London, which is located in City of Westminster (Figure 4.3). The square is at the heart of London and it considered as a tourist attraction, because “there is an extensive history of mass gatherings in the square” (URL 12) (Figure 4.4) and “built around the area formerly known as Charing Cross” (URL 13).

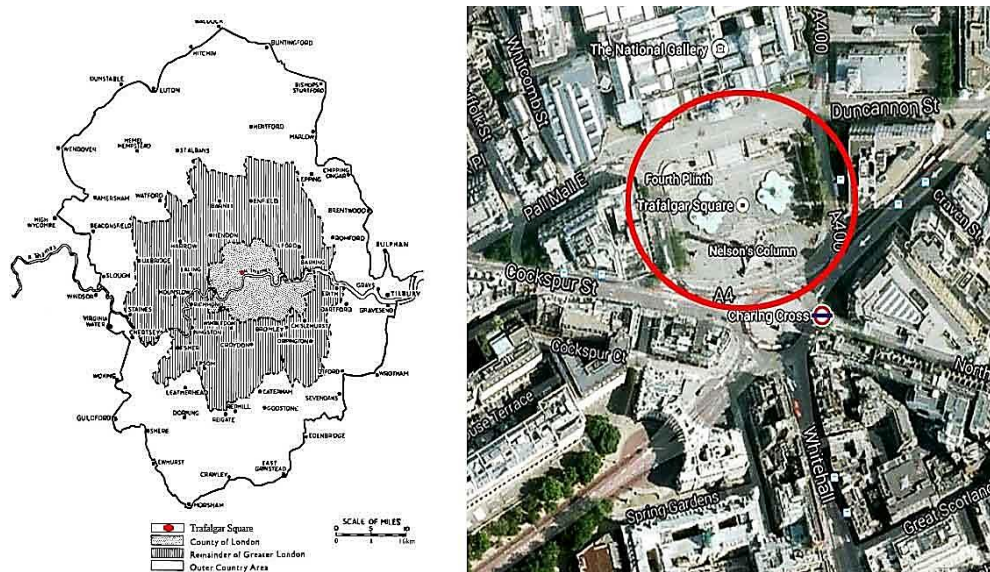


Figure 4.3. Location of Trafalgar Square  
Sources: Harris, 2011, 12 & <http://www.hmaps.google.com>

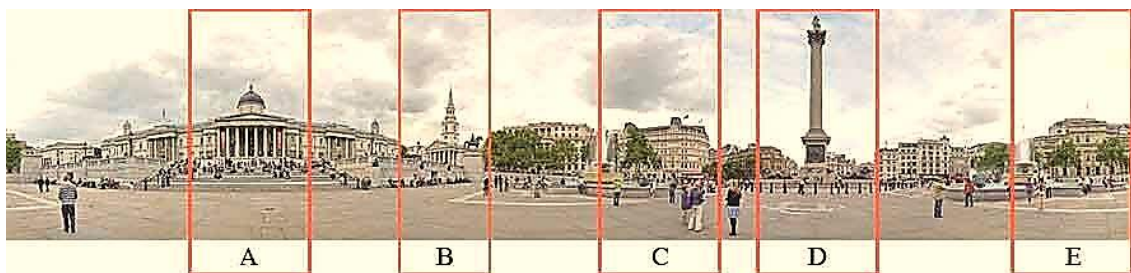


Figure 4.4. 360-degree view of Trafalgar Square  
(A) National Gallery, (B) 8. St Martin's Pl, (C) Golden Cross House, (D) Nelson's column, (E) Canada House

Source: [http://www.en.wikipedia.org/wiki/Trafalgar\\_Square](http://www.en.wikipedia.org/wiki/Trafalgar_Square)

“The square is not quite square either, being wider east-west than it is tall, with a sort of pointy bit down south to fit the local road pattern” (URL 12).

From the past to the present, this region has been a central meeting place, but nearly 200 years, there isn't any square in this region. “From the 14<sup>th</sup> to the late 17<sup>th</sup> century, much of the area occupied by Trafalgar Square was the courtyard of the Great Mews stabling, which served Whitehall Palace” (URL 14). In the 18<sup>th</sup> century, in 1812 Prince Regent appointed architect John Nash for the redevelopment of this area. There was a long delay at the start of work, but eventually work was begun in 1830. The stables of the Kings Mews were demolished and the square opened to the public by Nash. But, Nash died before his plans were realized and work was halted. After that, Sir Charles Barry did most of the design work. “In 1838, Sir Charles Barry presented a plan to develop Trafalgar Square. Barry's proposal included an upper terrace next to the National Gallery and a lower level square, linked by a staircase and including the Nelson memorial statue and two fountains” (URL 14). Finally, the square was completed in 1845.

“The square opened in the 1830s this was originally to be called King William the Fourth's Square after the new monarch, but thankfully wasn't because that would have been a bit of a mouthful. However, the Nelson myth was already strong, and nowhere in London had yet been named in honour of the nation's greatest sailor, and so Trafalgar Square it became instead,” (URL 12) and the square was officially named Trafalgar Square in 1830. “The name commemorates the Battle of Trafalgar, a British naval victory of the Napoleonic Wars over France which took place on 21 October 1805 off the coast of Cape Trafalgar in Los Canos de Meca, a town in the municipality of Vejer de la Frontera (in the municipality of Barbate since 1940), Cadiz, Spain.” (URL 14). As noted before the original name was to have been ‘King William the



Fourth's Square', but George Ledwell Taylor suggested the name 'Trafalgar Square'. "The Square consists of a large central area with roadways on three sides and a terrace to the north, in front of the National Gallery. The roads around the square form part of the A4 road. The square was formerly surrounded by a one-way traffic system, but works completed in 2003 reduced the width of the roads and closed the northern side to traffic" (URL 14), (Figure 4.5).

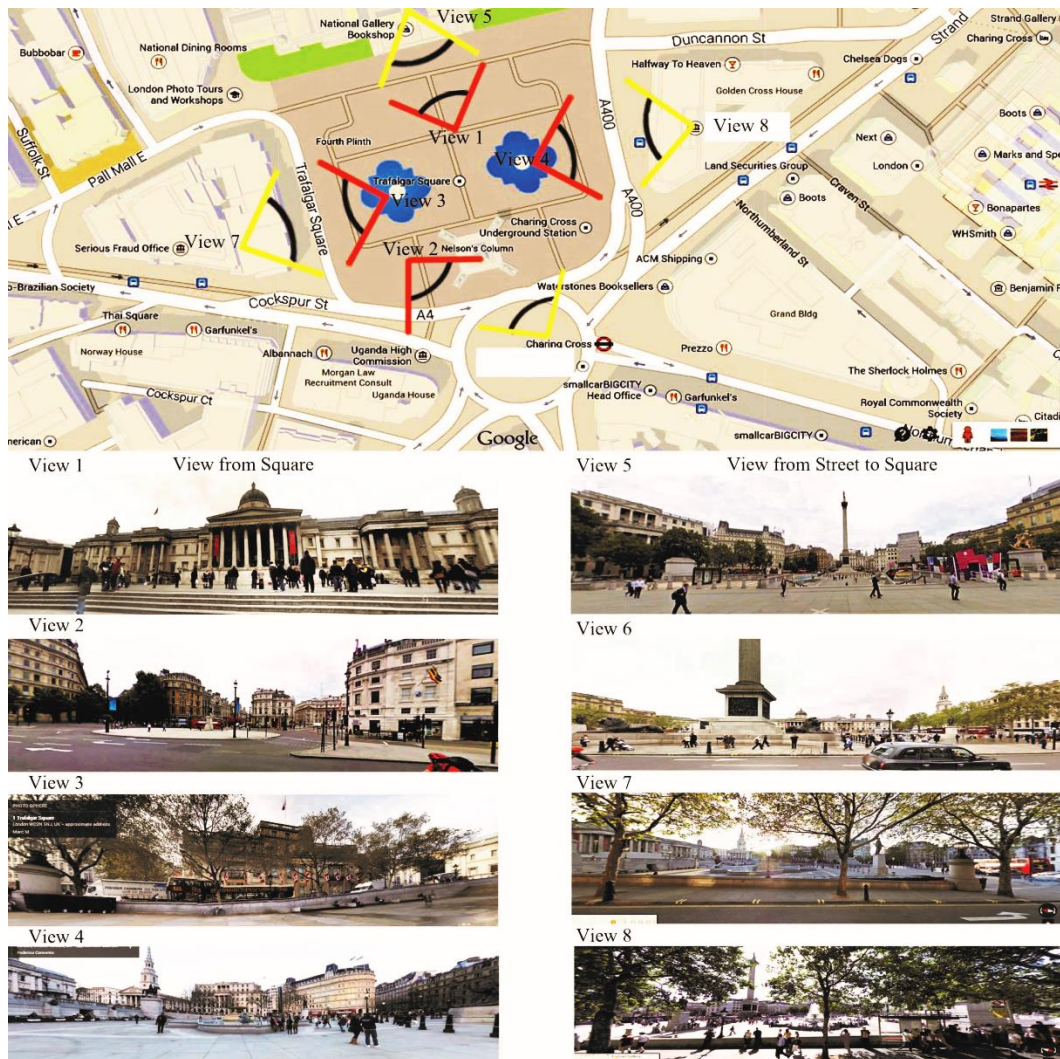


Figure 4.5. View from Square and View Street from to Square  
 Source: <http://www.maps.google.com>

Therefore today, this square "is a lively place often used for a wide range of activities including: special events and celebrations like the Royal Wedding, Olympics One Year

to Go, St Patrick's Day, Chinese New Year; filming and photography and rallies and demonstrations (Figure 4.6). Also, Trafalgar Square has been known as a centre of protest and national democracy.



Figure 4.6. Variety of activities in Trafalgar square

Sources: <http://www.demotix.com>, <http://www.wikimedia>, <http://www.nam.ac.uk>

#### 4.2.2 Public Art in Trafalgar Square

This part will review the existing public art that are located in the square. Since Trafalgar square is one of the most important focal point of London, therefore “Trafalgar Square has become a hotspot for public art events” (Mitrache, 2012, 564). As previously mentioned, Trafalgar Square, the largest square that is located in the heart of London and it is a site of significant historic public art such as monuments and statues. So, can be seen diversity of public art (commemorative statues) in this square, such as Nelson’s Column, Lyons’s sculptures, fountains, three busts, Christmas tree and plinths, which are explained in below.



## Nelson's Column

On 21 October 1805, Admiral Lord Nelson defeated the French fleet at the Battle of Trafalgar. Since he died at Trafalgar 200 years ago, statue of him was placed in the centerpiece of the square. In 1838, for commending Admiral Nelson that lost his life during the war, it was decided to build the statue of him. Therefore, the competition was held and the architect William Railton was winner the design. So, Nelson's Column, was erected by William. "Who proposed a fifty-two meter tall (170ft) Corinthian column and statue. The column was built between 1841 and 1843. On top of the column stands a five and a halve (18ft) tall statue of Lord Nelson, created by Edward Hodges" (URL 15), (Figure 4.7). At the base of the column, there are four enormous bronze lions, those are sculpted by Sir Edwin Landseer, that they are act as protector.

