

Investigating the Impact of Public Art on Everyday Life and Creative Consumption Action of Space; Case Study: City Theater Space in Tehran*

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ABSTRACT

Space consumption and resistance actions can be studied throughout history, from the classical era to the modern era by investigating the changes in the theory of everyday life. Active and creative space consumption action is realized to gain identity in various ways. Meanwhile, art, as an effective and productive force, can be considered a creative consumption action and also a resistance action in the context of everyday life. Considering this description, the main research problem is how using public art in the limited area of City Theater provides the ground for resistance and creative space consumption in everyday life. The present study is analytical research, where the relevant theoretical foundations is deduced and reviewed using a qualitative approach and qualitative content analysis. Next, the case study (i.e. the limited area of City Theatre) is investigated using a quantitative and exploratory analysis method, and the hypotheses are tested. The data on the case study are collected using a questionnaire. The sample size is estimated to be 380 people. The obtained data from the questionnaires are analyzed using a correlation test and factor analysis in SPSS software. The results confirm that public art can promote creative space consumption action, and dynamic and interactive arts have the greatest impact on it. The factor of interaction and learning that is formed through interactive art is the result of using public art in space as a type of creative space consumption. However, it is also required to fulfill other requirements such as providing the ground for discourse and participation.

Keywords: Everyday Life, Public Art, Action, Creative Consumption, the Limited Area of Tehran's City Theatre.

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1. INTRODUCTION

Reviewing the opinions raised in the public arena shows that there is renewed attention to reclaiming urban spaces by the people. Lefebvre's, as a philosopher of everyday life, view of social theory, everyday life, and space production, Arendt, Habermas, Taylor, and Benhabib's views of public sphere theory, and De Certeau and Lefebvre's view of the approach of resistance and creative consumption action show the importance of paying attention to this issue. Lefebvre's view of the social space and everyday life that has been captured by capitalism (Lefebvre 2015, 69), claims that everyday life can get rid of capitalism only with citizens' creative and conscious action and perhaps with the help of art. De Certeau also believes that by using spatial tactics, people secretly resist the strategies of planners and those in power (Mohammadi, Jahangiri, and Pakdaman 2015) and demand space of everyday life. In the present research, public art is considered an example of spatial tactics and resistance, and the research goal is to investigate the role of public art in the changes in everyday life, as a platform for habits, repetitions, and the creative consumption action, in the limited area of Tehran's City Theatre.

Reviewing the research background indicates that most of the studies on public art have explained and emphasized the role of public art in improving the performance of urban spaces. For example, one can refer to the studies by Azemati (2013) (who emphasized the role of environmental art in the sense-making of the landscape), Toriki Baghbaderati (2014) (who emphasized the role of environmental art in promoting interaction with the environment) Mohammadian (2013) (who examined cultural semiotic dimensions in environmental art), Mirzaei (2011) (who examined the relationship between humans, nature, and technology in environmental art), Moradi (2007), (who studied the relationship between public art and urban space), Tiberghien (1997) (who discussed the emergence of environmental art and its movements), Sharp et al. (2005) (who investigated the role of art in the realization of a just city), Shaffrey (2010) (who studied public art and its educational and community-oriented aspects), Remesar (2005) (who examined the impact of public art on urban regeneration), etc. Some of these studies have proposed the creative aspects of art. However, a limited number of studies, such as Sabet (2012) or those conducted with the postmodern approach to everyday life, such as Lajvardi (2014), Monadi (2016), Benyamin (2012), Roshandel Arbatani, Dadjo and Negin Taji (2014), etc., have investigated the relationship between public art and everyday life. Therefore, what distinguishes these studies from others in this field is the review of the views of theorists such as Lefebvre and De Certeau to explain and analyze the relationship between everyday life

and public art and the explanation of the impact of public art on creative consumption.

2. THEORETICAL FOUNDATIONS

This section discusses the theory of everyday life and its relationship with resistance and action. Next, the relationship between public art and the creative space consumption action is addressed.

2.1. Theory of Everyday life and Resistance

Everyday life has always been studied for a long time and this field is theoretically rooted in Kant's philosophy, Brentano's psychology, and Husserlian phenomenology. Paying attention to everyday life has played a key role in the development of cultural studies (Kahvand and Hosseini 2015) and is the main realm of sense-making in cultural studies (Lajvardi 2009). The theories of everyday life are classified into three groups including a) Phenomenological theories that stress the realm of meaning and the system of consciousness and examine everyday life from the perspective of social realities latent in this concept; b) Critical theories that are rooted in Marxist philosophy and try to release this concept from the dominance of instrumental rationality and technological knowledge by examining the relations of domination; and c) Postmodernism perspective that tries to understand and interpret everyday life through the analysis and interpretation of subjects such as images, literature, sports, etc. (Ahmadi 2016). The critical view of everyday life and attention to it from the perspective of social transformation and the concept of resistance, which are the focus of the present study, can be addressed in the opinions of Marx, Lukács, and the theorist of the Frankfurt School such as Benjamin, De Certeau, and Marcuse (Kazemi 2012). The issue of resistance through everyday life has been pursued by De Certeau (1984) and Lefebvre (1992). For the first time, Michel De Certeau investigated the special and unknown aspects of everyday life in the city as a type of resistance and used two concepts of strategy and tactics to analyze it. According to him, common habits outside the network of power are a means of resistance against the dominant culture (Moran 2008, 90 quoted by Kahvand and Hosseini 2015), and exist in the soul of everyday life (Roshandel Arbatani, Dadjo, and Negin Taji 2014, 48) and routineness is the realm of resistance (virtual and practical) (Kazemi 2005, 112). The creation of space is also the result of an unconscious effort to resist institutions and official discourse (Mohammadi Jahangiri and Pakdaman 2015). This resistance is not an elitist action, exists in the heart of everyday life, and can be traced in the context of citizens' normal behaviors (Roshandel Arbatani, Dadjo, and Negin Taji 2014).

