Art of Architecture and Design for Urban Art Spaces: Case Study of Tehran

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Abstract

Urban art center has been designed aiming at memorable and statuary architecture creation which is considered as a place for artistic, cultural and social interactions for public. This kind of construction attempts to satisfy its addressees' esthetic feelings to attract their attention to the art thereby provide public and artist interactive empathy as well as spiritual relaxation and fill intellectual gaps. Reinforcement of esthetic concept - these days necessity of our architecture - results in a well prepared environment for art growth and reinforcement within all social classes. Results from theoretical basics indicate that in spite of abundant resources around art there are weaknesses and deficiencies within its significance and necessity of scientific recognition and search for esthetic criteria.

Keywords: Urban Spaces, Art, Beauty, Form, Statue of Architecture.

Introduction

One of the desirable qualities for urban spaces is being memorable. In other words, if a space is capable of creating opportunities of memorable events for its viewers, it will be welcomed more by people and results in more viewers visiting urban spaces (Carmona, 2010). Spaces with capability of putting citizens and tourist together in themselves will be considered alive and dynamic which pass to other generations.

Human resorts to a world named art seeking for soul soothing and reach to spirituality to respond properly their spiritual and intellectual desires. But exactly unlike painting, the art of architecture is not pure. Due to this lack of purity, it is affected by society dominant thought and moves from side to side (Nikolopoulou, 2006). Any construction must objectify a subjective thought through its apparent form as a part of the architecture culture (Krier, 1979). Thus, the art of architecture can be considered as a challenging one attempting to arrive an efficient language that tries to promote the architecture to the extent that releases the location from mere application-orientation and casts on it a quality over than a simple location. Doing so, this art applies esthetic essence which is the nature of the art (Kaye, 2013).

Art center is a collective and public and in certain cases personal and private place within which all social groups and classes can be present having different cultural and mental inclinations and improve their own skill and perception of art recognition and application (Nikolopoulou, 2003). A space with different sequencing and various esthetic and phenomenological approaches tries to alleviate the addressee to such an extent of feeling and perception of art nature forms that the person can achieve a satisfactory level of visual delight (Madanipour, 1996). Industrial development, speed, automobile, technology, economic views promotion within society, modernism and iconoclasm have been resulted in psychological problems and anxiety to outbreak within societies particularly Iranian

one. Therefore, in this study, we have tried to keep architectural designs closer to artistic approaches such that a feeling to be created full of delight and enthusiasm like the one happens coping an art piece and cast a long lasting and memorable effects on the viewers' mind.

Methodology

This research is of applied kind. These kinds of researches draw the attentions using background, basin and knowledge obtained through fundamental researches to meet human demands and instrument, methods, objects and patterns improvement in order to alleviate human welfare and lifestyle. Applied researches are performed to meet social demands and achieve rules and regulations which are used within real and practical situations.

This research is considered as an explanatory one regarding its theoretical and operational it seeks to transfer the conception of art and public space perceiving operation and theory intricacies as well as connect the results to applied outcomes taking the recognition approach of study platform. The researcher seeks to percept opportunities and how to percept a theoretical conception, a phenomenon and other cases within explanatory researches such that to be able to use the obtained results based on the research goal.

Concept of Beauty within Architecture

Different arts intrinsically have profound links with each other which need reflection to be detected. The architecture is treated so, too and may be promoted in interaction with other arts (Psarra, 2013). In certain cases, its boundaries get closer to certain arts like painting and statuary such that they are looking for a common final goal. A notion philosophy backing an art revolution casts shadow on all arts and makes them coordinated not only regarding depth and inside but also apparent aspects (Goldberg, 1988). But what distinguishes architecture art from others is its applicability. Due to this aspect, beauty appearance faces limitations within architecture. Philosophers and artists had contradictions about beauty definition (Grodach, 2011). For example, Plato considered the beauty as the coordination of components with whole. He used to categorize that in two classes; nature and creatures' beauty, and geometry, circle and line beauty. He believed that natural beauty is relative while geometric one (or human made objects) is absolute. What Plato named as the geometric beauty was changed to engineering beauty in Le Corbusier's theory. Hegel believes in two kinds of natural and artistic beauty based on the Plato's theory Searing, 2004). The notion of beauty assumed a more psychological aspect from 18th century and observed linked to perception. Since social and psychological factors affect considerably on human perceptions, they therefore affect his beauty feelings. When an space is able to put itself forward as a creature independent to mind for viewer and put his mint to challenge, then the its esthetic value will be perceptible (Reiss, 2001).