Today, Nelson's Column "it is one of the most well-known landmarks on the London skyline, and long may it remain. But it's almost an ancient monument now" (URL 12).



Figure 4.7. Nelson's Column

Sources: <http://www.hisroryanswer.co.uk> , <http://www.wikimedia.org>

## Lion's Sculptures

In 1867, four huge bronze lions were designed by Sir Edwin Landseer as guard in the base of the Nelson's Column. Tourists visit Trafalgar Square and taken photograph in front of Landseer's lions. Thus, it has become one of the tourist attraction in the square (Figure 4.8). These four lions are not identical, "though their sitting positions ('couchant' in heraldic terms) with front paws symmetrically forward, and tails curled elegantly around and by their sides, are the same, for they differ in the detail of mane and face" (URL 16). Each of the four lions, was made in 20 feet long and 22 feet high.



Figure 4.8. Lion's sculptures

Sources: <http://www.maps.google.com>, <http://www.behance.net>, <http://www.thetimes.co.uk>

## The Fountains

There are two fountains in the Trafalgar Square that are located in northwest and northeast part of the square a last and it can be said that were installation in the square. The fountain installed in 1845 and the size of them has been considered huge, because for reduce open space and for prevent crowds of excessive from congregating in the square. The plan of them looks like a flower. Architect Edwin Lutyens were designed the fountains and they are decorated with sculptures like dolphins, mermaids and small sharks (Figure 4.9). These new fountains were replaced to the old fountains; "the old

fountains were bought for presentation to the Canadian government, and are now in Ottawa and Regina. The present fountains are memorials to Lord Jellicoe (western side) and Lord Beatty (eastern side)” (URL 13).



Figure 4.9. Trafalgar’s Fountains

Sources: <http://www.maps.google.com>, <http://www.traveltoeat.com>

### Three Busts

There are three “busts on the northeastern wall at the rear of Trafalgar Square. All three gentlemen are former Admirals of the Fleet, just like Lord Nelson high above them” These busts were installed in conjunction with the square’s two fountains” (URL 13), (Figure 4.10).

- “• Cunningham (left): Commander-in-Chief, Mediterranean Fleet, WW2
- Jellicoe (centre): Admiral of the Fleet, Battle of Jutland, 1916
- Beatty (right): Youngest admiral since Nelson, WW1” (URL 12)





Figure 4.10. Three busts  
Source: <http://www.wikimedia.org>

### Christmas Tree

Since 1947, Christmas ceremony is celebrated at Trafalgar Square. The Christmas tree is an annual gift for support of London from Norway during World War II.

“The Trafalgar Square Christmas tree is usually a Norwegian spruce (*Picea abies*) over 20 meters high and 50-60 years old” (URL 17). Also, this tree is decorated with LED lights that it has made attractive and beautiful. “This festivity is open to the public and it gathers a large number of people who would like to see the lighting of one of Britain’s most famous Christmas trees” (URL 13), (Figure 4.11).



Figure 4.11. Christmas tree in Trafalgar square  
Sources: <http://www.telegraf.co.uk>, <http://www.puretravel.com>

## Plinths

There are four plinths around corners of Trafalgar Square that three of them belonging to military officers: King George IV statue which is located in the north-east of the square and is related to 1843, this statue created for the Marble Arch by Francis Chantrey but was placed in the square; Henry Havelock statue which is located in the south-west corner of the square, is related to 1856 and was created by George Gamon Adams; and Charles James Napier statue which is located in the western side of the square, is related to 1861 and was created by William Behnes (Figure 4.12).

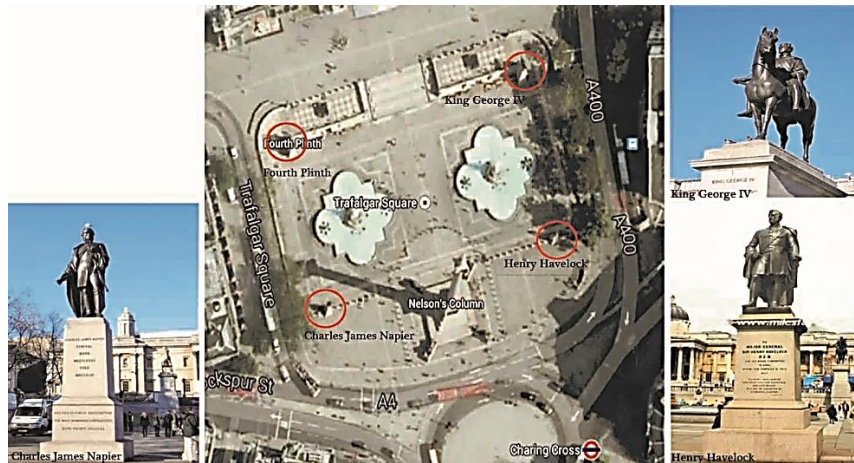


Figure 4.12. Plinths of military officers

Sources: <http://www.maps.google.com>, <http://www.wikimedia.org>

The fourth plinth that is located in the north-west side of the square for over 150 years was empty without any statue or artistic works; this plinth built in 1841. For this reason, this plinth commonly known as fourth plinth. Finally, “in 1999 it was decided to use the plinth for the temporary display of modern sculpture” (URL15). “The scheme was initiated by the Royal Society of Arts and continued by a Fourth Plinth Commission, appointed by the Mayor of London” (URL13).

List of most attractive statues that have been placed on the fourth plinth so far are as follows: Statue of a book and tree with a severed head (2001), Alison Lapper Pregnant (2005- 2007), Model for a Hotel (2007), One and other (2009), Nelson’s Ship in a Bottle (2010 – 2012), Powerless Structures (sculpture of a boy on a rocking horse, 2012- 2013), Hahn/Cock (2013), (Figure 4.13).



Figure 4.13. Fourth Plinth

Sources: <http://www.mirror.co.uk>, <http://www.flickr.com>,  
<http://www.olahandford.wordpress.com>, <http://www.antonygormley.com>,  
<http://www.riedoflondontiredoflife.com>, <http://www.domusweb.it>

The Fourth Plinth programme is part of the vision for Trafalgar Square to be a vibrant public space and to encourage debate about the place and value of public art in the built environment.

In addition, there are many attractions in the Trafalgar Square that some of them includes: there are several statues in and around Trafalgar Square. “The most interesting is the equestrian statue of King Charles I, which occupies the middle of a small traffic circle just south of Nelson’s Column. It is the oldest equestrian statue in London, created in 1633 by the French sculptor Hubert Le Sueur” (URL15). On the north side, the neoclassical National Gallery, built between 1834 -1838. At the north-



east corner of Trafalgar Square is the St. Martin-in-the-Fields parish church. It is one of the most famous churches in London.

“The square adjoins to the Mall entered through Admiralty Arch to the southwest. To the south is Whitehall, to the east the Strand and South Africa House, to the north Charing Cross Road and on the west side Canada House” (URL13), (Figure 4.14).



Figure 4.14. Buildings around the square  
Source: <http://www maps.google.com>

### 4.2.3 Determining the Role of Public Art on Trafalgar Square

As it was mentioned before in 4.2, Trafalgar square is one of the famous and vibrant public space in terms of history and public art legacy in London. Since public art it can be part of the history and culture of humanity, and represents growth of society; due to the forms of public art that Setiawan (2010) mentioned in 3.3 and according to table 1, public art in this square are as follows:

**Performing arts:** music, dance or theatrical performances which are done due to the certain days such as Christmas, chines new year, St Georg's day, St Patrick's Day, etc.

**Three-dimensional art:** popular form of public art in this square it can be installation art or sculpture of local or national heroes that meaningful in public eye. Since Trafalgar square has a historical root; there are diversity of historical and contemporary statues in every corner of square.

Trafalgar square because of the Canada and Africa house "has become a social and political focus for visitors and Londoners alike" (URL13). As it was mentioned in 3.3 about typologies of public art; public art in this square that act as historical monument, memorabilia and decoration has played a significant role on develop square's identity, increase social activity, beautifying the square, to make interesting and attractiveness of square, having a role in cultural tourism, contribute visitors to social and cultural awareness, encourage people to presence and make social interaction and increase quality of square. Public art reflect the aesthetic value and power structure of the square. Therefore, most important roles of public art in the square except beauty, alive and attractiveness of the square support innovation, diversity and creativity as well (because of the sculptures of fourth plinth). Therefore, public art in this square is part of the history and contemporary perspective.

### 4.3 Florence, Italy

Florence is an important historical city in Italy (Figure 4.15). The city of Florence “is the capital and populous city of the Italian region of Tuscany” (URL18) and the city is “distinguished as one of the most outstanding economic, cultural, political and artistic centres in the peninsula from the late Middle Ages to the Renaissance” (URL17).



Figure 4.15. Situation city of Florence

Sources: <http://www.world-stlss.us>, <http://www.maps.google.com>

“Florence is famous for its history: a centre of medieval European trade and finance and one of the wealthiest cities of the time, it is considered the birthplace of the Renaissance, and has been called ‘the Athens of the Middle Ages’” (URL 18).

According to history of the Florence, there are numerous variety of public art in the street, square, parks, or it is better to say in the public spaces of the city which are includes monuments, churches, museums, historical buildings, religious buildings, paintings, sculptures, installation art, etc. such as the cathedral of Santa Maria del Fiore that known as a best example of cathedral of Florence (Figure 4.16); Basilica of San Lorenzo, which is one of the largest churches in the city; the Palazzo Vecchio as well as the Duomo or the city’s Cathedral, are the two buildings which dominate Florence’s skyline (Figure 4.17), etc. Accordingly that Florence is the cradle of art and



architecture; millions of tourists and visitors come each year to visit the Florence artworks (especially Renaissance art ) and contemporary art that as a public art can be seen in the public space of the city such as the Fountain of Neptune in Piazza della Signoria, sculptures of Piazza della Signoria, St. Mark sculpture, Statue of Dante Allighieri, Bust of Benvenuto Cellini on the Ponte Vecchio (Figure 4.18), bronze depicting St John the Baptist (Just a bridge away), Silenzio: ascoltate! (Silence: listen up!), Angels of Florence statues, Dante Statue, etc.



Figure 4.16. The cathedral of Santa Maria del Fiore in Florence  
Source: <http://www.arch.mcgill.com>



Figure 4.17. Florence's skyline  
Source: <http://www.stylefavor.com>



Figure 4.18. Florence's public art, A) St. Mark B) Statue of Dante Allighieri C) Bust of Benvenuto Cellini on the Ponte Vecchio  
Source: <http://www.cityphotos.info/italy/florence>

Therefore, Florence is a magnificent city; there are beautiful public art such as fountains, paintings, sculptures, statues, figurines, buildings, churches and monuments are nearly everywhere you look. There nearly as many public art (mostly sculptures) in Florence as there are people. Below, described about one of the important Florence's public space which is decorated by public art.

