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## ORIGINAL RESEARCH PAPER

### Realistic Photography of Urban Elements Based on Kendall Walton's Opinion and Matching it with the Image of Urban Towers

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#### ABSTRACT

In the style of urban photography, unlike street photography, people and their surroundings are equally important. In fact, urban photography in the form of a narrative examines the environment and humans as well as the relationships between them. The current research is descriptive-analytical and the research paradigm is interpretive. The method of collecting information is in the form of libraries and documents, and it is also prepared in the field. First, using theoretical sources, the literature review related to the subject of urban photography and the perceptual approach in understanding it is discussed, and by focusing on the opinions of Kendall Walton, the subject of photography in urban elements is examined and analyzed using several examples. Takes place, the resulting result is deduced and interpreted in the context of realism. The results show that urban elements usually have other social and cultural functions in addition to their building function. The photos were taken in natural ambient light; This point, in addition to showing the photos real, has also increased their transparency. Especially for those who see these photos, the reality and transparency of the photos and the feeling of being in the place of the towers are evoked so that they see the architecture and structures of the towers with high clarity and transparency in front of their eyes.

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1. This paper is taken from Azarnoosh Zareian's Ph.D. thesis entitled "Realism in Photography with an Emphasis on Kendall Walton's Theories" which is about to be conducted under the guidance of Dr. Maryam Bakhtiarian and advice of Dr. Malek Hosseini at Faculty of Law, Theology and Political science of Islamic Azad University, Science and Research Branch.

## **INTRODUCTION**

Realism is something about the world and our physical perception of it, independent of language and its functions. In this day and age, words like manipulation, realism and so on are constantly heard in the field of media whose mission is to report, describe and portray reality. When we talk about the documentary, especially the photographic image type, two very important issues come to the fore, one is the photographic medium and the other is by the photographer. "An approach called realism expects that the point of intersection and the result of the interaction between the media and the agent, i.e. The photograph, is the one where the real viewer does not see a difference between it and the reality he lived" (Valinejad, 2022: 10). Kendall Walton's influential works cover a wide range of philosophy of art, visual representation, fiction, emotions, ontological status of fiction titles, musical aesthetics, metaphors and aesthetic value. Kendall Walton considers realism as a concept with many faces and believes that photography is not limited to only one face. From his point of view, photographic skill involves accurate and delicate photography of texture, shadow and reflection. Walton also identifies transparency as a unique and distinguishing characteristic of the photographic medium. In Walton's narrative, photography is important and exceptional because it offers us a new kind of seeing. In the meantime, the category of the city as a social, political and economic phenomenon from the time it was created until today, especially from the modern period onwards, which became the target of the changes of the new century; It was considered one of the important and key topics of humanity. The phenomenon of the city has also been of considerable importance for photography. For this reason, the first images that were recorded by the daguerreotype process and by "Louis Jacques Mande Daguerre" were in the city. What is called urban photography today is derived from street photography. One of the character-

istics of the city is the elements or symbol of the city, which has a sculptural combination, and in its construction, it has the internal characteristic of volumes and geometric shapes - vertical or curved surfaces - structural components - cables - frames, and in general everything that can have a decorative and structural aspect. It is used as an integrated whole. "First of all, this combination has a stable and beautiful engineering and balance system, so that after showing off in the city, it attracts people and engages their minds for a long time in that area of the city as a symbol for To know the city in the desired area" (Moshiri, 2011: 3). In this research, which has been carried out using a library method, it seeks to answer the following questions: 1- According to Walton's opinions, how should realistically be interpreted in photography? 2- How realistic is photography? 3- Is the photographer's intention in recording the image of the towers effective in its transparency?

## **MATERIALS AND METHODS**

The issue that can be raised is that one of the most basic differences between painting and photography (of course, at the time of the invention of photography) was in the very fine details of the photo. Such high detail was a transformation that changed people's understanding of images at that time. One of the reporters describes seeing the photo as "like holding up a mirror on the street, seeing the smallest details around reflected in it, bringing the mirror to the interior spaces and having these details as a permanent role" (Langford, 2013: 12). This proposition shows us that the high and precise details of the photo were able to make the viewer believe that he is looking at a part of the real environment. In the concept of representation of photos, it should be noted that a painting may be a representation of a pure reality, but the discernment and imagination of the viewer who supervises it is involved in understanding it. Also, in literature, it may not be a fictional story and it is told completely based on a real incident, but every