Form within Architecture

According to what mentioned about the nature of the art and related theories, the art contains properties including coordination and congruence, order, nature imitation, beauty, express emotion, and innovation (Ching, 2010). On the other hand, since the art is an instrument to transfer subjectivity to objectivity, one can suggest that all its properties can be realized within a potential form. The forms role took so much importance within the art that it was the form which made itself the highlighted one instead of beauty (Jenkins & Squire, 2002). Where the form demands are coming from and why basically people make their environment in a special form? In order to reply this question, one must be able to recognize human mind performance. Mind template is one of the main products of human mind path. That is. One signifies the world and humanizes it through its

organization; a perceived order that is generally resulted through classification and nomination or discrimination. The world is disorganized and turbulent; human mind classifies, organizes and orders (Rapaport, 2004).

One of the strongest aspects of form index within the art is the architecture; the art which is depended on many factors including technical, artistic, scientific, natural, social, economic, and religious issuesamongst which the cultural is the most significant. When defining the culture, one may mention that the culture is the moment for extracting the result and pretending behavior out of all learnt materials and empirical and mental reservoirs of human (Hillenbrand, 1994). The reciprocal relation between the architecture and the culture- affecting each other formation-have had such a history that one can say that the architecture has had considerable significance as a relaxing and completing factor between cultural and rational issues during all eras. The architecture can improve multicultural coordination and symbiosis as well as can apply multicultural phenomenon (Antoniades, 2008). Definition proposed by Hans how line for architecture is perceptible: "the architecture is an intellectual discipline that is substantiated within constructions" (Ching, 2010; Huck et al, 2000). This responsibility often is neglected with this excuse that the construction has been built for a certain application. A kind of architecture for mere respiration isn't actually exist. Thereby, any construction is considered as a cultural witness whether containing positive or negative conception (Doorly et al, 2008).

The Statue of Architecture or the Architecture of Statue

The architecture is the space music and the architecture is musician in this case. Accepting this idea of Le Corbusier who suggests that the architecture is a sophisticated, correct and splendid game of combined masses under light, one deals the most prominent architectural issue namely creating mass and perceiving it. Decreasing trend of modernism and machine dominancy weakening over simple masses made attention to go toward form and architectural mass during last decade (Jackendoff, 1997; Sitte, 1986). The emerging inclination toward statuary emanated from this form orientation and practicing mass esthetic that Le Corbusier and Right were the first amongst them attending statuary masses (Hemsoll, 1990). Le Corbusier's Reneshan church and Right's Gogeheim museum are exemplifying such constructions among which organic masses have been applied and modeled by architectures like Etson in Sydney Opera construction. Statue orientation within architecture appears not only in curve and free masses but also emerges within different regular and smooth geometric levels. Right's Waterfall House and Lui Cohen and Richard Mir's works are making good examples for these kinds of architectural statues (Murray, 2013; Smith, 2006).

Another interesting point is that we face regular geometric forms when referring to Iranian statuary architecture which scarcely contain irregular and free forms. Gaboos dome, Chehel Sotoon palace and Hasht Behesht palace are instances showing past statuary architecture and Azadi tower, Avicenna's tomb, city theatre, Tehran University portal and Mellat cinema are examples for contemporary style of this architecture. The limited number of such works can be attributed to Iranian architecture introversion and state failure to use modern technology. Although some of critics and architects have criticized the high cost of implementation of such like projects, when the art is the case then there are proper justifications for these constructions necessity. Though, these valuable urban constructions can have high variety in details, not all satisfy viewers' esthetic and make a desirable memory for them.

Case Study Analysis

Since Iranian architecture is an introvert one, external form have thus been paid less attention. The external forms have been considered in significant and extrovert constructions like

palaces. Modern architecture prevalence and demands for extrovert spaces have been resulted on these kinds of construction to grow in number. While studying examples of statuary architecture, one notifies that the form has always been related to the meaning. Iterative figures and ideas within Iranian architecture have played a significant role in creation of these statues, directly or indirectly. In other words, one can say that there is actually no example within which the mere beauty is considered regardless of semantic cues.