#### **4.3.1 Piazza Della Signoria (Signoria Square)**

Florence is considered to be the birthplace of Renaissance with an unparalleled heritage which its mark on arts across Europe for centuries to come. Piazza della Signoria that is located in heart of Florence city (Figure 4.19), is literally a museum of public art, with Loggia della Signoria full of masterpieces of Roman and Renaissance sculptures. "The piazza gets its name from the towering Palazzo Vecchio, whose original name is the Palazzo della Signoria" (URL19). The square was built at the end of the 13<sup>th</sup> century and has been a medieval square. The piazza surrounded by a theatre, Roman baths and a workshop for dyeing textiles and was a central square in the Florentia town.





Figure 4.19. Location of Piazza della Signoria

Sources: <http://www.maps.google.com>, <http://www.aesthetics-l.blogspot.com>

Piazza della Signoria was enlarged through demolitions some surrounding historical buildings. “It is an ‘L’ shape square with unaligned houses along the edges. There are no right angles in the square and no views out of the square from street to street” (URL20), (Figure 4.20).

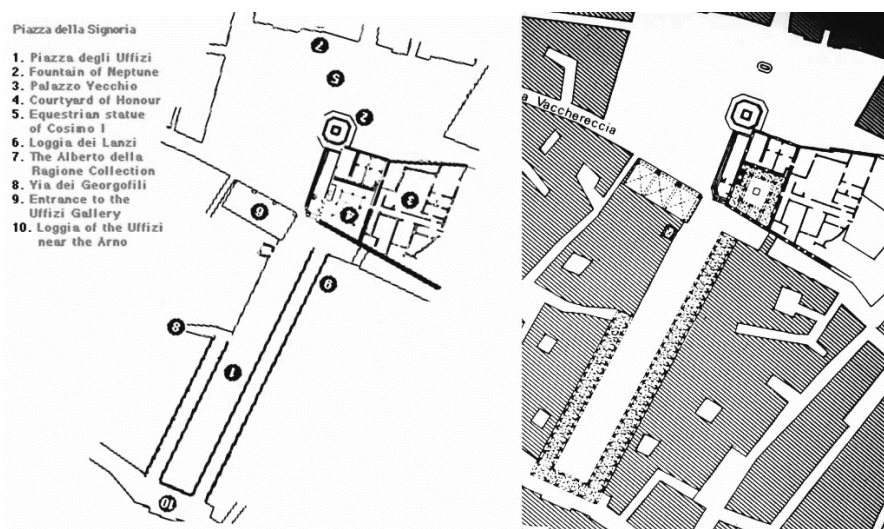


Figure 4.20. Shape of Piazza della Signoria with surrounding buildings

Sources: <http://www.mega.it>, <http://www.courses.cit.cornell.edu>

Piazza della Signoria is located between the Duomo and the River Arno and it is pathway for crosses the River Arno. The Square is surrounded by important historical buildings: the Loggia della Signoria and the Palazzo degli Uffizi on the south side, the sixteenth century Palazzo degli Uguccioni on the north side and the Palazzo del

Tribunale di Mercanzia on the east side and palazzo delle assicurazioni generali on the west side (refer to figure 4.20).

Piazza della Signoria that is located in the historic center of Florence, always has been the political center and the heart of the civil life in Florence. This square is a symmetrical contrast with the religious centre of city. It is known as a City Hall and a museum of Florence that there are most visited monuments of the cradle of the Renaissance located in this square. This square also known as one of the impressive and important public space in the Italy because it is the host numerous artistic legacy (figure 4.21).The square decorated with numerous statues by the most famous Florentine artists, which show the Florence's glorious past to the visitors. Also, throughout the year several event such as concerts, fairs, and rallies are held in the Piazza della Signoria. Actually, the square is known as an outdoor museum because of the existing monument and historical statues. Overall, today the square is a destination where many tourists and visitors meet, because of attractive public art in the square.

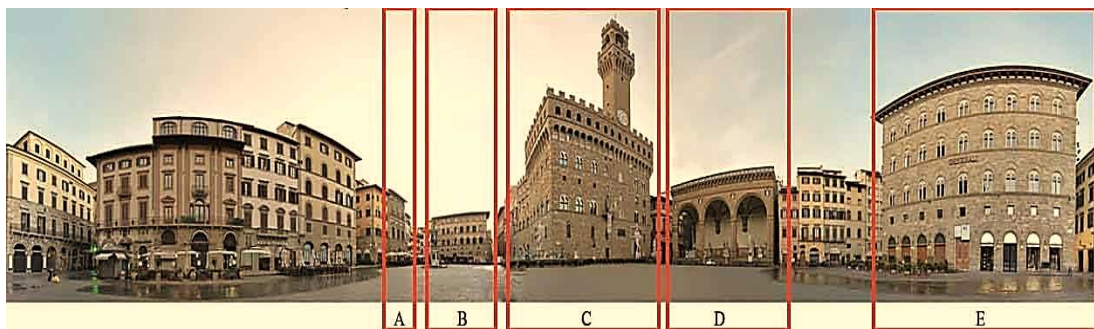


Figure 4.21. Panorama of the Piazza della Signoria's surrounding buildings. A) Palazzo degli Uguccioni, B) Palazzo del Tribunale di Mercanzia, C) Palazzo Vecchio, D) Loggia della Signoria or Loggia dei Lanzi, E. The Palazzo delle Assicurazioni Generali  
Source: [http:// www.en.wikipedia.org/wiki/Piazza\\_della\\_Signoria](http://www.en.wikipedia.org/wiki/Piazza_della_Signoria)

### 4.3.2 Public Art in Signoria Square

Whereas public art has been a key component of public spaces since ancient time; one of the most successful and most impressive examples of relationship between public space and public art, is Signoria Square in Florence. It is an open museum that is reminding glorious history of Florence, “which for seven centuries has functioned as a social meeting place, forum, nucleus and statue group designed by great masters which are situated here seem to be moving in different directions in terms of their relations with the building in the background and one another, and have powerful or astonishing impact on people” (Figure 4.22), (Oktay, D. 2003, p. 264).

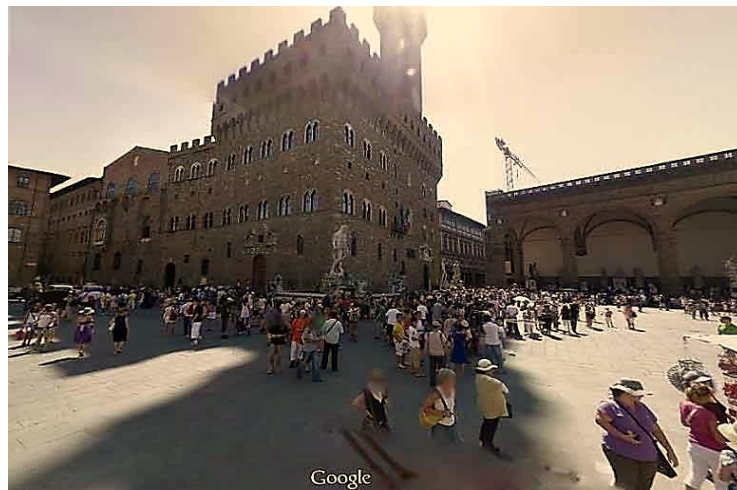


Figure 4.22. Heavy in flows of tourists  
Source: <http://www.maps.google.com>

As mentioned before in 4.4, there are numerous public art (historical statues and monuments) around the square, such as: statues of Loggia della Signoria, Palazzo Vecchio, Neptune fountain, sculpture of David Michelangelo, sculpture of Bandinelli’s Hercules, statue of Duke Cosimo I, etc. Hence, Signoria square is famous because of the monuments and group of sculptures; therefore, density of public art that holds in this piazza, will be described in below.



**Loggia Della Signoria or Loggia dei Lanzi** is a stone building; in fact as an outdoor or open- air museum, it was built in 14<sup>th</sup> century and located in the southeast corner of the Piazza della Signoria (Figure 4.23). It was used to host public meetings and ceremonies and it is the host of historical sculptures as well.



Figure 4.23. Loggia della Signoria or Loggia dei Lanzi,  
Sources: <http://www.florenceinferno.com>, <http://www.florencephotos.com>, <http://www.turismoIntoscana.it>

The gallery has four beautiful curved arches, which refers to the Renaissance periods. One arch opened to the Piazza degli Uffizi and others three wide arches open to the Piazza Signoria (refer to figure 4.23). Also, there are some impressive statues located in the Loggia dei Lnazi such as the Rape of the Sabine Women, Roman women statues, the Rape of Polyxena, Perseus, Hercules beating the Centaur Nesso, Meneleus supporting the body of Patroclus, the Medici lions (Figure 4.24). Actually, Loggia dei Lanzi, an open outdoor sculpture gallery originally built to provide protection against natural elements during public meetings and events and now because of the sculptures that open to the public and people can see them closely, is interesting for people.



Figure 4.24. Statues of Loggia della Signoria or Loggia dei Lanzi, A) the Rape of the Sabine Women, B) Roman women, C) Meneleus supporting the body of Patroclus, D) the Rape of Polyxena, E) Hercules beating the Centaur Nesso, F) the Medici lions, G) Perseus.

Sources: <http://www.tripadvisor.it>, <http://www.wikimedia.org>

**Palazzo Vecchio** was built in 1299 (14<sup>th</sup> century), is the old palace and most important historical building in the Signoria square and town hall of the Florence (Figure 4.25). Also, palazzo Vecchio that is the main symbol of civil power, is famous piazza because of its tall tower (95m). Now, most part of the Palazzo Vecchio is a museum, it remains the symbol of local government; since 1872 it has housed the office of the mayor of Florence, and it is the seat of the City Council. Therefore has become one of the most significant public places in Italy.



Figure 4.25. Palazzo Vecchio

Sources: <http://www.apassodare.com>, <http://www.wikimedia.com>

**Neptune Fountain** is a famous and huge fountain with 4.2 meter height that was made from marble; built between 1563 and 1565. It is situated in front of the Palazzo Vecchio; it was symbol of Roman naval power (Figure 4.26). The statue of Neptune fountain is a copy made in the nineteenth century, for more protection against vandals, the original statue kept is in the National Museum, because in 2005 three vandals was damaged the fountain.



Figure 4.26. Neptune Fountain  
Source: <http://www.toptravellists.net>

### **Statues in the Plaza**

David Michelangelo most famous statue was placed outside the Palazzo Vecchio as a symbol of the Republic's defiance of the tyrannical Medici; Bandinelli's Hercules and Cacus (1534) located in the right of the David (these two statues are located at the main entrance of the Palazzo Vecchio (Figure 4.27). The Nettuno (1575) and Giambologna's equestrian statue of Duke Cosimo I (1595) (Figure 4.28), the Marzocco, a lion statue 1418-1420, was installed in the square in 1812; are another sculptures of square. It should be stated that, most of the statues on the Signoria square are copies. For preservation of the statues, the original statues have been moved to the



Palazzo Vecchio and the Bargello. However, this square along with its public art, one of the most beautiful and attractive public space in the public eye.