representation cannot be called a story. Just as a photo of a building is a representation of it, but it is not a story. In contemporary post-industrial societies, the photographic image plays a central role in the communication and construction of the world in which we live. The use of images in political life, news, in the inclusion of our desires and activities in advertising, and in the shaping of our inner world under the influence of the communication and values of the television example, has given the photographic image a primary role in the development, maintenance and dissemination of our world. On the other hand, our desire to be similar to what we see in the photo has made the reality of this growing visual culture possible. The photograph shows us what we want to see or cannot see or do not even want to see. For many, seeing the picture is still like believing it. In the description of photographic realism, it should be said that its first and most essential condition is perceptual similarity to its subject, that is, something beyond proving the existence of something in front of the camera-resemblance. This similarity requires the non-interference of the human factor in the mechanical recording of the scene. The information provided is consistent with the observer's point of view, and the photographer should only be an impartial witness. The best example of this type of photography can be called photojournalistic photography, which, according to its function, prepares an objective and similar report of the event in front of the camera. Therefore, the documentary photos, which, according to Seudouf, "due to the causal relationship between the photo and the photographic object, the photo of a woman, is a witness to the presence and existence of that woman... This should not be an exact copy of the appearance of dance. (Sevadoff, 2008) are not subordinated to our perceptual realism, they do not make objective similarity the principle, although they have a certain degree of similarity in order to prove their realness. Maybe this is Bazan's phrase, ((the photographic image is the

object itself)). (Miller, 2002) can be placed in the hands of simplistic perceptual realism, as it was said before. Such a treatment with the photo comes from the belief that the photo itself, from a phenomenological and not a semantic point of view, due to its causal characteristic, is immediate and independent from the human mind, just like the direct visual perception of the human being, the object in front of him, which is the result of acceptance and It reflects light, describes and reveals. Costello and Phillips considered the automaticity of the photographic process to be the reason for its deviation, and in this way, they consider the photo to have authenticity, adherence, objectivity, truthfulness and precision. They put forward three insights in this regard:

1. The photographic process, in a sense, is automatic
2. The resulting images are, in a sense, realistic
3. The realism of the photos, in a sense, depends on the automaticity of the photography process. (Costello and Philips, 2009)

Kendall Walton (cited by Scott Walden, 1984) in the article "Transparent Images: On the Nature of Photographic Realism", sees the special power of photography in its realism. In explaining this, he first looks at the far more compelling and sensual effects of war and crime photos, compared to paintings and other descriptions of these events. In the following, with quotes from Andre Bazan's writing called Ontology of Photographers' Image, he tries to show that no medium has the ability to record objectively, accurately and similarly the role of light on the surface of objects as much as photography. In one place of his article, by using the term "painting realism", he describes the characteristics of photographic realism in an analogical way: "It seems that photographic realism is not something that is beyond the painter's reach and It is not something that the photos themselves benefit from. It's just easier to do with a camera than with a pen. (Walton, 1984) From this statement, it can be inferred that the camera is more capable of recording the details of the color of the shadows

and highlights and the precise control of the depth of field. But it is not possible to identify this type of painting and photographic realism as one for two reasons. One is that, according to Gernsheim, "the camera records the existing images frame by frame, the pen reconstructs them. (Clive, 2013). Or, in Cowell's interpretation, a photograph is from the world, a painting is from another world. (Cory, 2013). So the painting has no causal relationship with the world and its truthfulness is not put to the test. Second, neither the painter nor his tools have the possibility to record the exact details of the moving subject, except in imaginary ways or by resorting to the photograph of that subject. Walton continues, referring again to Bazin's comments, despite accepting his opinion about the objectivity of photography, in a way, he rejects Bazin's claim that the photo itself is reality. He says, "(It is very obvious that the photo of Half-dome is not Half-Dome itself... The two-dimensionality of the photographs, their frames... Being black and white, the immobility of the moving subjects in the photographs. (Walton, 1984) In fact, the fact that we believe that we indirectly see the object depicted in the photo means that the photo itself is not reality; And the fact that we believe that we see the object through the photo means that the photo is the same as the reality. In both cases, to accept the realism of a photo, we must compare it with our own direct vision criteria and if we find the most similarity, believe that the camera has acted correctly instead of our eyes. Causality and similarity are the two main conditions of photographic realism. The first condition is intrinsic to photography, "it-was-is" Barthes. The second condition is variable and dependent, which means that the greater the ability of the camera, from the point of view of automaticity and immediacy, in recording in accordance with human visual perception, the more realistic and familiar the result will be.