Azadi Tower

Azadi tower or Shahyadlocated at Azadi square is considered at the first sight as an urban symbol. This square, which used to be called Shahyad prior to 1375 Islamic revolution, has been constructed oval shaped which is centered by Azadi tower. It has two car passing ways which is built two floors in certain sections. There is ahexagonal grass bud between tower and side paths. This square with 50000 m^2 area takes second place after Naghsh- e Jahan square with 89600 m^2 area. Based on performed surveys, most of Tehran citizens believe Azadi tower as the city symbol. This construction was built as the symbol of capital city at King Mohammad Reza era.Engineer HosseinAmanat designed Shahyad square and this was one of his works that soon became popular nationally and even internationally. The main view has 4 main squares (21 x 21m) as the base so that the main arch locates within central square and the extension of construction bases is in line with diagonals of side squares at the center of fourth squares. Within important sizes of the construction 3 meters repeats in horizon and height. This has been observed for establishment of concrete rings which pass through four supporting bases. The main arches of the construction are of conical kind whose mathematic equations have been defined (Amanat, 1973).
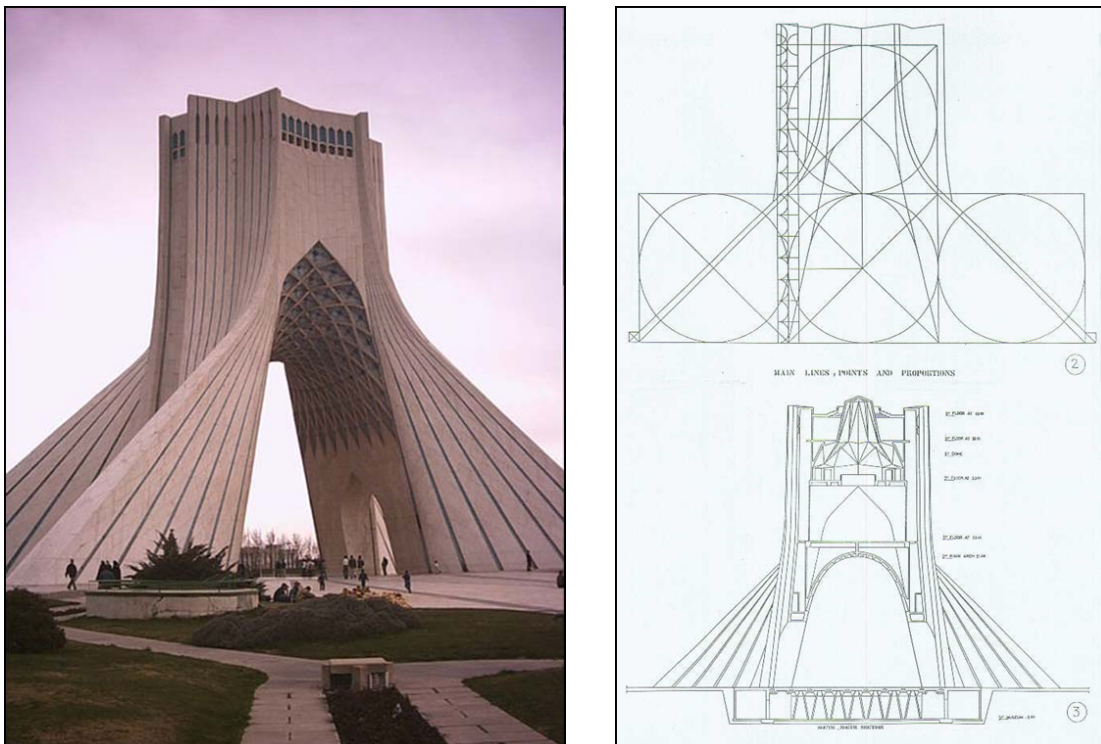
Figure 1: A view of Azadi tower (www.iranmemari.com)

Azadi tower's architecture is a combination of Achamendia, Sassanid and Islamic eras. The main arch at the middle is a symbol for Kasra arch related to pre- Islamic era and the upper one, which is zigzag, shows post- Islamic era. Within these domes which indicate Iranian genius, early architectures moved from square foundation to circular and performed by very beautiful corniced pieces. This also is a trend in Azadi square construction. The geometry is a square- rectangular one which turns from their four bases and changes to a 16- goal shape and finally takes the shape of a dome. Though, this domes isn't apparent from outside, while form inside is. Figures inside the tower are a combination of tradition and modernism particularly second floor ceiling.