In his book "Critique of everyday life", Lefebvre also emphasized its dialectical nature and considers it to be the main place of significant social resistance

(Merrifield 2015, 222). In his opinion, everyday life is a point from which all human activities start and it includes that part of human activities and actions neither structured nor caused by the discourse of power. Lefebvre emphasizes everyday life and its critical analysis since this leads to the theory of the production of space and social space (Lefebvre 2005). In this theory, he addresses the concept of resistance, and according to him, space can be defined from the perspective of its operational role, but at the same time, there is also the possibility to create releasing actions as a place of conflicts (Brenner 2000, 373) and space is seized. In his opinion, the issue of everyday life emphasized the right to be different. Therefore, although the planners and those in power plan space and neglect the citizens' tactics, their action appears in the form of resistance and subtly and secretly penetrates and challenges the integrated system of power and disciplinary domination (Shafiei 2013).

2.2. Action and Space Consumption in Everyday Life

Considering the description of everyday life as a context for resistance or action, the concept of space consumption that was raised with the transition from the classical era to the modern era should be scrutinized. Space consumption refers to a set of functions that allow a person to express his identity, attribute himself to a group, and participate in social activities (Jayne 2015). Per this definition, space consumption is a type of action. Although in the 1960s and 1970s, space consumption was considered a meaningful social action in everyday life, in the 1980s and 1990s, emphasizing critical thinking led to the emphasis on the role of agency in space consumption based on the Frankfurt school, and it was stated that space users were passive consumers and their real needs were not met, thereby leading to the emergence of creative consumption and resistance patterns as cultural consumption in various forms of resistance lifestyles. Therefore, the stance of consumption was changed from the economic sphere to the cultural sphere (Jayne 2016). In this regard, John Storey also stated that consumption is social action and is influenced by two factors, imitation and individual taste (Mehri 2011).

Investigating the different theorists' (Emile Durkheim, Max Weber, Talcott Parsons, Hannah Arendt, Jürgen Habermas, and Anthony Giddens) views of the concept of action indicates that some theorists propose the concept of social action, while in Arendt's phenomenological view and Habermas's critical view, action is a factor for realizing the public sphere as sociopolitical life. Meanwhile, Giddens' view is placed in the middle of the spectrum of these theorists' views. According to him, action is not a set of separate acts, but a continuous flow of behaviors. He believes that action is an intentional, time-based concept based on confrontation with

fundamental power. What distinguishes Giddens' view from the conventional definition of action is his different understanding of the concept of intention. In his view, purposeful action is not only a set of intentions and goals, and all the power is not in the hands of the actors, the actors can be the initiator, but not necessarily the enders (Azizkhani 2008). In this article, action is emphasized as social action. In this regard, Arendt's and Habermas' views are examined. According to Arendt (1906-1975), action is the process of revealing oneself. He says that "through action and speech, human beings show who they are, reveal their unique personal identities, and thus make their appearance in the human world." This action means presence. It means revealing oneself to another and others. The same reality that an actor achieves by appearing in front of audiences. The action reflects the most basic human aspect, i.e. pluralism, or in Arendt's words, "the world is not the place of man, but the place of men". However, Arendt believes that action, due to its nature, is in danger of futility. Unlike work, action has no tangible end product. Because action is always the action and reaction of a free agent with others. It is inherently uncertain and it is rarely possible to predict it completely and maybe it can never be predicted (Lessnoff 2012). According to Habermas (1929), human ability and competence for freedom depend on mass learning in theoretical and practical activities. Through this type of learning, knowledge is created that makes it possible the dominance of technical skills over the natural and social world and the organization and modification of social relations, i.e. the expansion of the field of "human sensory activity" or "praxis". Habermas considers praxis to be a complex set composed of two main parts (Nozari 2014, 71): work (or instrumental action, or purposeful rational action)/communication, interaction (or communicative or relational interaction). In addition, he refers to the third type of action: strategic action that is both instrumental (directed to means-goals or instrumental-purposeful) and dependent on the communicative context.

2.2.1. Characteristics of Creative Consumption Action and Factors Affecting Its Emergence

According to the abovementioned, the critical view emphasizes the concept of social action and the active position of man in action and active consumption. In this view, the creative space consumption action is the product of the everyday communications, experiences, and lived behaviors of users, and takes place in the form of resistance to the dominant discourse and in the course of everyday life. Therefore, it is required to recognize the criteria of this level of everyday experiences.