#### *Perceptual realism in urban photography*

The things in the surrounding environment are the subject of our perception; This means that

the things that we perceive with our senses have a real and objective existence, to be more precise, they exist independently of our perceptions. The two main types of this realism are simplistic realism and critical realism. The first type, which common wisdom believes in, considers human perceptions to be complete and capable of creating a correct image of things. Therefore, regarding the correctness and incorrectness of realistic media, here photography declares the criterion of judgment equal to its physical perceptions. Realist philosophers, however, believe in the second type, which itself has many strains, and here we mention three of them. First, our senses only perceive the physical characteristics of things. Neither the internal structure of things nor many of their comprehensive characteristics, for example, electric currents, chemical compounds, invisible rays, and so on, are perceptible to our senses. Second, our senses depict accessible features, for example, the shapes of things in an approximate way, not completely and accurately. And thirdly, only the so-called primary characteristics of things (size, shape, movement) are correctly, albeit approximately, manifested in our senses, while the secondary characteristics (colors, sounds, smells, tastes), despite having Being objective fields are subjective; Our sense perceptions do not resemble the objective properties of things but correspond to them. For all these reasons, our perceptions, although they are objective, also have mental elements. Critical realists deal with ontological depths and identification of effective causal mechanisms. Their reasoning is based on the transition from anticipation to description and explanation, using mental thoughts and relying on interpretative forms of research. (Wikgren, 2005) Most of the realists believe in understanding the world through the senses and wisdom, and science, with the help of measurable findings, reveals the non-sense structures to us. However, one should not lose sight of the fact that in the end, scientific findings are not complete and absolute and are

subject to progressive and active trends. Before any philosophical talk about the fundamental characteristics of the realism of the photographic medium, it is better to see why photography was considered realistic. The answer can perhaps be found in the paratextual contexts of the emergence of Jess's photography. At the beginning of the 19th century, various sciences (physics, mathematics, chemistry, optics, etc.) Sought to discover new scientific worlds at a remarkable speed. People were struggling from traditional lifestyles to new industrial lifestyles. The desire for permanence and the experience of discovering a new land, the desire to get real news from wars, the growth of printed newspapers, overcoming the fear of passing time, and many other factors, provided the conditions for the emergence of a media that could capture the results of campaigns. And protect individual and collective efforts from the ravages of time and provide realistic versions of the disappearing things as much as possible. Therefore, the objective recording capabilities of photography took the final form of realism in public belief; Because all involved tried to automatically capture the image that emerges directly from the light. (Hersh, 2019)

#### *Methodology*

The current research is descriptive-analytical and the research paradigm is interpretive. The method of collecting information is in the form of libraries and documents, and it is also prepared in the field. First, using theoretical sources, the literature review on the subject of urban photography and the perceptual approach in understanding it is discussed, and focusing on Kendall Walton's comments, the meaning of photography in urban elements is examined and analyzed using several examples in the city of Tehran. Takes place, the resulting result is deduced and interpreted in the context of realism.

#### *Realism in photography*

From the beginning of photography, the fate of the photographic image, compared to other traditional hand-made images, was tied to the con-

cept of reality or the real thing. Thus, a tradition of thinking about photography was formed that either trivialized it for its mere abstraction of reality, or praised its special potentials for representing or displaying neglected dimensions of reality. Therefore, it can be said that the concept of reality was at the center of the classical theory of photography. The history of "realism" goes back to one of the oldest theories of art in ancient Greece. From the point of view of a realist, since the world is the standard of truth and since it has an irreplaceable beauty, the noblest goal of the artist is to try to portray or describe the world in all its diversity, correctly and accurately. However, William Smith points out that it is a mistake to equate liberal and inclusive documentary with realism. "The importance of the concept of realism in photography is such that any photo that is far from realistic features is considered to have a painterly effect. Attributing the title of "photorealism" to a painting style of the 1950s, basically indicates the close relationship between photography and realism" (Bert, 2018: 176).

