

EVALUATION AND ANALYTICAL SURVEY OF MODERN AND POST-MODERN BUILDINGS

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ABSTRACT: In 1970 the westernization penetrated into the culture and thence the architecture of most of Middle East countries. Iran had several pioneers in designing in that time. One of those figures was Kamran Diba who designed and built many monumental buildings. This initial study is a part of the works that aims to develop a theoretical and conceptual understanding for three different projects, Tehran Museum of Contemporary Art, Niavaran cultural complex and Shafagh Park. Tehran Museum of Contemporary Art was built in 1977 adjacent to Laleh Park (This park lies in central Tehran and north of Tehran University, it is one of the biggest parks in Tehran) in a 2000 square meters land by Kamran Diba. The cultural and historical complex of Niavaran is situated in a great garden in an eleven hectare area, with historical and natural attractions. The Center is designed around a plaza, which is connected to a sizeable Persian garden with extensive waterways. Three architectural elements were chosen for designing Shafagh Park are Water, wall and the plaza. The different parts of these three projects are designed as separate process (interior and site) but appropriate relationship between them are made in order to create final circulation. Finally, I think Diba's projects can be successful models for the design of spaces and architecture works of all time in Iran.

Keywords: Index buildings, Modernism, Tehran Museum of Contemporary Art, Niavaran cultural complex, Shafagh Park

1.0 INTRODUCTION

In 70s the westernization penetrated in to the culture and also the architecture of most of Middle East countries. "The concept of westernization had already taken, emerging as the central paradigm in the little flurry of publications. Scientists believe " [1] In order to establish the historical background, we must rely on written sources and on archaeological evidence, still far from full and incompletely studied." [2] Iranian architecture in that era was affected by other countries particularly Germany. In Germany industrialization had been growing up and according to the close relationship between Iran and Germany, Iran easily imported their technologies and utilizes their knowledge and experiences. Iran had several pioneers in designing in that time. One of those figures was Kamran Diba who designed and built many monumental buildings.

"Kamran Diba (born in 1937) is an Iranian architect, urban planner and painter. He studied architecture at Howard University, Washington, DC, graduating in 1964 and then adding a year of post-graduate studies in sociology. He returned to Tehran in 1966 and a year later became President and Senior Designer of DAZ Consulting Architects, Planners and Engineers." [3]"He is famous for designing the new campus of Jondishapur University in Ahvaz, the Tehran Museum of Contemporary Art, Shafagh Park and the Niavaran Cultural Center in Tehran." [4] Kamran Diba was also an artist, although the number of works he did seems to be small but they have shown the value of Iranian architecture. In addition, he always interested in creativity in Renaissance era in Europe. Literary theories of imitation as the proper framework for creativity also played a central role in Renaissance.

This discussion presents a theory analysis of reflections of Kamran Diba works and ideas in designing different projects. This initial study is a part of the works that aims to develop a theoretical and conceptual understanding for his three projects, Tehran Museum of Contemporary Art, Niavaran cultural complex and Shafagh Park.

SAMPLES AND CASE STUDIES

2.0 TEHRAN MUSEUM OF CONTEMPORARY ART

The word museum means " A building in which objects of historical, scientific, artistic or cultural interest are stored and exhibited." [5] Tehran Museum of Contemporary Art was built in 1977 adjacent to Laleh Park (This park lies in central Tehran and north of Tehran University, it is one of the biggest parks in Tehran) in a 2000 square meters land by Kamran Diba. "Two views are considered during the Tehran Museum of Contemporary Art design that both were well chosen, designing the museum in the middle of the park comes from the Persian garden (Koushk)." [3] "Diba used the idea of central courtyard to show his interest in Iranian vernacular architecture and in addition, make a separate area from the Park. Also, the central locating idea of museum goes back to Koushk (Iranian Palaces), but maybe the main reason of choosing the idea of central courtyard in design of the museum is to present one of the most properties of Iranian architecture and provide the separated spatial view of the park at the same time." [6]

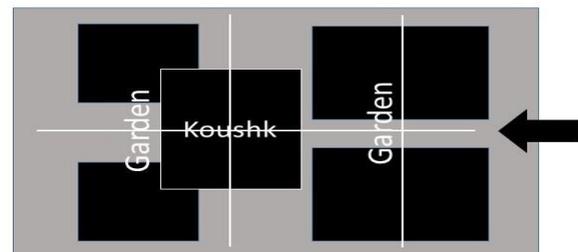


Figure 1: Koushk idea which has been used in the museum
In addition, four elements of sustainable traditional Iranian architecture are used in the museum design.