- Communication with the surroundings: creativity in social action (the creative space consumption action) is seen as a kind of transferring stable experiences by ordinary people on a daily basis. This is why

public art, as a subtle and creative activity, influences resistance action. Social creative consumption action refers to communicating with some audiences to express and convey ideas (such as public art) and influence them, resulting in an experience. Therefore, this type of creative and social resistance action is the process of involving in and communicating with the environment through creative actions, disregarding whether the result is novel, useful, or creative (Drazin, Glynn, and Kazanjian 1999, 287). One of the requirements for creative space consumption is establishing interactions between people and others, as well as between people and surrounding objects. Creative action originates from the relationship between a person and the surrounding environment and other people, and creative results often result from communication, interaction, and cooperation between people and others. Emphasizing "everyday creativity" instead of focusing on ideas creating fundamental changes or resulting in great innovations, forms a concept called "mediocre creativity". This concept rejects the focus of creativity research on outstanding people (geniuses) and believes that in this type of attitude, people with smaller or less creative achievements are underestimated (Kilbourne and Woodman 199, 131). Ignoring creators leads to neglecting those involved in creativity (Amabile 1995). The maintenance and continuity of "everyday creativity" lead to the creation and promotion of existing environments and contexts and their continuity.

- Social acceptance: no idea is creative by itself unless it is judged in social processes and considered creative. In the persuasion-oriented approach to creativity, subjective judgment in relation to innovation and value is a unique action defining creativity from a social perspective. Ford emphasizes the tension between creative and routine everyday actions. Because according to him, the context influences the creators and is effective in judgment (Ford 1996). Therefore, the results of creativity in social action are influenced by society, and judging the creativity of a result depends on persuasion or change of the system. According to Csikszentimihalyi, what is called creative is never the result of individual action but the result of three main forces, including social institutions that determine values, the field of culture that conveys new ideas, and people who change the scope of the field (Csikszentimihalyi 1988, 325).

- Shared learning: Shared learning refers to recording the knowledge gained from experience and sharing it with others actively. One of the main components of shared learning is the presence of shared memory. But only the presence of shared memory cannot guarantee to learn. Today, there is much information, but the main problem is to give the right information to the right person in the right way at the right time. Creativity in social action is a product of collective learning. Communities actively learn alongside

each other and acquire collective memories in a set of ideal conditions. The creative process is carried out by social units such as a group of people in the form of activity systems and produces constructed social results. On the other hand, the introduction of creativity in social action in the context of urbanism requires attention to stable everyday experiences and the promotion of interaction, shared understanding, and shared learning (Engestron 1999).

Regardless of the characteristics of creative action, it is required to describe the main prerequisites for the realization of creative resistance action. According to the investigations, three factors of discourse, participation, and relational and collaborative process influence creative action.

- Provision of the platform for discourse: It is noteworthy that creativity is a discourse-oriented process. If in an ideal situation for conversation, the two parties of the conversation have equal power and freedom of expression, and at the same time, both believe in the usefulness of the conversation, the discourse would be formed and the ground would be provided for the emergence of creativity (Engestron 1999, 382). Undoubtedly, providing this ground requires awareness and education.

- Sociocultural participation: Creativity is a social achievement, and participation and cooperation among society members is a creative discourse. In fact, this condition fulfills the previous condition. Creativity in social action requires the provision of the ground for the participation of all stakeholders and the consideration of different ideas to achieve combined ideas (Kasl, Marsick, and Dechant 1997).

- Relational and collaborative process: Creativity requires the active involvement and social mobilization of different actors, groups, and organizations in setting and developing the framework of solutions, and in general, cooperation and collaboration, and relational process (Engestron 2001, 137). The discourse is formed in the relational and cooperative process and a creative and innovative experience may occur. In this approach, the government plays the role of directing, supporting, consulting, and encouraging local institutions and does not dictate any top-bottom policy as "Ozburn" and "Gabler" have mentioned the traditional role of the government in providing facilities mediating between people (Eghtesadi 2013, 85).

2.3. Public Art, an Example of Resistance and Creative Consumption Action

The present study considers public art a kind of resistance action leading to creative space consumption. Examining Lefebvre's opinions also shows that art has such a capacity (Lefebvre 2005). Since in the city, art manifests itself in the form of public art, this concept and its effective features in drawing a better situation are explained in the following. The term "public art" was first used in the

theoretical discussions of art in the late 1960s (Radišić 2007). In the general sense, public art is available to the public and can be permanently embedded in the structure, design, or fixed elements of a building or place, or be a temporary project such as art layouts and events. This art can exist in public areas in private developments as it is in public spaces (Brisbane City Council 2011, 6). In recent approaches to public art, one of the important characteristics of art is the level of public involvement participation in the creation of an artwork or the level of social intervention during a performance. In this case, instead of the end product, "on the process" and enhancing conversations and people's involvement in the performance work are emphasized. In general, when the factor of social involvement participation is introduced, the term "relational art" can be used (Miles 1997; Kester 2004). Reviewing the paradigms related to public art in America shows three paradigms. The first movement was called "Art in Public Places" and emerged with "Isamu Naguchi", "Henry Moore" and "Alexander Calder". This movement dominated in the 1960s and mid-1970s. The second paradigm was the "art as public space" approach introduced by the designer-centric urban sculptures produced by Scott Burton, Siah Armajani, Mary Mace, Nancy Hallett, etc. These works were presented as street furniture, architectural building components, or landscaping elements in the natural environment. It is said that public art has acted as an antidote to modernist architecture and urban design. The third movement was called "community-based art," by Arlene Raven, an art critic, and theorized as "a new genre of public art" by Suzanne Lacy (Kwon 2002). One of the popular types of public art in the 1980s was impermanent art: layouts with operations that were created for a specific period of time. Barbara Goldstein believes that permanent works may indicate a commitment to urban space, while impermanent works have less of such a characteristic (Goldstein 2005, 96). On the other hand, this type of art can be more flexible and more relevant to the passage of time and establish a proper relationship between stable values and current events (Philips 1992, 304). Therefore, the characteristics of the third type of art include being interactive, participating in the formation process, as well as being related to everyday issues, and the identity and traditions of the local people. At the same time, it is related to collective memories and critical. Investigating types of public art shows different classifications. Char Michael considers three forms of public art: historical art, aesthetic art, and functional art (Ozsoy and Bayram 2007, quoted by Samadi Razlighi, Moridi, and Goudarzarparvari 2021). In another classification, types of public art include performing arts such as music, dance, contests, or theater (or as happening arts and performances), 3D visual arts such as sculpture, environmental art, and installation arts, and 2D visual arts such as outdoor