#### *Kendall Walton's view on photo transparency*

Photography is a medium that always directly tries to convey what is defined as realism from the photographer to the audience. Seeing photographed objects indirectly and through sensory data creates perception in the audience. According to Kendall Walton's theory of photo transparency, which is proposed as a justification for talking about photographic realism, the most obvious difference between a photo and a painting is the transparency of the photos. That is, the photo is always the image of something that has an external existence, even when the photo is of imaginary beings, those imaginary objects are still made in reality and the audience is aware of their realness. In this regard, urban landscape is one of the most important issues of the city, and environmental graphics, which are one of the branches of urban elements, play an important role in the formation of the city (Alimardani et al., 2014). When the cities have a favorable visual

environment, by increasing the aesthetic experience of the citizens, they improve the mental image of the society. Therefore, realistic and transparent photos of urban elements are very important in increasing the quality of urban photography and urban environment. In other words, photographic objects have recorded their photo with any changes that come with them. According to Walton, photography and the invention of the camera not only gave us a new way of creating images, but also a new way of "seeing". Therefore, the audience notices a new way of perception, that is, a special sight through photos that is different from vision. In this view, photographs are undoubtedly images, but not ordinary images. They are images that directly confront us with real things, images through which we see the world, and when we see something during the photos, we can both have seen the photo and, in the full sense of the word, imagine the photographed scene and the photographic process. To challenge With the help of a photographic camera, the audience is not only able to see things that were far from our view or hidden, but also can see the past, imagine or recount the memories that are associated with him. (Daneshpour and Charchian, 2016) Therefore, an issue that becomes very important is the nature and appearance of subjects, which creates differences and similarities in their reading and perception and challenges the experience of seeing. For example, because some people find the concept of "seeing the past" indigestible and the discussion of seeing long-overdue events in front of a perverse lens, they simply skip it and consider it unimportant. (Hatami Nejad et al., 2021) Walton concludes that photographs are like artificial eyes and can be seen through because what we see through them has a natural connection to the real world and allows us to have the right kind of perceptual contact with visual objects. . "It is not hidden to anyone that we see the world through glasses, mirrors and telescopes" (Fraydi, 2015: 110). Transparency in the photo from Walton's point of view means

that the photo acts as a window to the real world and through the window of the photo, a close connection with reality is established. Walton says: "The photo is transparent, that is, through the photo we see things that have been removed from them" (Corey, 2013: 72). He cautions against undermining this comment, against treating it as pompous or exaggerated, or as a less-than-objective way of making a relatively mundane point seem important. A person who is looking at the dusty photographs has the impression of seeing his ancestors, in fact, he does not have the impression of seeing them "live" with the naked eye. It is not only photography that helps us to complete our vision by discovering things that we cannot discover by seeing. Painted portraits and linguistic reports complete our view in this way. Nor does it mean that what we see are replicas or pairs or copies of objects or their substitutes. "The claim is that we see our deceased relatives quite objectively when we look at their photographs. Photography is also a visual aid and a special aid with various uses" (Walton, 1982: 13). Several authors have implied that persons do not create photographs. In any case, greater realism of the photos is not derived from what they look like, but from how they are produced. There is a persistent objection that photographs do not present things to us as they really are, but rather the photographer's perception or interpretation of them, that's what we get from a photograph is not our own view of the world but his. A photograph has no less mental perspective than a painting. All these objections are irrelevant. The way things cause visual experiences when we see them is not a way that precludes a causal role for humans. Kendall Walton sees the special power of photography in its realism. In explaining this, he first goes to the far more compelling and sensual effect of war and crime photos, compared to paintings and other handwritten descriptions of these events. In the following, he is trying to show that no other media has the ability to objectively, accurately and similarly record the role of light on

the surface of objects as much as photography. By using the term painterly realism, Walton describes the characteristics of photographic realism in an analogical way that “photographic realism seems to be neither something that is beyond the reach of the painter, nor something that photographs themselves benefit from. It’s just easier to do with a camera than with a pen” (Walton, 1984: 250). From this, we can conclude that the camera is more capable of recording details of color, shadows, and highlights and accurately controlling perspective. Referring to Bazin’s comments, despite accepting his opinion about the objectivity of photography, Walton somehow rejects Bazin’s claim that the photo itself is reality. He says: “It is very clear that the picture of the second half is not the second half itself. The two-dimensionality of photographs, their frames... Being black and white, the immobility of moving subjects in photographs (all imply that) photographs is what they are: photographs” (Walton, 1984: 19). In fact, we believe that we indirectly see the object depicted in the photo. This means that the photo itself is not reality; And the fact that we believe that we see the object through the photo means that the photo is the same as the reality. In both cases, to accept that a photo is realistic, we have to compare it with our own direct vision criterion, and if we find the closest similarity, we believe that the camera has acted correctly instead of our eyes. Walton finally considers photographs have two characteristics, one is that they are assistants to our vision and the other is that they are images.