Figure 4.27. David Michelangelo (left), Bandinelli's Hercules and Cacus (right)  
Source: <http://www.theplanetd.com>



Figure 4.28. Giambologna's equestrian statue of Duke Cosimo I  
Source: <http://www.maps.google.com>

### 4.3.3 Determining the Role of Public Art on Signoria Square

As it was mentioned previously, this square is a closed space, that historical buildings and monuments are located around the square and no views out of the square from street to street. Signoria square famous because of its history and artistic legacy. The

square located in the historic center of Florence and is one of the historical, famous and attractive public space in terms of public art heritage in Italy. Overall, there are a number of historical values in Signoria square.

According to Setiawan (2010) that it was mentioned in 3.3, public art in the form of three-dimensional art (sculpture) formed in this square; the major types of public art in this square are historical monuments, memorabilia sculptures and fountain and decoration, has a significant role on decoration of the square as an open air museum. Also public art in this square affects on tourism industry and reason for visit thousands of tourists and visitors from the square. So, this square in view of tourists is like a roofless museum that display Italian history, art and culture.

Therefore, it seems that existing public art in this public space reflects reality and historical identity of square, reflects the aesthetic value of Florence art heritage, increase quality of square, the reason for attractiveness of square, to illustrate the rich art heritage of the city, and besides the beautify the square also it has played effective role on social interaction between people in square, increase visual quality of square, reminder Florence's glorious past. Most importantly, public art in this square has a significant role in attract tourist and tourism industry that affects on culture and economy of Florence as well.



#### 4.4 Isfahan, Iran

Isfahan known as cyan domes city. Isfahan is one of the main cities in the center of Iran, and Zayandeh Rud River flowing through the city (Figure 4.29). Isfahan because of beautiful tourism attraction and its natural attractions is an ancient and touristic city. This city was chosen in 2006 as cultural capital of the Islamic world and in 2009 was chosen as capital of Islamic culture and civilization of Iran.

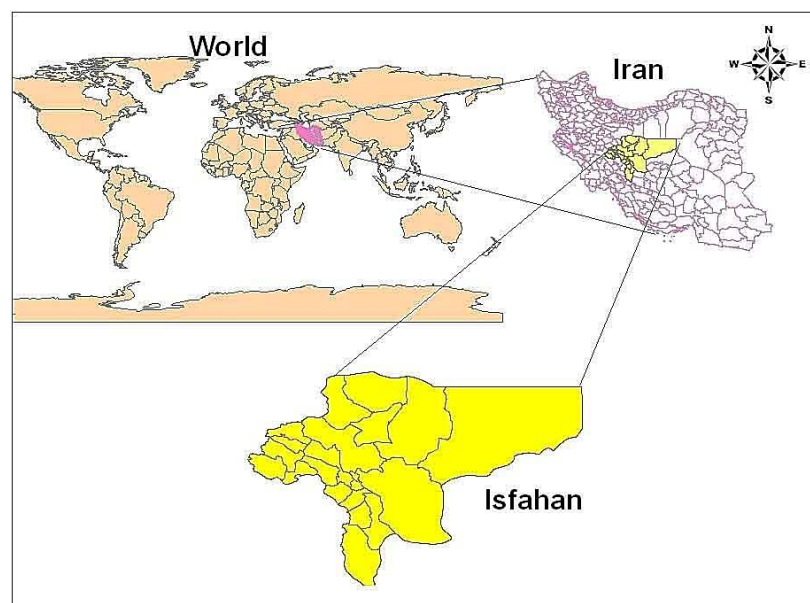


Figure 4.29. Location of Isfahan city  
Source: <http://www.intechopen.com>

Historically, Isfahan is a momentous city, so that the name of Isfahan mentioned in most of the major encyclopedias; and some famous historian author such as Chardin wrote about virtues and glory of Isfahan, that refers to the impressive art and architectural style in Isfahan.

Isfahan is a very ancient city with numerous historical monuments, artworks and natural beauty, also is known as a good city of art in the world. According to Andre

Malraux, French author and researcher, in terms of art heritage, there are only two city in the world can be compared with Isfahan, those city are Florence and Beijing.

The golden age of city of Isfahan began in 1587 when safavid dynasty transferred their capital from Qazvin to Isfahan, hence many archaeological sites remain from this period.

Overall, Isfahan have historical and famous sights like street, square, palaces, religious schools, mosque, caravansaries, bridges, churches, etc. that some of them which are includes: Nghshe- Jahan Square, Chahar bagh school (four garden school), Chahar bagh street, dovecote (pigeon house), beautiful domes, magnificent mosques with architecture and wonderful tile work, tomb Iranian mystic and poet, historic churches in Julfa such as Vank church, palaces of Ali-Quapu, Chehelsotun palace (fourty cloumns palace), Hasht behesht palace (Eight Paradise palace), historic bridges of Allah Verdi Khan (the bridge of 33 arches), Khajoo bridge, Shahrestan, etc. (Figure 4.30).

Hence Isfahan has an ancient history; because of its beauty and rich historical art heritage in Iranian culture has famous as ‘Half the World’. Therefore public art in this city mostly appears in the form of historical buildings that shows the rich culture of city and also accessible to the public.

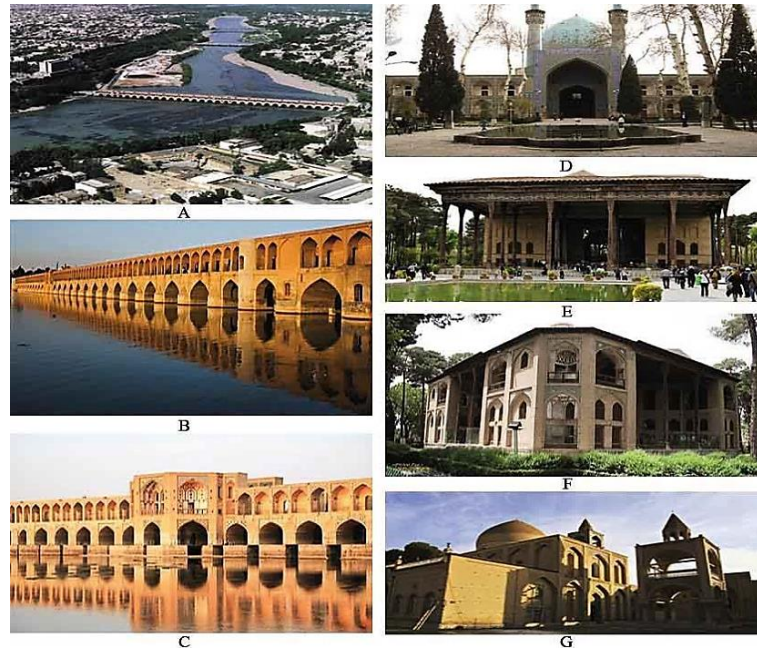


Figure 4.30. Sights of Isfahan: A) Zayandeh rud river, B) Allah Verdi Khan (33 bridge), C) Khajoo bridge, D) Chahar bagh school (four garden school), E) Chehelstun (fourty cloumns), F) Hasht behesht Palace and G.)Vank church  
 Source: <http://www.wikimapia.org>

#### 4.4.1 Naghsh-e-Jahan Square

Nearly four hundred years ago in seventeen century, Shah Abass I, chose Isfahan as a capital of Safavid dynasty. Actually, he moved his capital from Qazvin to Isfahan. Isfahan in Safavid period witnessed a lot of event in architecture and construction of city. Art in this periods grow up quickly. One of this architecture masterpieces that could be discussed is Naghsh-e-Jahan Square, which is only example of public art that act as a public space in Iran (Figure 4.31).



Figure 4.31. Naghsh-e-Jahan Square  
 Source: [http://www.en.wikipedia.org/wiki/History\\_of\\_Iran](http://www.en.wikipedia.org/wiki/History_of_Iran)

Naghsh-e-Jahan Square that recorded as a public art “witness of the life of the past people and as a dynamic equilibrium of different elements in the mental memories of citizens, the square has developed based on a particular philosophy and ideology grounded in a rich culture and spirit of its unpretentious creators. Inspired by previously built historical squares (Saheb-Alamr Square in Tabriz, Atiq Square in Isfahan and Ali-Qapu Square in Qazvin), it has been built in a north-south organization in the downtown in the Safavid period (1501-1722), culmination period of Iranian art and architecture” (Pirniya, 2002 & Honarfar, 2004 quoted in Ahmadi, 2011, 4987).

Naghsh-e-Jahan Square is one of the most beautiful public space in Iran that has remained relatively intact. This square is a central square in city of Isfahan; and constructed between 1598 and 1629. Today Naghsh-e-Jahan Square one of UNESCO’s World Heritage Sites and is an important historical site. The square is broad and Safavid era’s buildings surrounding the square (Figure 4.32). “This square lacks any ordered design in terms of shape and form and is defined just by the architectural elements like mosque, palace, bazaar, hospital and church in the space around it” (Hanachi & Ebrahimi, 2006 quoted in Ahmadi, 2011, 4987). Because of exist various religious, governmental and commercial elements such as Shah Mosque (in south), Sheikh Lotfollah Mosque (in east), Ali-Quapu Palace (in west) and Qaisariya Bazaar (in north), this square have been an important square that different functions work together as a focal point in the past and present era. This square visible from all sides of city. Square “despite it has been designed with a military function and for the parade, it has had various political, cultural, military, economical and sport uses.” (Hanachi & Ebrahimi, 2006 quoted in Ahmadi, 2011, 4987).



Figure 4.32. Safavid's building and various activities of Naghsh-e-Jahan Square  
 Source: <http://www.isfp.ir>

Naghsh-e-Jahan Square in terms of size and form is a rectangle square that its length is 165 meters and its width is 510 meters; actually proportion of square is 1 to 3, which this issue has added to the beauty of the square; four unique historic buildings with different functions, are connected together like a chain. The enclosure wall of the square in the form of a two-storied arcades with approximately two hundred rooms was built (Figure 4.33). "At present, by specification of the most parts of the square to pedestrians its original function has been revitalized in a new style" (Vadiati, 2012, 141).



Figure 4.33. Shops in Naghsh-e-Jahan square  
 Sources: <http://www.egardesh.com>, <http://www.taknaz.ir>



As it was posed before, the square is obviously great importance because of the Shah Mosque, Sheikh Lotfollah Mosque, Ali-Quapu Palace and Qaisariya Bazaar entrance. The Shah mosque and the Qaisariya Bazaar located on longitudinal axis of square and Sheikh Lotfollah Mosque and Ali-Quapu Palace are located on the transverse axis of the square. The main feature of the square is 45-degree rotation of Shah Mosque and Sheikh lotfollah Mosque toward qibla (Mecca).

Square according to the four great buildings mentioned above, it is social, religious, recreational and cultural square. Such events as horse riding, polo, military displays, demonstrations and gathering of people has occurred in this square. Today, square has same past glory. Nevertheless, Naghsh-e-Jahan square not only is an amazing public space but also this public space because of attractive historical buildings that accessible to the people, known as a public art in the public eye.