painting including murals and graffiti. In recent theories, contemporary non-visual arts such as sonic art or aromatic art, are considered a form of public art (Shahabian and Haghghi 2014). Meanwhile, some public arts have been classified into dynamic and static classes. Another classification has considered the two general categories of permanent and impermanent classes. In the main classification of permanent public art, things like historical monuments, specific buildings, memorials, sculptures, and other decorative artistic activities (green space) and urban furniture elements are considered (Remesar 2005). Regardless of the stated classifications, digital technology and the Internet age have created new forms and media for public art. This art can show itself in a physical or non-physical form (Goldstein 2005, 96). This type of art was first proposed in the form of computer art and then multimedia art (Qasemi 2006). The product of digital art, which is produced digitally in a system, shows itself through a monitor, a print, or a 3D art product such as a sculpture or architecture (Moin al-dini and Khalili Zidanlou 2015). Except for the cases stated in some global experiences, public art shows itself through plants and green spaces. One of the methods of public art in the environmental field is to increase the use of green spaces. For example, one can refer to the use of green technologies (green climbing plants) on the walls of buildings. In the cities of Kuala Lumpur and Selangor in Malaysia, public art projects can be seen in this form. Various types of this art can be seen in the forms of topiary, ornamental plants, and climbing plants (Abu Bakar, Mansor, and Harun 2014).

2.4. Development of the Conceptual Research Framework

In this section, considering the research problem and what are abovementioned about the importance of art in liberating everyday life, as well as the concept of creative action and its requirements and criteria, the conceptual research model is presented. This model shows how public art influences creative space consumption action.

Table 1. How Public Art Influences Creative Space Consumption

	Criteria	Sub-criteria	Examples of the Influence of Public Art on Creative Action
Requirements for the Emergence of Creative Action	Provision of the Platform for Discourse	Existence of Equal Power/ Existence of Freedom/ Understanding of the Usefulness of Conversation/ Acceptance of Different Ideas	-
	Sociocultural Participation	Participation of all Groups	Public art doesn't belong to the special class of artists but belongs to society and the general public.
	The Relational and Collaborative Process	-	While targeting all groups, public art, through its nature, tries to attract and involve all classes through its various types.
Criteria for the Emergence of Creative Action	Communication with Others and the Environment	Communication with the Environment/Communication with Others to Express Ideas/ Attention to Everyday Ideas and Mediocre Creativity	Communicating with the environment or communication through public art, which leads to the conveying of ideas in the environment, is possible through both dynamic and static art.
	Shared Learning	Actively Acquiring Knowledge/Existence of Shared Memory and Collective Memories	Public art also has the characteristic of education. Examples of performing arts in space, which occur in space to create sensitivity in people, or installation arts such as sculptures, murals, etc., which plays an effective role in improving the visual literacy of space users, while conveying concepts, or types of dynamic art that contain critical, social themes, etc., all emphasize the dimensions of teaching and learning through art.

According to the abovementioned, the space of everyday life is a platform for spatial strategies in the form of discourse of power and people's tactics in the form of resistance in space. In the present study, resistance and action are applied through public art and lead to creative space consumption. If the action is not formed in the space of everyday life and space is dominated by the dominant discourse of power, the space of everyday life will be conquered and as a result, the type of presence and consumption action in space will be non-active and conform to the dominant discourse. The opposite point of this event is the resistance in space, which leads to the making of space one's own in innovative and creative ways by

people. In this regard, considering the nature of public art and its characteristics, types of public art as a type of resistance can provide a ground for creative action in space and lead to consequences such as interaction, learning, participation, etc. But in the middle of these two situations, there is a level of space consumption action, which is neither in complete agreement nor in complete conflict with the discourse of power. According to the abovementioned, the first level of consumption is non-active and only consists of a passive presence in space. The second or middle level is the action of lower levels of participation and the third level is the creative space consumption action.