#### *Photography, objectivity and realism*

Since its inception, photography has separated itself from other visual and visual arts due to its close relationship with the two categories of objectivity and realism, and in a way, it has become an extension of the human eye. “Technically and aesthetically, the photograph has a unique and distinct relationship with what is placed in front of the camera lens, which other forms of image representation are useless” (Wells, 2012: 30). A relationship that even the most skilled painters

and designers are unable to establish with the scene in front of them. Undoubtedly, photography owes its unique position to its mechanical mechanism in the representation of external world objects and subjects, which minimizes human intervention, although the intervention of the human factor has never completely disappeared and never reaches zero. However, this very objectivity of photography and its connection with realism makes us as the audience trust it more than other forms of representation (painting or design) to the extent that today our identification documents without photos are invalid. As Walton explains the cognitive ability of photographs, he proposes the idea of transparency of photographs. From this point of view, the importance of the art of photography is expressed as a document of society’s taste and shaping the audience’s visual taste” (Bourdieu, 2014: 62).

## **DISCUSSION AND FINDINGS**

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### *Urban elements and symbols*

Urban elements can be considered a part of urban identity and the identity of any place. “If the topic is chosen correctly and the appropriate forms are used, they can be considered as a birth certificate to introduce a community, a city, a region and even a neighborhood. Symbols and signs have been used in many elements, which are indicative of the tradition and culture of a city” (Ghorbani, 2016: 3). In this regard, it is possible to register the community’s identity for the future through urban elements and decorative motifs. In this process, realistic photography can play an essential role, because the photograph has always been known as an objective image and document from the very beginning, and the nature of photography in relation to the representation of reality has been accepted by everyone as the most realistic medium related to the world around. A case example of urban elements is towers. Towers have different functions that, in addition to their type and architectural structure, their connection with the

surrounding environment and the vast cultural environment in which they work, and also play a decisive role in their connotations and associations. "Part of these functions are not necessarily derived from their structures and constructions, but are obtained in the passage of time and in the twist of cultural, social, political, and situational changes" (Sasani, 2011: 2).

*Azadi Tower, Tehran*

Azadi Tower is one of the most important buildings of contemporary Iran. The photo of this tower, which was taken in the natural light of the environment, has reality, clarity and transparency. For someone who views this photo, a real feeling of being in this place is evoked, and the reality of the architecture and components of the tower is clearly seen. In the photo of Azadi Tower (image 1), due to the presence of high depth, we see the combination of foreground and background elements, which shows the desire and intention of the photographer in the transparency of the surrounding spaces. Bright, warm and cool colors play a significant role in

the reality and clarity of the image. The photo of Azadi Tower is a representation of it" (Sasani, 2011: 10) (Pic. 1).

*Milad Tower, Tehran*

Buildings usually have other social and cultural functions in addition to their architectural function. Milad Tower functions as a telecommunication station, creating tourist attractions, and a place for important meetings, and is one of the dual symbols of Tehran. The photo of Milad Tower (Pic. 2) Was taken in natural ambient light. In addition to showing the photo real, this point also increases its transparency. Especially for those who see this photo, the feeling of reality is evoked from being in this place and they observe the reality and transparency of the photo, as if they are present in the place and see the architecture and structure of Milad Tower with high clarity and transparency in front of their eyes. Milad Tower's photo has a high depth because the combination of foreground and background elements can be seen in it, and it shows the photographer's desire to show reality



Picture 1: Azadi Tower, Tehran, Iran (Source: Internet Archive)

and transparency in the image of the tower and its surrounding spaces. Milad Tower's photo is a representation of it. "In this image, the colors of the image play a role in reality and transparency and in harmony with the Milad Tower image. In fact, photographing the Milad Tower is showing its existence based on the image" (Sasani, 2011: 21) (Pic. 2).