#### **4.4.2 Public Art in Naghsh-e-Jahan Square**

Due to the 3.3 classification of public art by Miwon Kwon (1997), forms of public art by Setiawan (2010) and also typologies of public art, public art in this public space is shown as historical buildings. Which can be noted to the Shah Mosque, Sheikh Lotfollah Mosque, Ali-Quapu Palace and Qaisariya Bazaar entrance; that their beauty are mostly in their architecture, ornamentation, colors of tiling and painting. In below, explained about these historical buildings that today's acting as a public art in city of Isfahan and view of public.

**Shah Mosque** (1611-1666) located in south side of the Naghsh-e-Jahan Square and belonging to the Safavid period and is one of the most important Islamic historical buildings in Iran. Shah Mosque's immortal masterpiece is in its architecture and tiling (seven color tiling). Rotated 45-degrees of mosque toward qibla is noteworthy point

of mosque; that without square's rotation, mosque was built beautifully toward qibla that visitors by passing through the corridors of mosque do not understand rotation of mosque (Figure 4.34).

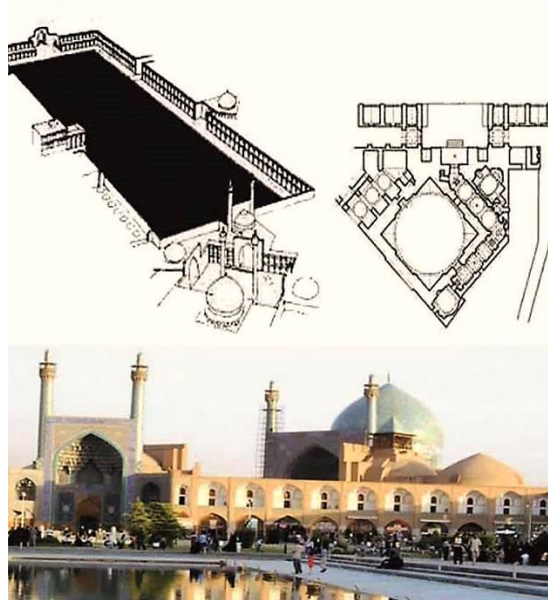


Figure 4.34. 45-degree rotation of Shah Mosque  
Sources: <http://www.uploadpa.com>, <http://www.anobanini.ir>

“The Mosque is surrounded with four evans and arcades. All the walls are ornamented with seven color mosaic tile (Figure 4.35). The most magnificent eyvan of the mosque is the facing the qibla measuring 33 meters high. Behind this eyvan is a space which is roofed with the largest dome in the city. The dome is double layered” (URL 21). The dome's height of mosque is 52 meters, and the height two minarets in inside is 48 meters and height of minarets in entrance of mosque is 42 meters. Interestingly points in mosque, echo of sound is under central point of the dome in the southern side of the mosque. Large pieces of marble stones and seven color tiling of mosque and dome are as beautiful attraction of mosque. Therefore, due to the artistic ornamentation, beautiful architecture and tiling, Shah Mosque, is one of the artistic masterpieces in

the square. Undoubtedly, the most dominant public art in the square that has attracted everyone's attention.



Figure 4.35. Mosque ornamentation with seven-color mosaic tile and architecture  
Source: <http://www.tebyan.net>

**Sheikh Lotfollah Mosque** (1603-1019) is another architectural masterpieces of Safavid period, which is built on the eastern side of Naghsh-e-Jahan Square (Figure 4.36). Sheikh Lotfallah mosque was the first building that built in the square. Unlike the Shah mosque that is open to public, in the past Sheikh Lotfallah mosque it was a private mosque (just for ladies of royal court). Sheikh Lotfallah mosque was built in a small size, also does not have any minarets, eyvans (porch) and courtyard. For this reason, in the past the mosque was known as a mosque for women.



Figure 4.36. Sheikh Lotfallah Mosque  
Source: <http://www.shabestan.ir>



One of the features of mosque is 45-degree rotation of mosque to the north-south axis oriented toward qibla (Mecca) like Shah Mosque rotation. This rotation was done so subtly that viewers does not realize the rotation. Mohammadreza Isfahani (architecture of Sheikh lotfallah mosque) solved the mosque's direction toward qibla. He designed a vestibule between the entrance of mosque and the interior enclosure of mosque (Figure 4.37). Another unique characteristic of Sheikh lotfallah mosque is “the peacock at the center of the inner dome. If you stand at the entrance gate of the inner hall and look at the hole in the ceiling could be seen (Figure 4.38), (Habib, 2008, 74).

Dome of the mosque is 32 meters high and also 12 meters in diameters. There are 16 windows around the lower part of the dome with equal size and shape and equal intervals. These windows reflect day- light to upper parts of dome just like flood-lights. “The exterior of the dome is ornamented with an arabesque of a floral motif in white, blue, and black against a yellow background” (URL 22), (Figure 4.39). Therefore it can be said that, Sheikh lotfallah is another example of architectural masterpiece, tile work and diaphoretic artwork in Naghsh-e-Jahan square that not only is a mosque but also every year is invited many people to see this artistic attractions.

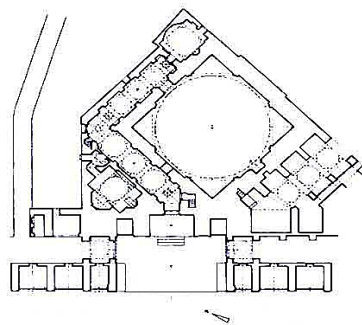


Figure 4.37. 45-degree rotation of Sheikh Lotfallah Mosque  
Source: <http://www.rasekhoon.net>



Figure 4.38. Peacock in dome of Sheikh Lotfallah Mosque  
Source: <http://www.gnews.g19.ir>



Figure 4.39. Dome of Sheikh Lotfallah Mosque  
Source: <http://www.panoramio.com>

**Ali-Quapu Palace** (18<sup>th</sup> century) is located at the west side of Naghsh-e-Jahan Square and in front of the Sheikh lotfallah mosque. This palace is other masterpieces of art and architecture of the Safavid period because of beautiful painting, works of miniature and plaster work (Figure 4.40). The Palace was built in six floors with 36 meters height and 52 rooms. Ali-Quapu Palace has evolved in five stages and lasted between 70-100 years.



Figure 4.40. Ali-Quapu Palace  
Source: <http://www.iranproud.com>

The building have different view from each side, visibility from square, the palace is in two floors, from back of the building it is in five floors, and visibility from Shah Mosque and Qaisariya Bazaar, is in three floors that with the ground floor, the palace totally has six floors (Figure 4.41). On the third floor, wide terrace is based on 18 tall and lofty wooden columns. “On the six floor, the royal reception and banquet were held. The largest rooms are found on this floor. The stucco decoration of the banquet hall abounds in motif of various vessels and cups. The sixth floor was popularly called (the music room) as it was here that various ensembles performed music and sang songs” (Figure 4.42), (Habib, 2008, 75). From this palace King and his guests watched scenery, polo games, firework ceremony, square theaters, maneuvers, horseracing, etc.

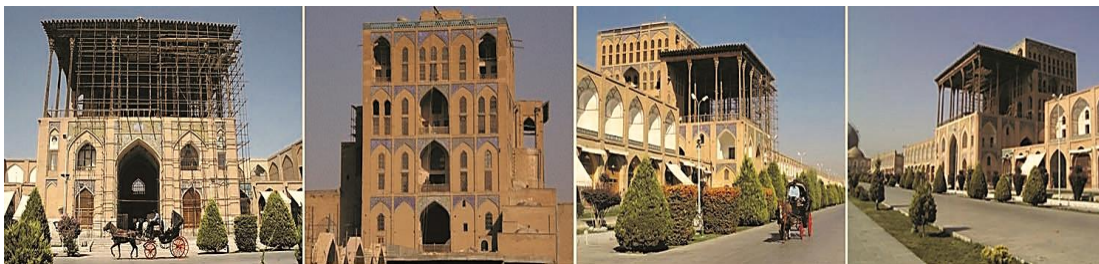


Figure 4.41. Different view from each side of Ali-Quapu Palace  
Sources: <http://www.pixhamid.blogfabcom>, <http://www.wikepia.org>



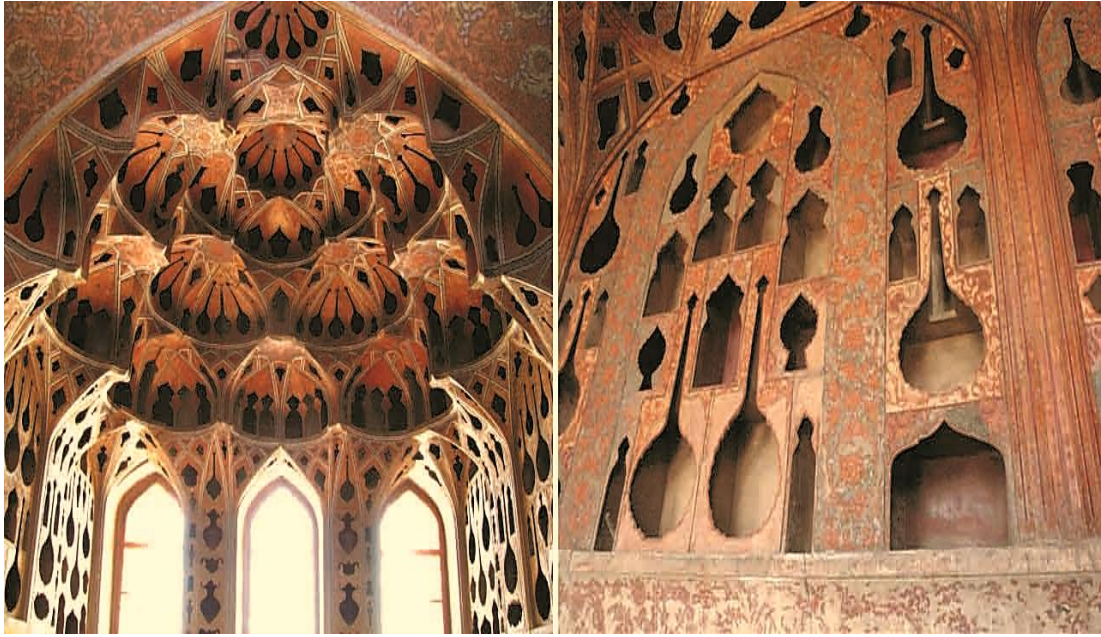


Figure 4.42. Music room of Ali-Quapu Palace  
Source: <http://www.goodreads.com>

Generally, Ali-Quapu palace as a beautiful ceremonial monument, is another achievement of the art and architecture of the Safavid period that from the top of the palace, view of ancient city of Isfahan and 1000 years history of city is evident.