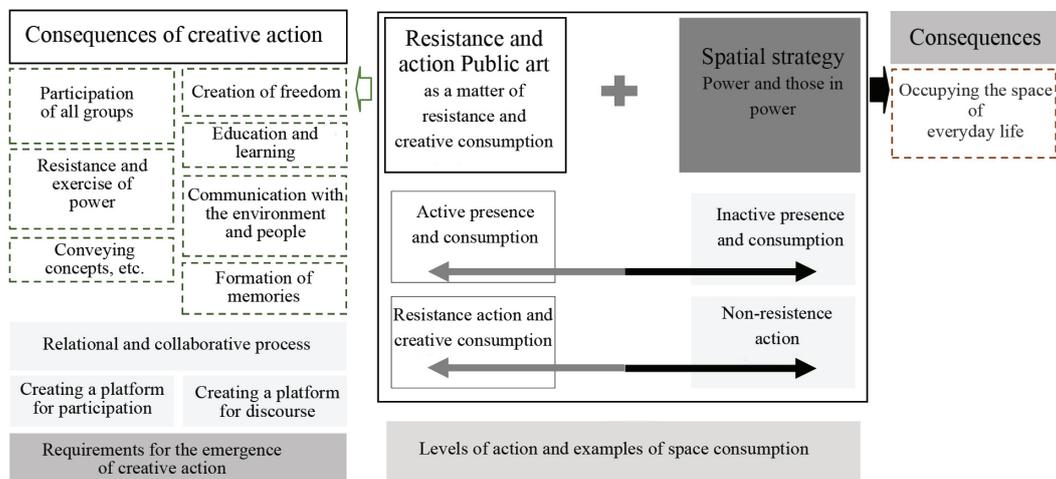


Fig. 1. The Conceptual Research Model (the Role of Public Art in the Emergence of Resistance and Creative Space Consumption Action in the Context of Everyday Life)

3. METHOD

The present study is applied research where, in the first step, using documentary studies and a deductive and interrogative analysis method, the interaction of theoretical fields was examined and the conceptual research framework was developed using a qualitative approach. According to this framework, research hypotheses were proposed and then, tested in the case study using statistical tests. The research hypotheses are as follows:

a) The types of public art in the limited area of City Theatre influence space consumption (since all types of public art don't affect resistance action, in this section, according to the three levels defined for space consumption, it is required to investigate the

relationship between the independent and dependent variables).

b) Since regardless of the nature and dimensions of public art, the context also plays an effective role in space consumption, the second research hypothesis states that the types of environmental qualities in space, as an intervening variable, influence the appearance of public art in the limited area of City Theatre.

In the present research, observations and questionnaires were used to collect data. The sample size was estimated to be 380 people using Cochran's formula to obtain reliable answers. To ensure the appropriate result, data triangulation was carried out considering three elements of time, place, and respondents (Figure 2).

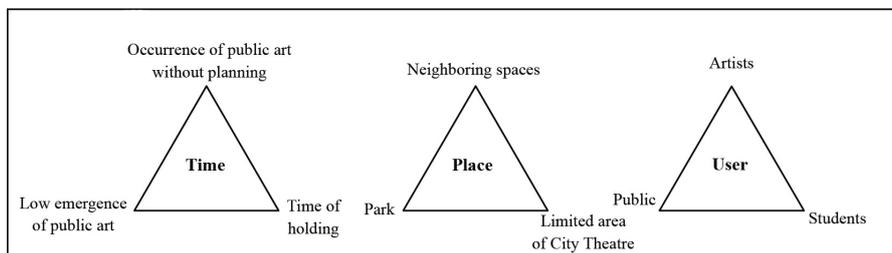


Fig. 2. Types of Data Triangulation

4. FINDINGS

Considering the research goal, the case study should be a place for the occurrence of various types of public art. The limited area of the City Theatre in Tehran provides a platform for communication with others and the environment and social and cultural participation, due to its characteristics such as the interactive nature of space. Examining the types of public art in this area shows a very wide range of art. So, this area was selected as the case study.

Investigation of general relationships: the results showed that the P-value for the correlation between the creative consumption action of the users of the City Theater area and public art is 0.831, indicating a direct and strong correlation between these two variables. Also, it is 0.754 for the correlation between creative consumption action and the quality of urban space, implying a direct and strong correlation between the variables. This means that the presence of public arts and the improvement of the quality of the environment,

as a platform for the emergence of public art, affect the dimensions of creative action in space.

Investigating the correlation between passive consumption (presence) and types of public art: according to Table 2, the presence of users in the City Theater area is strongly correlated with arts such as street performances (p-value= 0.776 and direct correlation), festivals and feasts (correlation of 0.737 and direct relationship), and types of furniture (p-value= 0.701 and direct correlation). Also, there is a moderate correlation between the presence of users in the City Theatre area and the criteria such as types of sonic art, types of buildings, types of digital art, types of green spaces, types of paintings, types of competitions, and types of elements. This means that as the types of public art abovementioned increase, the initial action of users in the City Theatre area increases. In the meantime, there is a weak and low correlation between the presence of users in the City Theater area and the types of olfactory art.