Figure 2: Views of Azadi tower (www.forum.iranproud.com and Google Earth, 2013)

This square was designed and built as a ceremonial space to welcome foreigner official guests. But it changed to the city symbol in Iranian and foreigners mind over time. This construction can be seen from far distances because it is high enough andvisual and traffic axis end here, too. Azadi monument actually consists of four huge pillars which meet at top and make the flung open. The whole design includes grass and flower space, restaurant, cinema, library, two museums, amphitheater, elevator and various floors and stairs. The design combines different architectural styles of various eras including Achaemenian, Sassanid, Safavid and etc. through completely modern perspectives. For example, the upper vault has been designed in Islamic style and the lower one similar to Kasra arch. The plan site is oval and the tower has 45 meters height from square surface. The body is made out of armed concrete and Jowshaghan marble was used for covering. The green space was designed based on Iranian gardening in shape of four green hills. From the top perspective, the plan site geometry has been designed based on Sheykh Lotfollah Mosque's dome lower figures form and geometry. Kashan Fin garden waterfronts were modeled to constructwaterfronts inside the site. The square surface joins to side paths through underground pathway on the eastern side. The design of this space was inspired by traditional architecture and formed according to the geometry and vaults of Iranian bazaars (Bani Masud, 1388, 321- 323).

Cinema Pardis of Mellat Park

This construction is located at 3rd region of Tehran and was designed and built on an irregular and stretched land with an area of 6000 m^2 during 1383- 1384. The main objective of this complex is to provide scientific, cultural, and artistic services for different ages that can be divided

to two groups of children and adults. Integrity of these two groups is one of the unique properties of the complexthat allows whole family to visit so that proper activities have been forecasted for any age. This construction has a stretched form at the first sight and its mass reminds expressionist forms and its esthetic roots in minimalistic view but the project itself isn't necessarily minimalistic. The design is one of the limited numbers that has been performed in Iran and its architectural form and construct have been designed in utmost coordination. In other words, the architecture of the projects is a product of its construct and form. It is just this perspective that distinguishes the project plan from a modern physical one,namely performance solution and achieving architecture construct and form. In other word, performance solution and responding to physical plans aren't the utmost objective of the project but that the project performance must meet physical requirements of the project is unquestionable.

Figure 3: Mellat Cinema Pardis views (www.behprint.com)

Figure 4: Views of Mellat Cinema Pardis (www.toca.ir)

The project mass shows simple and fluent and itis the product of stretched from and unknown site. On the other hand, the gap at the middle of the mass, this is emanating from the project architecture and construct, could frame a perspective of the site within project mass. While the effects of this strategy on the spatial organization results in creation of three open and stretched spaces. The first is dedicated to exhibitions and located underground. The second space located on the ground floor is for roofed entrance balcony. The third is located at the utmost high level and contains restaurant. These open spaces join each other via two vertical spaces located on the both

sides. Thereby this trick (used while organizing internal space and construction mass) made one to feel park space continuation within the project. This generally is one of the project's turning points which results in the mass of Mellat Cinema Pardis to be belonged to its site (BaniMasud, 2009).

Conclusion

The most significant property of the art accompanying it over history is its beauty. Delightful pictures are created via art satisfy our esthetic demands through integrity intuition within virtual relations via intuitive perceptions. Though, many philosophers believe that one shouldn't mix esthetics with art philosophy because esthetics is a sensorial experience that can contain artistic and natural beauty. While the philosophy of the art is a theory about production and artistic works intuition in the field of art that can have non-esthetic level like historical and critical aspects. However, the interesting philosophic point is the esthetic- art coincidence. It's hard to find common aspects within highly various beautiful issues like art. The beauty is the product of properties like symmetry and coordination as an ancient view expresses. Though, many people have found this traditional view of discipline inefficient. Finally through any definition of the beauty, it's clear from natural esthetic that the beauty isn't prerequisite for the art since there are many beautiful bridges and wind mills that have never registered as artistic pieces. Whether the beauty is the prerequisite for the art or no is related to our definition from art. If the beauty term can find an equal meaning related to its application in English language and be used for all admirable issues, then it's a prerequisite for the art. But if it's limited to a special type, won't be among the art prerequisites; alike a story that can be an admirable and shocking one and also places among artistic masterpieces though isn't beautiful. Thereby, there's no necessity to include beauty issues within all artistic problems but one can affirm the prominent relation between them.

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