**Qaisariya Bazaar** (1619) is located in the north side of Naghsh-e-Jahan Square. It was built in Safavid era and located in front of the Shah mosque. Entrance of Qaisariya Bazaar is another artistic masterpieces in the square (Figure 4.43). In the past but not far, entrance of Qaisariya Bazaar has been in three floors but now is on two floors. The third floor that was destroyed, is Drum House, is where the music announced the time of day (sunrise and sunset or Shah Abbas's victories the polo game).

It can be seen beautiful paintings above the entrance of Qaisariya Bazaar. Internal roof of Bazaar, have been work with beautiful tile in the shape of Muqarnas. Also on the walls of the entrance, can be seen paintings. The Facing wall shows Shah Abbas's war

with Uzbeks, right wall shows song and dance of European, and left wall shows a hunting (Figure 4.44). In the upper part of the entrance wall, can be seen torso of two men shooters, this image on the seven color tiles is indicative of Isfahan constellation (Figure 4.45).



Figure 4.43. Qaisariya Bazaar  
Source: <http://www.jamejamonline.ir>



Figure 4.44. Art painting in entrance of Qaisariya Bazaar  
Source: <http://www.makanbin.com>



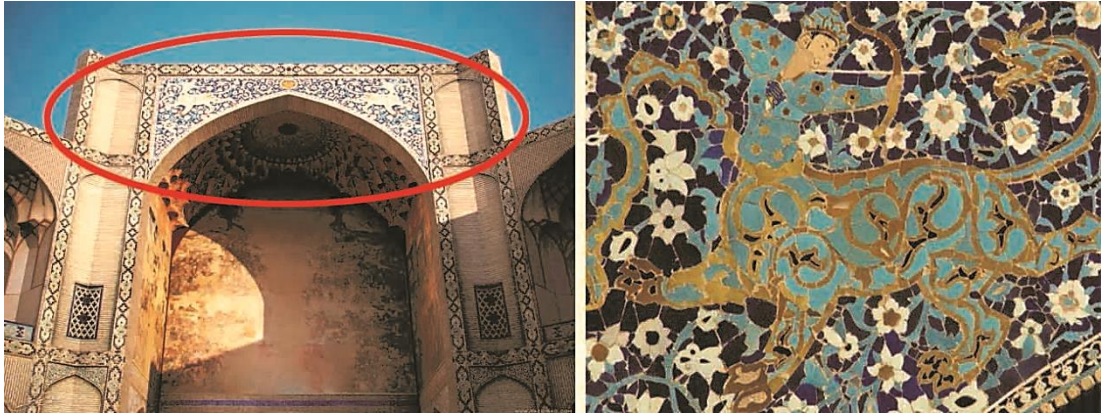


Figure 4.45. Art mosaic tiles is indicative of Isfahan constellation  
Sources: <http://www.yazirad.com>, <http://www.iasfahanartists.ir>

Qaisariya Bazaar today sale all needs of citizens, including antiques, old coins, jewelry, souvenirs and handicrafts of Isfahan, is also found in abundance in the Bazaar. In this Bazaar, except the different shops, there are number of historical schools and mosques with beautiful architecture as well.

Generally, Qaisariya Bazaar is one of the famous architectural attractions in Isfahan. Although insignificant effect of beautiful paintings remains today, but lofty facade of Qaisariya Bazaar, the upper hall of that and cover of ceiling with Muqarnas, is reminiscent of the magnificent art of isfahan.

#### **4.4.3 Determining the Role of Public Art on Naghshe- Jahan Square**

History of Isfahan especially history of its art is magnificent during the Safavid era. Many historical buildings and public spaces were built during the Safavid era. Since, Isfahan has an ancient history and in each part of the city you can see a beautiful masterpieces of art and architecture; this city is display historical monument as a public art in public eye. Hence, one of the most prominent monuments in Isfahan is Naghshe-Jahan Square, which means ‘Image of the World Square’. Due to the beautiful historical monument which are located in the square, the square reflects the social, economic and governmental activities. Each of the historical monuments of square in

terms of art and architecture are beautifully built, which are outstanding representative identity of square.

According to Setiawan (2010) that it was mentioned in 3.3, public art in this square mostly appeared in the forms of three-dimensional art and two-dimensional art. Due to this expression, art in this square is considered all of the historic, aesthetic and functional aspects. Since, public art is part of the history, the types of public art in this square is historical monuments and special building. Accordingly, it is better to say due to the classification of public art by Miwon Kwon (1997) (mentioned in 3.3) “art in public places, art as public spaces and art in public interest”, Naghsh-e-Jahan square is a historical type of public art or it is better to say today this public space acting as a kind of public art. It cannot see any disadvantage in the Naghsh-e-Jahan square; also, a proportional size, strong and beautiful plan of square reflects the excitement, peace and quiet between the monuments of the square.

Public art in this square plays significant roles which are as follows, expression of civic identity and pride, increasing value of square, attract visitors and tourists, promote social activities, bringing people together to perform various activities, create meaningful space. But the most important role of public art in this square respond to the religious, political, aesthetic and economic needs of people.

## 4.5 Peking (Beijing), China

It is hard to tell about China exactly, because history of that lasted for a long time and experience many dynasties.

The metropolis of Peking is located in the north-east of China (Figure 4.46) with an interesting culture, history and architecture qualities. “Peking is a famous ancient city that has served as the national capital for over 850 years” (Beijing Municipal Bureau of Statistics, 2005). Peking is a big city that is connected with many other countries around the world, and one of the most fascinating capitals of the world. It was established 3000 years ago. Population of this city is included over thirteen million people. In addition, Peking scenery and beautiful landscapes, warm climate and semi moist climate, enjoying four seasons and a full range of products, are the distinguishing features of the city. Those features, beautiful and magnificent architecture and attractive sights, is an excuse for presence millions of tourists from all over the world in this city.



Figure 4.46. Location of China, Beijing

Sources: <http://www.digginginthedriftless.com>, <http://www.en.yj.cct.com>

“Peking city is influenced by imperial traditions with the ceremonial axis and importance of centre” (Gaubatz, 1995, 95). “The plan of Peking is known for its



regularity and harmony” (Chang, 1998, 14) and “the street network is aligned with the cardinal directions to correspond with Chinese geomancy” (Gaubatz, 1995, 79).

Since Peking has a huge history and is the capital of China, there are many tourist attractions and natural attraction located in this city. Undoubtedly, most important tourist attractions is the old walls (Figure 4.47). Grate Wall of China in Peking is a famous wall, which one of the most popular castles in the world is in place and it is called Forbidden City. 9 thousand 999 buildings (rooms) of this set are located between the wall with height of 10 meters and moat with a depth of 6 meters. This complex is located in north of the Tiananmen Square. Yellow color as a symbol of royalty family; is the main colors that used in the interior decoration of palaces, tiles, bricks and even the floor and roof.



Figure 4.47. Great Wall of China  
Source: <http://www.amazingworlddestinations.com>

Another tourist attraction in Peking is Tiananmen Square. This square is reminiscent of the communist revolution in China.

Temple of Heaven is another attraction places in Peking. The temple was built in a very beautiful and majestic place (Figure 4.48). The attraction of this temple is umbrella with golden head. Temple is made by wood and bricks.



Figure 4.48. Temple of Heaven

Sources: <http://www.dreamstime.com>, <http://www.famouswonders.com>

Another attraction of Peking is Summer Palace; it is most prominent gardens of the world and the main sample of Chinese garden (Figure 4.49).

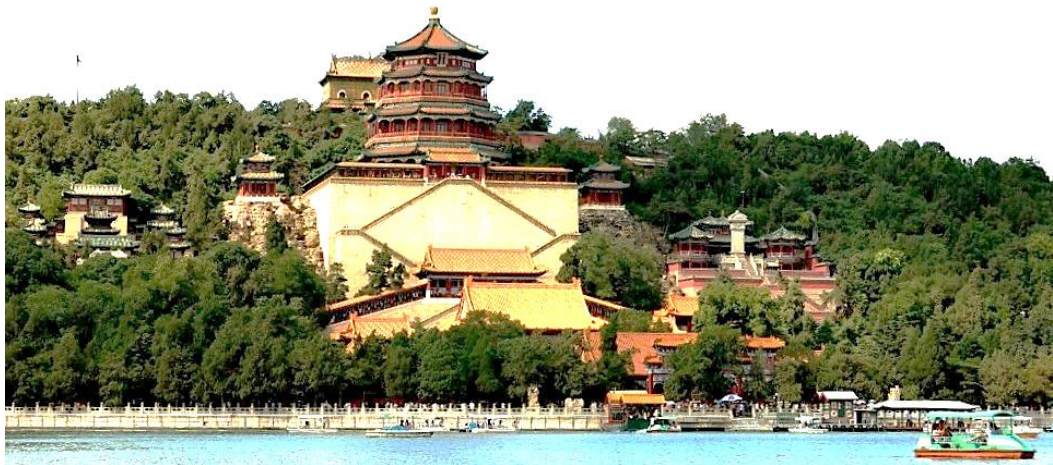


Figure 4.49. Summer Palace

Source: <http://www.chasingtheunexpected.com>

Other tourist attractions in Peking are artificial lakes, parks, gardens, old temples and Flag-Raising Ceremony.

Most of the public spaces or it is better to say squares in Peking were located in the center part of city which are built in large and hard surface, strictly symmetrical and mainly built for political purposes. “In the 1980s, the Chinese government began to build and rebuild many squares. These squares were mostly built to be a symbol of the city and were often surrounded by commercial and cultural facilities. Some of these squares were built to commemorate a person or an important event and they later became tourist attractions” (Li, 2003, 15). Accordingly, in below described about one of the most important public space in china that became a focal point for political actions.

#### **4.5.1 Tiananmen Square**

The most spectacular public spaces in Chinese cities, are introduced public square. Tiananmen Square (means Gate of Heavenly peace) located in the center of Peking with 400000 square meters area the largest public square in the world. It is a focal point for political actions, and number of political events and student protests have taken place in this square. “The square, suitable for thousands of people to gather, stands at the heart of Peking, and in a symbolic sense, at the heart of the People’s Republic” (Gaubatz, 2008, 76), that according to Chairman Mao this square should be built “big enough to hold an assembly of one billion” (Hung, 2005, 23), (Figure 4.50).