Table 2. The Correlation between the Basic Levels of Action (Passive Presence) in the City Theater area and Types of Public Art

Independent Variable	Correlation Coefficient (p-value)	Sig.	Confirm/Reject	Prioritization According to the Correlation Coefficient		
				Strong	Moderate	Weak
Type of Street Performance	0.776	0.000	+	1		
Types of Competitions	0.395	0.002	+		9	
Types of Festivals and Feasts	0.737	0.003	+	2		

Independent Variable	Correlation Coefficient (p-value)	Sig.	Confirm/Reject	Prioritization According to the Correlation Coefficient		
				Strong	Moderate	Weak
Types of Digital Art	0.569	0.005	+		6	
Types of Elements	0.355	0.009	+		10	
Types of Buildings	0.642	0.004	+		5	
Types of Furniture	0.701	0.000	+	3		
Types of Green Spaces	0.531	0.008	+		7	
Types of Paintings	0.396	0.000	+		8	
Types of Sonic Art	0.635	0.004	+		4	
Types of Olfactory Art	0.227	0.000	+			11

Investigating the correlation between the middle level of action (participation) and types of public art: according to the results listed in Table 3, participation is most correlated with criteria such as types of street performances (p-value= 0.775, and direct correlation), types of furniture (p-value= 0.763 and direct correlation) and types of festivals and feasts

(p-value= 0.748 and direct correlation), respectively. Moreover, there is a moderate correlation between participation and criteria such as types of competitions, types of buildings, types of paintings, types of digital art, and types of sonic art. Finally, there is a weak, insignificant correlation between participation and olfactory art and types of elements.

Table 3. The Correlation between the Middle Level of Action (Participation) and Types of Public Art

Independent Variable	Correlation Coefficient (p-value)	Sig.	Confirm/Reject	Prioritization According to the Correlation Coefficient		
				Strong	Moderate	Weak
Type of Street Performance	0.775	0.001	+	1		
Types of Competitions	0.648	0.009	+		4	
Types of Festivals and Feasts	0.748	0.007	+	3		
Types of Digital Art	0.373	0.000	+		8	
Types of Elements	0.162	0.002	+			11
Types of Buildings	0.394	0.003	+		6	
Types of Furniture	0.763	0.001	+	2		
Types of Green Spaces	0.489	0.001	+		5	
Types of Paintings	0.377	0.000	+		7	
Types of Sonic Art	0.358	0.008	+		9	
Types of Olfactory Art	0.245	0.006	+			10

Investigating the correlation between creative consumption action and types of public art: according to Table 4, creative consumption action is most correlated with criteria such as types of street performances (p-value= 0.714 and direct correlation) and types of festivals and feasts (p-value= 0.691 and direct correlation), types of competitions (p-value= 0.686 and direct correlation), respectively. Also,

there is a moderate correlation between the creative consumption action of the users of the City Theatre area and criteria such as types of sonic art, types of elements, types of paintings, and types of digital art. Finally, there is a weak, insignificant correlation between the users' creative consumption action and the types of buildings and types of olfactory art.

Table 4. The Correlation between Creative Consumption Action and Types of Public Art

Independent Variable	Correlation Coefficient (p-value)	Sig.	Confirm/Reject	Prioritization According to the Correlation Coefficient		
				Strong	Moderate	Weak
Type of Street Performance	0.714	0.000	+	1		
Types of Competitions	0.686	0.007	+	3		
Types of Festivals and Feasts	0.691	0.001	+	2		
Types of Digital Art	0.398	0.014	+		6	
Types of Elements	0.451	0.024	+		4	
Types of Buildings	0.363	0.045	+			7
Types of Furniture	0.763	0.451	-	-	-	-
Types of Green Spaces	0.359	0.038	+			7
Types of Paintings	0.402	0.008	+		5	
Types of Sonic Art	0.441	0.009	+		4	
Types of Olfactory Art	0.245	0.546	-	-	-	-

Investigating whether there is a significant correlation between creative action and qualities of space: as the investigations showed, interactive arts have the greatest impact on the emergence of action in its various types. In the following, considering that art is not the only factor effective in the emergence of creative action, and the capabilities and qualities of the environment also influence creative action, this research hypothesis is tested. The results listed in Table 5 revealed that there is a strong correlation between the creative actions of users with qualities such as attendancy (p-value=0.747 and direct

correlation), participation (p-value=0.731 and direct correlation), and sociability (p-value=0.706 and direct correlation). Moreover, there is a moderate correlation between the creative action of the users of the City Theater area and qualities such as vitality, identity, beauty, inclusiveness, and creativity of space. Finally, there is a weak, insignificant correlation between the users' creative action and qualities such as variety and diversity of activities and freedom of choice. The result shows that the three qualities of attendancy, participation, and sociability have the greatest impact on creative action.

Table 5. The Correlation between the Creative Action of Users and the Spatial Qualities of the City Theater Area

Independent Variable	Correlation Coefficient (p-value)	Sig.	Confirm/Reject	Prioritization According to the Correlation Coefficient		
				Strong	Moderate	Weak
Identity	0.594	0.004	+		5	
Presence	0.747	0.000	+	1		
Sociability and Inclusion	0.706	0.000	+	3		
Vitality	0.603	0.006	+		4	
Variety of Functions	0.279	0.005	+			9
Inclusion	0.458	0.003	+		7	
Freedom of Choice	0.132	0.009	+			10
Participation	0.731	0.000	+	2		
Creativity of the Space	0.445	0.000	+		8	
Beauty	0.476	0.001	+		6	