*Qabus Ibn Voshmgir Tower, Golestan*  
Unlike other cases, many towers are only attracted by tourists as tourist attractions in cities; Like the Qaboos bin Vashamgir Tower in Gorgan, which has become a symbol of the city and a guide for travelers. This photo (Pic. 3) Depicts the complete view of the tower along with the surrounding space in the natural light of the en-



Picture 2: Milad Tower, Tehran, Iran (Source: Internet Archive)



Picture 3: Qabus Ibn Voshmgir Tower, Golestan, Iran (Source: Internet Archive)

vironment. The photo was taken in the morning when the weather is relatively clear. By observing a series of conventions in photography, the photographer in this image has caused the photo to be a photo in the true sense of the word while having high transparency. Especially for tourists and visitors, such an image reminds of the reality of being in this place. They watch the reality clearly, and imagine themselves in the place and see the real architecture and structure of its high tower clearly in this photo. The image of Qaboos Tower has great depth because the combination of foreground and background elements can be seen, which shows the photographer's desire to show the reality and transparency of the tower and its surrounding spaces. The photo of Qaboos Tower is a representation of it. "The colors of the image of the tower, while being transparent and harmonious, are in accordance with the structure of the tower. The purpose of photographing Qaboos Tower is to show its existence based on the image and to show transparency and clarity to attract tourists and visitors" (Bod, 2017: 6)(Pic. 3).

#### *Toghrol Tower, Rey*

Another case example of urban elements is Toghrel Tower, which is now used for tourism and used to be a landmark in the past. This photo (Pic. 4) Is completely real and has transparency

because it was taken in the natural light of the environment, which shows the clear sky, the sunlight shining on the tower space and the surrounding spaces. Those who see this photo will see its objective reality and feel their presence in this tower. The thing that stands out in the photo is its depth, which reveals the photographer's desire to show the reality and transparency of the Toghrel tower and its surroundings. "The colors in the Toghrel Tower image are bright and warm and represent a historical atmosphere. Finally, the transparency of the photo makes the structure and architecture of the tower and the space around it visible, and this is important to encourage tourists" (Bod, 2017: 6-7) (Pic. 4)

#### **RESULT AND CONCLUSION**

Considering that "reality" has a historical-cultural base, so there is no longer an "ultimate reality", but we will have very variable "subjective realities". We live in an age of countless universes, a particular frame of reference defines a particular universe. Taking for granted our own specific frame of reference and equating it with reality is a strategic error. Our perception of reality is dependent on the world that we have constructed through historical-cultural standards. This world and this reality have made "one world"



Picture 4: Toghrol Tower, Rey, Iran (Source: Internet Archive)

and one reality. From this point of view, the degree of truth and falsity of a thing depends on our perceptions. Regarding photography, Walton puts forward his worthy claim, which is called the theory of transparency, in such a way that the invention of the camera created new ways of making images. Walton calls the relationship between the photograph and the depicted scene a “natural, nature-based dependence” because if the scene changes, the photograph inevitably changes. Walton considers this causal relationship between the photo of the subject to be indicative of the theory of transparency. Seeing an object requires establishing a causal relationship with it. The important point is that urban photography, unlike street photography, which focuses mostly on people, tends to depict objects and the surrounding area in addition to people. There is more to urban photography than street photography, although both focus on urban landscapes, urban photography captures the mutual effects that humans and the environment have on each other. Therefore, the practice of realistic photography in this category is an indicator and a tool and has the role of integration. In the first step, the photo gives a memorable meaning and if the field research reminds us, people want to record the realities of life as well as urban elements. Meanwhile, the towers have different functions that, in addition to their type and architectural structure, their connection with the surrounding environment and the vast cultural environment in which they work play an important role. Buildings usually have other social and cultural functions in addition to their architectural function. The photos were taken in natural ambient light; This point, in addition to showing the photos real, has also increased their transparency. Especially for those who see these photos, the reality and transparency of the photos and the feeling of being in the place of the towers are evoked so that they see the architecture and structures of the towers with high clarity and transparency in front of their eyes. The photos are actually representations of the towers and have great depth. In the pres-

ent study, the purpose of photographing the mentioned towers is to reveal their existence through the image.

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