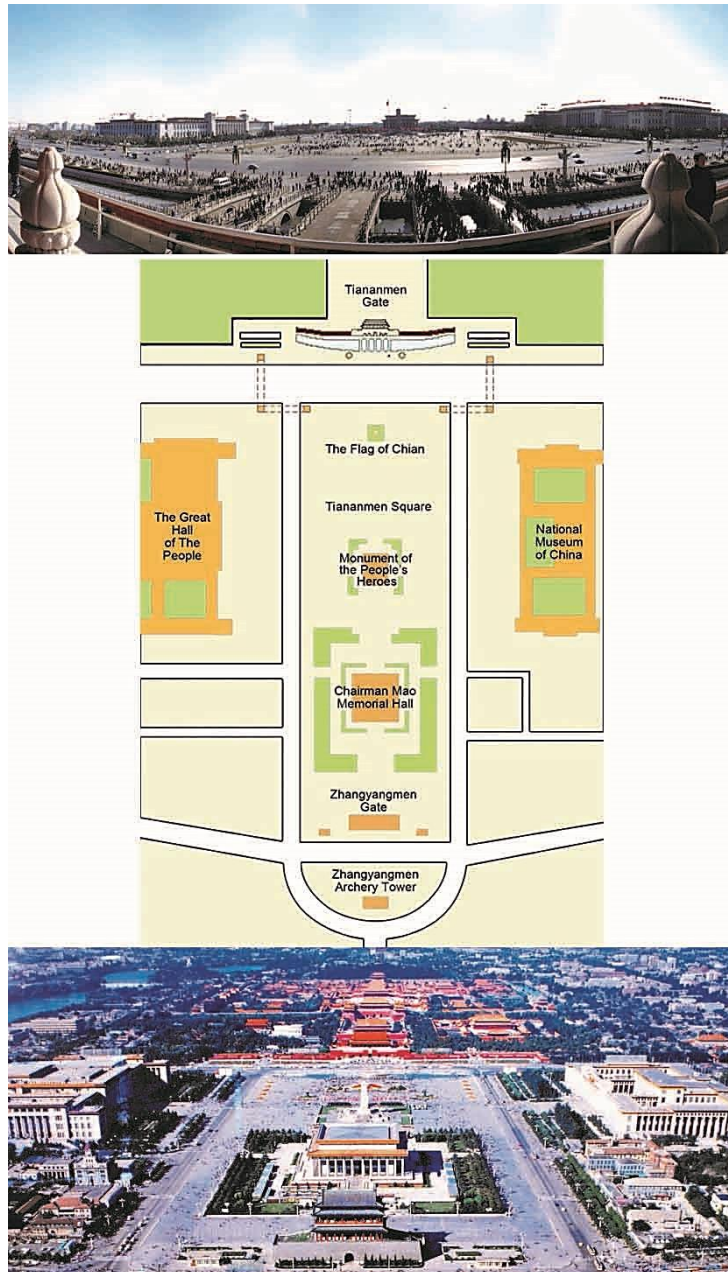


Figure 4.50. Tiananmen Square

Sources: <http://www.wikipedia.org>, <http://www.chinatravelgo.com>, <http://www.postcardsworldwide.wordpress.com>

“The Tiananmen Square was designed and built in 1651, and has since enlarged four times, its original size in the 1950s” (URL 23) but this enlargement also changed the character of the square from an open square to a space for the Monument and the People’s Heroes and the Mao Mausoleum. “It has great cultural significance as it was the site of several important events in Chinese history” (URL 23). Tiananmen Square

like Naghsh-e-Jahan Square in Iran is a rectangular square; in each side of the square, one of the components of the current and previous government of China is in its place (refer to figure 4.50). Around the square has been moat; in fact, Tiananmen Square has been a defensive wall to protect the Forbidden City.

Tiananmen Square in the Chinese Empire (1644 to 1911) was a place for important ceremonies such as the coronation ceremony and marriage. In October 1949, Mao Tse Tung the first founder of New China announced the People's Republic of China; subsequently, began a grand ceremony to commemorate the founding of the country. Therefore, Tiananmen Square became a symbol of new China.

Tiananmen Square, the first turning point in the political history of China and was recognized as a headquarters of cultural and political celebrations. In the first of the October 1949, this square was proclaimed the main political headquarters of the People's Republic of China; and later with the events of 4<sup>th</sup> of June 1989 and massacre of pro-democracy students, the name of square was recorded on the political history and human rights of world. Thus, political and historical aspect of the square is significant, which historic buildings, monument and sculpture around the square and various events confirm this issue.

#### **4.6.2 Public Art in Tiananmen Square**

Due to the previous description about Tiananmen Square that the largest square in the world, possibly the number one tourist destination in the city; the square attracts thousands of visitors every day.

As mentioned above, this square is most well-known square in Peking; which are “several key landmarks are located in Tiananmen Square: the Great Hall of the People,



Tiananmen Tower, the Monument to the People’s Heroes and the tomb of Mao Zedong in the Mao Zedong Memorial Hall (Figure 4.51). Tiananmen Square is also the location of the daily national flag raising ceremony” (URL 24).The square is located between two large gates, one in the north (Tiananmen gate) and one in the south (Zhengyang Men gate). In the western part of the square, Great Hall of the People is located which are used as a place to hold national holiday of the Republic. In addition, in the eastern part, National Museum of China is located which deals to killing Chinese People in 1919. Since the square is a focal point for political actions, and number of political events and student protests have taken place in this square, public art in this square mostly appears in the shape of political sculptures that related to the history of square. Therefore in this part, will be reviewed existing public art in the square.

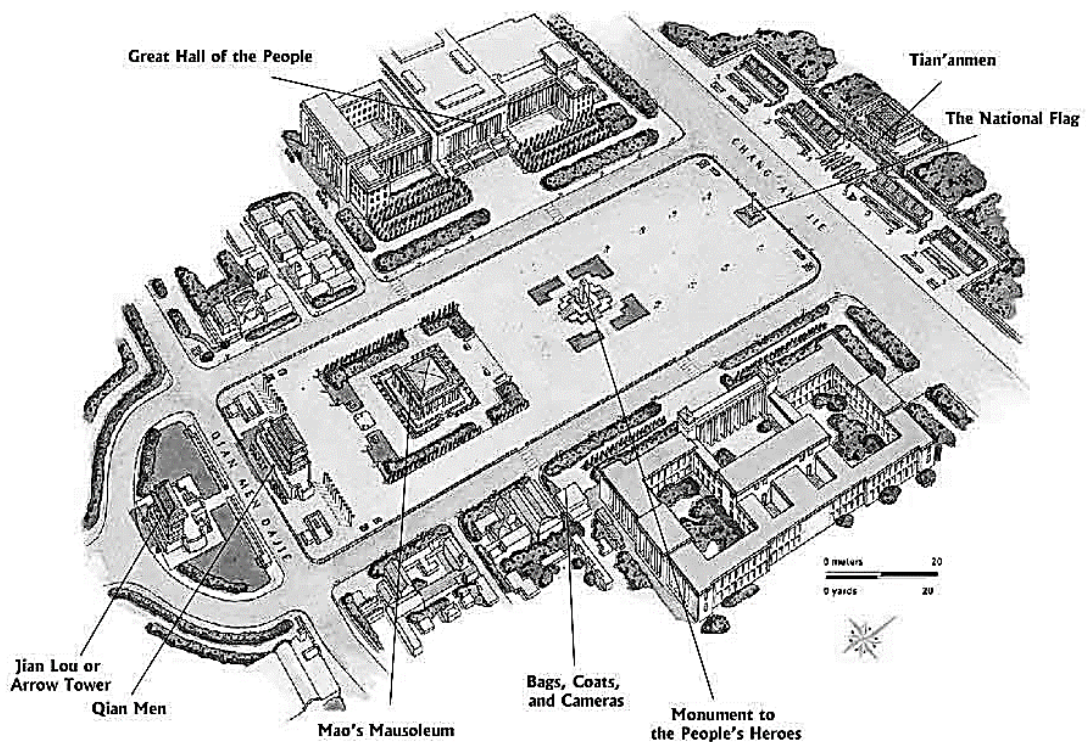


Figure 4.51. Monuments in Tiananmen Square  
 Source: <http://www.chinaspre.com>

## Stone Lions Sculpture

Stone lion in Chinese culture symbolizes success and imperial power. On the two sides of the Tiananmen Gate there are two pairs of marble stone lions. The male lion has his paw on a ball, and the female lion has her paw on a lion cub. They are served as guardians; height of lions are 2.2 meters and carved in 1420 (Figure 4.52).



Figure 4.52. Stone Lions sculpture in Tiananmen Square (male lion in the left and female lion in the right)  
Source: <http://www.chinapictures.org>

## Huabiao Column

Huabiao is one of traditional forms of Chinese architecture which is a type of ceremonial column. “Huabiao are traditionally erected in front of palaces and tombs. The prominence of their placement has made them one of the emblems of traditional Chinese culture” (URL 25). And according to their location, outside the palace or tomb called in different names. Typically this is an ornamental column that made by white marble. “Above is a column, decorated with a coiled dragon and auspicious clouds” (URL 25). Accordingly, right beside a pair of marble lions in front of the Tiananmen Gate, there is a stand obelisk of marble engraved with entwining dragons and clouds. “A stone column rests on a round or octagonal base and is surrounded by a railing”

(URL 26) with the height of 10 meters, which is decorated the Tiananmen Gate and Tower, square as well (Figure 4.53).



Figure 4.53. Huabiao Column  
Source: <http://www.upload.wikipedia.org>

### **Statue of Confucius**

Bronze statue of philosopher Confucius erected in front of the China's National Museum (eastern side) near the Tiananmen Square in the base of stone. "The statue shows the scholar, born more than 2,500 years ago, putting his palms together in front of his chest and looking into the distance. He is the symbol of traditional Chinese culture, with a far-reaching impact across the globe" (URL 26). This statue was 9.5-meter. But in April 2011 this statue suddenly disappeared and was removed from the square (Figure 4.54).





Figure 4.54. Statue of Confucius  
Source: <http://www.i.usatoday.net>

### **Monument to People's Heroes**

In the middle of the square in the southern part, there is a granite monument of Chinese heroes; in china's history is the largest monument that was built in 1952 (Figure 4.55). The monument is composed of three parts that are includes the body, the Buddhist-style base, and the pedestal, with the 38 meter high. Patterns of five-pointed stars, pine trees and flag, are covered at the east and west sides of the monument. Overall, the Monument is relevant to people who lost their lives during the revolution in the past century. The names of the heroes of the revolution of 1911 and 1949 that were recognized as national heroes, was written on the memorial column.



Figure 4.55. Monument to People's Heroes  
Source: <http://www.travelphotos.picturetheplanet.com>

Around the square are various communist type sculptures. In front of the Memorial Hall of Chairman Mao, there are four major sculptures that are 6 to 8 meters high and 7 to 15 meters long. They are functioned as an entry of the Memorial Hall of Chairman Mao. The statue is supposed to represent all the people of china; scholar, farmer, soldier, etc. that in general view displaying China Revolution (Figure 4.56).