4.1. Identifying Factors Affecting Creative Action through Art in a Case Study

This section aims to identify and prioritize the factors affecting creative action in the case study using factor analysis. This investigation (Table 6) indicates which of the indicators explained for creative action are more important from the point of view of space users. To this end, first, the suitability of data and sampling adequacy should be investigated to ensure whether it is possible to perform factor analysis. The KMO value and Bartlett's p-value show the adequacy of the data to perform factor analysis. For factor analysis, first, with no rotation, the number of factors that can be extracted was determined using principal component analysis. The Kaiser criterion was used to determine the number of factors that should be extracted for the

data set in this analysis. According to this criterion, only factors with an eigenvalue ≥ 1 are accepted as a possible source of variations in the data. The results showed that the eigenvalue of three factors is greater than 1 and they together explain 60.3% of variations in the data. Moreover, the first, second, and third factors explain 36.261%, 13.770%, and 10.271% of the variance. In the next step, the rotated matrix and the factor loading of each indicator were presented for three factors. In this matrix, each indicator may have different loadings in different categories. However, in the naming stage, each indicator is placed in that category where it has the highest loading (in this matrix, according to the initial settings of the software for performing factor analysis, factor loadings less than 0.4 are not displayed).

Table 6. Rotated Factors and their Factor Loading in the Categorization of Factors Affecting Creative Action

	Indicator	Factor		
		1	2	3
1	Creativity and Innovation in Public Art	0.807		
2	Public Art is a Platform for Introducing Different Ideas and Expressing Combined Ideas	0.782		
3	Public art Provides the Ground for Education and Learning	0.744		
4	Public Art Provides a Platform for People to Communicate with the Surrounding Environment and Others (to Express and Convey Ideas).	0.604		0.502
5	Public Art Provides the Ground for the Participation of all Groups		0.815	
6	Interaction and Inclusiveness of Art		0.780	
7	Public art Shows Freedom and Power of Choice		0.551	
8	Public Art Provides the Ground for Collective Consciousness	0.499		0.535
9	Public Art as an Interactive and Collaborative Art			0.698
10	Diversity of Public Art and Acceptance of Different Ideas			0.660
11	Public Art is Effective in Creating Collective Memories			0.608

In the next step, the factors are named. The factors are named according to their factor loading, which indicates the correlation between factors and variables. In the naming of factors, loadings above 0.4 are considered (Zebardast and Shadzavieh 2011). In the first, second, and third factors, four, three, and four indicators were loaded, respectively. then, the factors were named based on the indicators placed in each factor and the theoretical foundations (Table 7). The first factor was named "interaction" according to

the meanings of the indicators. The second and third factors were named "the requirements of creative action (participation and discourse)" and "learning", respectively. The prioritization of the factors shows that the first factor is the most important characteristic of creative consumption action, the second factor actually includes the context and requirements of the action, and the third factor indicates the characteristic of learning through public art.

Table 7. Extracted Factors, Factor Loadings, and their Names

Rank	Factor's Name	Indicators	Factor Loading
1	Interaction	1	0.807
		2	0.782
		3	0.744
		4	0.604

Rank	Factor's Name	Indicators	Factor Loading
2	The Requirements of Creative Action (Participation and Discourse)	5	0.815
		6	0.780
		7	0.551
3	Learning	8	0.535
		10	0.660
		11	0.608
		9	0.698

5. DISCUSSION

This study has addressed the impact of public arts on the type of space consumption at different levels, and the results were presented in the form of a model (Figure 3). As seen, creative consumption action in space was considered the dependent variable, and the

ability to appear through public art was considered the independent variable. Environmental qualities were considered intervening variables effective in the emergence of action and public art, and the consequences of this type of creative consumption and the underlying factors and requirements for its emergence were explained.