2.0.1 WIND CATCHER

Wind catcher is one of the symbols for Iranian vernacular architecture, it is a device that flow the air inside the building and catches the outside air and leads it to the indoor space. In this project they are chosen by Diba for illumination.



Figure 3: Wind catchers

2.0.2 CHAHARSOU

Chaharsou is the intersection of two major orders of the public buildings and traditional markets, in the intersection space of two orders Chaharsou has been made. In Tehran Contemporary art museum chaharsou is a kind of connection elements which guide the visitors from one space to another.



Figure 4: Chaharsou

2.0.3 VESTIBULE (HASHTI)

“The space right after entering the doorway. The space which is separated from the closed area of house and provide the connection with the outside. In the center of the project vestibule had designed by Diba to add sun light as a direct light to the interior light.” [3]



Figure 5: Vestibule

The whole spaces had separated in to different parts and the weight of structure transmitted to the walls. Windows are there to make connection between the interior to the green site. The plan had designed based on the repetitive rectangles concept.



Figure 6: Tehran Contemporary art museum plan

Tehran museum of contemporary art is a postmodern building using ancient Iranian Vernacular architectural elements that poses minimalistic. It is mentioned as a postmodern building, since it is traditional and highly ornamented and displays a broad palette of materials outside and inside and so vulnerable to site and time. Its characteristics include the use of sculptural form, ornaments and material with conceptual meanings. Now a days, this museum is one of the most active cultural and artistic centers in Tehran.

3.0 NIAVARAN CULTURAL COMOLEX

“The cultural and historical complex of Niavaran is situated in a great garden in an eleven hectare area, with historical and natural attractions. The palace is located in the North of Tehran. The monuments of this complex belongs to the Pahlavi eras. It was built in 1977.” [1]

The Center is designed around a plaza, which is connected to a sizeable Persian garden with extensive waterways. There are some Distinguishing characteristics about this cultural center. Due to the north winds, the plan of the cultural center is stretching along East - West. Using combination of color and light add a special characteristic to the center. There is a two-story building with the same components in height. The building owes much of its success to the traditional construction patterns and building types used by Diba. Combination of the aesthetic design of the building fabric (concrete and stone), form (simple geometry) and the Sunnah (the traditions of Iran) allows the architect to create an appropriate structure.



Figure 7: Niavaran cultural complex building

This project has four different parts which describe the whole design's idea:

Entrance gate: is symmetrical in form. It acts as the entry to access to the main gate of the cultural center. The entrance is taken from the traditional architecture of the exterior vestibule space. Access to the main building takes place via the stairs. There are two platforms with hedges on either side to navigate the viewer up the stairs leading to the main building.

"it was open more than 160,000 visitors was attracted to the museum in its first year to explore casts of antique statues, collection of paintings, Egyptian and Oriental antiques and other significant objects and exhibitions.



Figure 8: Gate of Niavaran Cultural Center

3.0.1 COURTYARD

It is located in the heart of cultural center and it is one of the most important elements of the project, since the two facades of building facing the courtyard and consist of areas that are exposed directly to the outdoor courtyard and views of their entire body.



Figure 9: View across courtyard of Niavaran Cultural Center

3.0.2 GALLERIES

"That's an interesting subject. Here we have a double-edged situation. To be in touch with artists could be both instructive and destructive. You should not just trust the artist's assertions, in my opinion. Galleries sometimes explain the works even better than the artists. I think one could buy better things through galleries than directly from artists. It is because artists are interested in their weaker works as well, and try to sell them." (Diba K. 2010)

The museum includes 9 fully-equipped large and small galleries to display artworks. At the center of the vestibule the fine artwork of Japanese artist "Noriuki Haraguchi" is placed that is made of oil and steel. In another corridor the memorable artwork of Henry Moore is placed and spatial

artworks of artists like Parviz Tanavoli, Henry Moore and Alberto Jakumeti are located on the surrounding green yard. Art galleries often have high profile benefits, they reflect art in details. In the galleries visitors have this chance to watch all works at the time and compare them with their own criteria, galleries in Tehran contemporary art museum are evaluated by visitors not the artists or art collectors.



Figure 10: View across Exhibition Space of Niavaran Cultural Center

3.0.3 RESTAURANT

The two story restaurant is run. There are three types of access: The central courtyard, Gallery and Library. There is a window with a beautiful green site view there, also, through an opening embedded in the ceiling, the second floor receives light.