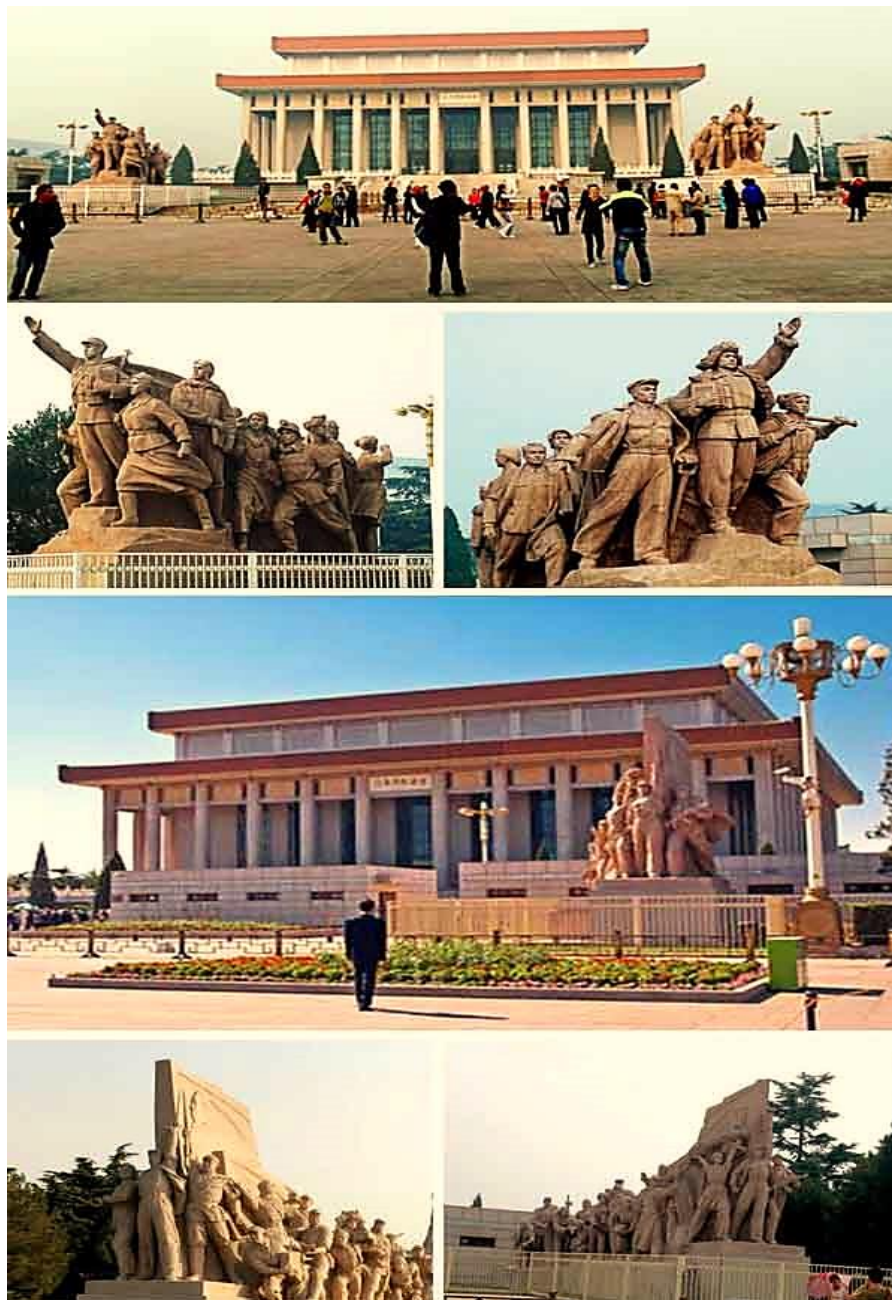


Figure 4.56. Sculpture outside Chairman Mao Memorial Hall

Sources: <http://www.ellejelle.files.wordpress.com>, <http://www.greatwall-of-china-beijing.com>

### 4.5.3 Determining the Role of Public Art on Tiananmen Square

Considering that Tiananmen Square is the largest square in the world and it is reminiscent of the communist revolution in China and rich culture of this country in philosophy and arts; Tiananmen Square is very important public space in the world that in each time host for millions of tourists and visitors from all over the world.

According to the pervious mentioned in 3.3, it is true that art in this square is classification into the historical monument, special building and memorabilia sculpture that surrounding the square, but is rarely seen that public art is not just for the aesthetic appearance of the square but also appears to show political aspect of the square as well. Therefore, three-dimensional arts is important form of public art that located in the square. The physical elements of public art in this square is seen to express civic identity and pride, attract visitors and tourists, bringing people together, but due to the history and situation of square, most important role of public art in this square except attractiveness the square, reflect the political aspect and history of china, which various political events and sculpture confirms this issue. Overall, Public art in this square is used to indicate political purposes.

## **4.6 Results and discussions**

As we know, public spaces are spaces that are open and freely accessible to the public, which these spaces helps promote social interaction and a sense of community. What is important is, the quality of public space in urban spaces have an affect on people interaction (Francis, 1989; Gehl, 1987). Likewise, one of the ways that can be used to develop quality of public space and influence social interaction, it can be public art. With the use of public art can be increased social, cultural, economic and even political quality of public space.

Public art is more than a simple sculpture which has been located in the open air. Public art is generally defined as an art which is located in a public space and freely accessible to the public. Public art can exist in many permanent or temporary forms, such as sculpture, landmarks, paintings, photography, event, carpets, textiles, ceramics, lighting, signage, installation, painting façades of buildings, exhibitions, urban furniture, and etc. Except these physical objects, public art can be performing arts such as music, dance or theatrical (or popularly known as happening art) performances. In other words, public art in general sense is an art located in public space. In a formal definition, public art is an art that organized and dedicated to public. In terms of access, this art is connected with the outside environment.

Due to the variety types of public space that mention in chapter 2, square known as one of the significant type of public space, also is an important public space node that is surrounded by buildings and streets but it is not a traffic node, it is a space for social activities. Consequently, quality of square that is directly in contact with the public, has become an important issue in urban program. Since, public art can be part of the



history and culture of humanity, and represents growth of society; this research were examined role of public art on European and Asian square such as: Trafalgar square, Signoria square, Naghsh-e-Jahan square and Tiananmen square (Table 2 & Table 3).

Table 2. Forms of Public Art on the Selected Examples

	Performing Art	Two Dimensional Art	Three Dimensional Art	Recent Literature Art
Trafalgar Square	●		●	
Signoria Sqaure			●	
Naghsh-e-Jahan Square	●	●	●	●
Tiananmen Square			●	

Table 3. Important Role of Public Art on the Selected Examples

	Social	Economical	Cultural/ Historical	Political	Aesthetic
Trafalgar Square	●		●		●
Signoria Sqaure	●	●	●		●
Naghsh-e-Jahan Square	●	●	●	●	●
Tiananmen Square	●		●	●	●

In Trafalgar Square, public art has played a significant role on redevelop of the square. Most important role of public art in redevelopment of the square except beauty, dynamic and attractiveness of the square support innovation, diversity and creativity

as well. So, in this square public art plays important role on social activities and social interaction of people.

Public art in Signoria Square has led the square become an open public exhibit. So this square in view of tourists and visitors is like a roofless museum that display Italian history, culture and art heritage. public art in this square except the beautifying, also it has played effective role on attract tourists, increase visual quality of Piazza (square), reminder Florence's glorious past, and most importantly on Florence's economy because is attractive for tourist and visitors. Therefore, Public art affect social and economic aspects of square.

Naghsh-e-Jahan Square, is a specific specie of public art. It is a historical type of public art that acting and known as a public square. It cannot see any disadvantage in the Nghsh-e-Jahan square; also a proportional size, strong and beautiful plan of square, reflects the good relationship between the monuments of the square. Therefore, public art of this square appears in the role of social, cultural and economic.

Due to Tiananmen Square that is the largest square in the world, public art in this square mostly shows important political aspect in the shape of memorabilia sculptures. Likewise it can refers to the different historical chines protests and event. Thus, public art play political role in this square.

Due to the existing public art in these squares that are mostly historical building, monument and statues; the most important types of public art in these spaces expression the rich historical and cultural heritage of each city and in each time are invited numerous tourists to visit these spaces (Table 4). Historical public art not only

in these spaces but also in any spaces gives identity and characteristic to the space and can be increased visual, aesthetical and perceptual aspect of spaces. Often but not always, when public art located in a public space can be improve the quality of spaces that this issue affect on presence of public in urban space.

Table 4. Types of Public Art on the Selected Examples

	Historical Monument	Special Building	Memorabilia	Decoration	Urban Furniture
Trafalgar Square	●		●	●	
Signoria Square	●		●	●	
Naghsh-e-Jhan Square	●	●			
Tiananmen Square	●	●	●		

Overall, the results found that public art in public spaces not only used to beautifying public spaces, but also public art due to its location, types and forms in each public space can plays social, cultural, political and economical role as well, and it can enhance quality of public space. In this regard, public art helps to social and cultural identity of spaces and creates a distinctive sense of place.



## Chapter 5

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 Conclusion and Recommendations

The quality of public space is one of the most significant recent issues in the field of urban design. As public space means space that engages with public, draw crowds, and provides an opportunity for social interaction, there is a need for positive, well designed and attractive public spaces.

Nowadays, people in a modern city need a tool for public space recognition. It is clear that public art and public space are the two interrelated aspects which help people to recognize public spaces. It is understood that public art in public space is not always but often used as a tool to express the social and cultural meaning of urban spaces.

According to Mehta (1966, 20), “Historically, public spaces in cities were used as spaces to serve basic survival, communication, and entertainment needs and to perform several political, religious, commercial, civic, and social functions.” On the other hand, “Everyone in the world uses public spaces: as soon as you leave your home and walk into the street, or square, or path outside, you are in the public space” (Gaventa, 2006, 7). In line with these, in order to create good quality and effective use of public space, public art should be used effectively. So beside four successful elements of public space from Paumier view (2001, 69) which include “location, size, programming,

design”, public art often but not always can be an element for creating successful public space.

The outcome of the review on the use of public art in different squares in four European and Asian cities, it is clear that public art can be classified into three different patterns: “art in public places, art as public spaces and art in the public interest” (Kwon, 1997, in Carrington, 2004, 4). In addition, the form of public art in public spaces can be examined in three categories: historical, aesthetic and functional. In each category, art plays important roles in political, social, cultural, economical and aesthetical contexts. Existing monuments, statues, paintings, graffiti, public art events and etc. confirm these issues. According to the review, one of the most important role public art has on public space is its ability to express the historical and cultural heritage of each city, which in turn invite tourists and visitors to visit these spaces. As such, public art contributes to the social, cultural and economical aspects of public space. Public art not only in squares but also in any kinds of public spaces, gives identity and characteristic to the space and can increase visual, aesthetic and perceptual quality. Public art does not only regrow of damaged tissues of public space, but also can develop social, cultural, political and economical aspects of public space.

Finally, it can be said that one of the remarkable ways that can improve quality of public space and increase social interaction is use of public art. Public art not only regrow of damaged tissues of public space, but also can develop social, cultural, political and economical aspects of public space.

Consequently the use of public art is an essential tool in public spaces because:

- Public art products that have economic, political and social characteristics, serve for economic, political, cultural and social values of public space.
- Public art can play an important role in addressing existing quality in public space.
- Public art contributes directly to the quality and livability of public space through creating vibrant and diverse activities for public.
- Public art is crucial to a well-designed public space, to creative, attractive and accessible spaces where people wish to meet and socialize.
- Public art helps to build stronger identity in public spaces and better connected communities

This study has focused on public art in public spaces in general, left aside the use of art in regeneration projects. Future studies may investigate the use of public art in urban regeneration areas as a more complicated issue.

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