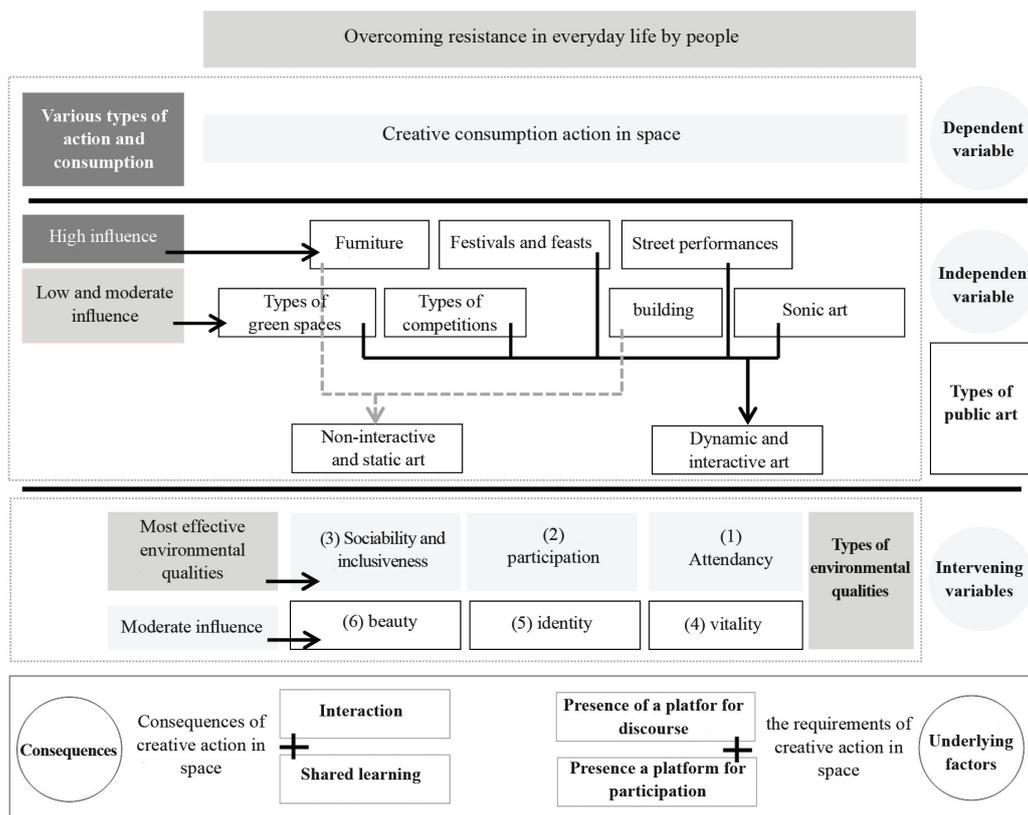


Fig. 3. Model of the Influence of Public Art on the Promotion of Creative Space Consumption Action

A) The effect of public arts on the action and space consumption: as stated in the theoretical literature, space consumption is a type of action according to Jayne (2016), and this type of action, while being a social action, is also creative due to the nature of art. With this explanation, the influence of art on creative space consumption was investigated. The results

showed that all types of public art are not effective in creative consumption action. In the meantime, dynamic and interactive arts, including performing arts and festivals, are considered a form of resistance and creative space consumption because they enable a person to communicate more with the environment and at the same time are a platform for interaction

and learning. So, against the dominant and formal mobility in the City Theater area, they connect people to space and show themselves as an opposing action. In this regard, other public arts, such as competitions and green spaces, have less impact on creative action. Static arts in space, such as furniture, are more effective in space consumption than sonic arts and building architecture since they meet the functional needs of users.

B) The effect of the quality of the space of everyday life on creative space consumption: as abovementioned, creative space consumption requires interaction (Drazin, Glynn and Kazanjian 1999), discourse (Engestron 1999), and participation (Kasl, Marsick and Dechant 1997). Regardless of these factors, which are the content prerequisites for the emergence of this type of consumption, the spatial platform, and its capabilities also influence creative space consumption. This means that the quality of the environment is a facilitating factor. According to this explanation, this hypothesis was also examined and environmental qualities were considered intervening variables influencing the type of consumption action. While confirming this relationship, the results of the hypothesis test showed that the qualities of attendancy, participation, and inclusiveness have the most impact on the dependent variable. Qualities such as environmental vitality, identity, authenticity, and beauty have less influence on the dependent variable.

C) Identifying underlying factors and consequences: according to the research findings, the most important consequence of creative space consumption is interaction, for which the required platform was provided in the case study through interactive and dynamic arts. The next influential indicator, which is the requirements and platform for the emergence of creative action, is the discourse platform and participation. This indicator makes the occurrence of activities and actions possible in the form of a power structure and allows space users to creatively influence space to make space their own. The third indicator is shared learning (enhancement of collective consciousness and collective memory) which is a consequence of using public art as a matter of resistance.

6. CONCLUSION

The present study has examined the influence of various types of art on creative space consumption by emphasizing the quantitative method and using the opinions of space users. However, interpretation and data-based methods could be also applied to more deeply address the layers and factors affecting the emergence of creative consumption action. While explaining the impact of public art on creative space consumption, the findings help urban designers to pay special attention to the issue of public art and create a platform for the emergence of some of its types in the

process of environment design, or to help space users to experience lived space and make it possible for them to use space in a different creative way through the flexible design of space that can be a platform for creative and artistic activities in an unplanned way. Finally, some recommendations are also provided in this section.

- Since the space of everyday life is the platform for communication between those in power with the aim of occupying and structuring space and the people with the aim of realizing the lived matter through a resistance approach, it seems that the possibility of resistance in an innovative and creative way in the form of space consumption in a different way from the dominant discourse of power requires platforms and requirements. For example, relying on a cooperative and relational approach, which itself requires the creation of an atmosphere of dialogue and interaction, can be effective in this matter. At the same time, awareness and informal and shared learning, which can be realized in different ways and here through public art, desirably influence human subjectivity and demandingness.

- The space consumption action in a creative way, which was defined as a matter of resistance, causes people to make space their own through their behaviors and actions, and to start customizing space and thus demand their own identity. Therefore, the capabilities of space for the emergence of types of public art (in the eyes of the designer, who should have a facilitating role) or at the higher level, i.e. the education and presence of demanding citizens, make the space of everyday life an arena belonging to people which is consumed in their way.

- Emphasis on dynamic and interactive types of public art: comparing various types of public art in space shows that while creating a platform for discourse and communication, dynamic and interactive public art that allows people to communicate more with each other and the environment, leads to learning through interaction and places a person in the position of being agent and subject.

- In addition to the abovementioned factors, the spatial platform must have proper environmental qualities. In fact, a certain level of environmental qualities and capabilities are required for the occurrence of unnecessary activity and action. Among the various environmental qualities, those qualities providing the ground for the presence of all groups and their participation, and also making space vital and dynamic, full of meaning and beauty, are effective and influential.

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