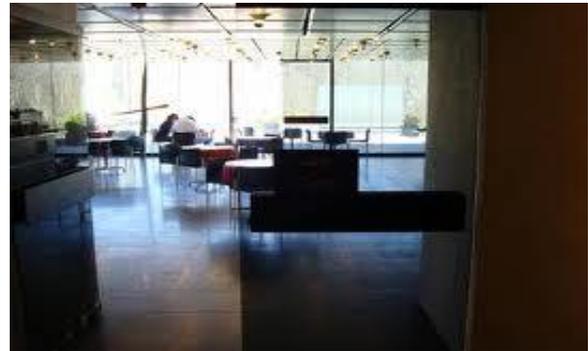


Figure 11: Restaurant

In spite of Iranian vernacular architecture space is divided, so each space has a separate role, the end product is set of these roles.

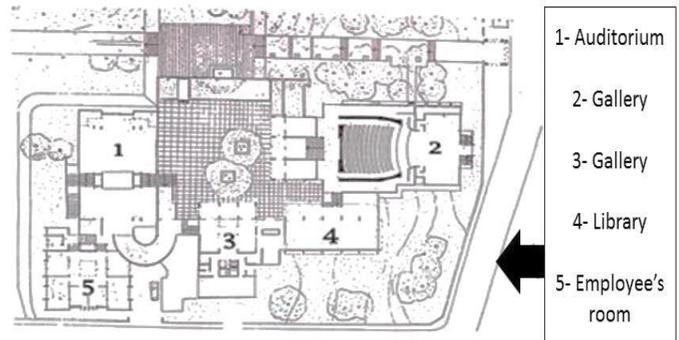


Figure 12: Niavaran cultural complex plan

4.0 Shafagh Park

Originally named garden of yousef-abad, it is a neighborhood park and cultural center. This was the first example of naturalist Park in Tehran which designed by Kamran Diba.

The land of the park was the garrison for many years and it was a place for training army students.

Three architectural elements were chosen for designing this projects; Water, wall and the plaza.

Water: is an element for life and living. Water is showing of in different parts, we can easily find different fountains in this park as well. Water here has both visual and listening impact on visitors and it induces peace and lull to them.



Figure 13: One of the Shafagh park fountain

4.0.1 WALL

Wall is not a cover in this park, it is an element for separating private spaces from public ones. Therefore, the walls which has built around the park are short. There are short walls in the center of the park which are used as platforms to sit on their and listen to the music which water strikes up.



Figure 14: Platforms in the center of the park

4.0.2 PLAZA

Plaza is Diba's paradise which he designed in all of his projects. He designed the park like Iranian old gardens, he used various plants for the coverage and blended them into the routs which he designed for visitors whom interested in walking in the middle of the trees. In his opinion the only thing that a visitor should hear there is the bird's song.



Figure 15: Walking path in Shafagh Park

In this projects he designed a small artistic city which is full of dynamics and vitality, so, he add different parts to the park like library, cultural center and auditorium. In his idea this

park has this capacity to cover all needs of an artist in both spiritual and material standpoint.



Figure 16: Shafagh Park

5.0 CONCLUSION

In different parts of the world, Iranian culture and architecture have exhibited its benefits and advantageous. In an instance, "In Chorasmia, at the huge site of Kalaly Gyr, archaeologists have excavated a palace which probably belonged to a Persian or to a Chorasmian influenced by Iranian culture." [2]

Diba's work in Iran was often consciously influenced by local vernacular environment. He commissioned a series of realistic figures for public spaces in his projects and added a sense of mystery and created interrelation among the figures,; Reassignment of the Wind catchers function while maintaining its originality of natural ventilation to Skylight with controlled diffuse lighting (indirect) to the required spaces. Converting vestibule from only being as a space distribution and access to the other parts of the projects. Passageway with the old function of passing in the traditional Iranian architecture but in a wider context with the museum conditions. "Chaharsou, with benchmarking the intersection role from traditional Iranian architecture in museum and plays the role of communication way in different parts of projects." [3]

The different parts of these three projects are designed as separate process (interior and site) but appropriate relationship between them are made in order to create final circulation. Diba was interested in Creating Linear spaces, transmission and pause spaces by possible flooring. He also changed in the width direction to add validity to the projects with an artistic theme by using of statues were all ordinary people who happened to spent time there.

Although his projects are called masterpieces of Iranian architecture but I guess they have some objections, sometimes the main garden of the projects with its large trees does not seem to exist due to dense trees of the site particularly in Niavaran cultural complex. The court yard plaza is very important in his projects but In fact, many places do not look at the yard but a glimpse; such as the library. It seems as an individual element and is almost isolated. Parts around the yard, are discontinuous and fragmented. As I mentioned, Diba believed in some elements but it seems that at first, the elements in the complex designed individually and are then stacked together; thus all of the components seem to be single attached, this problem in Shafagh Park is more obvious.

Finally, Diba's projects have this potential to present appropriate model for innovative and traditional designing all together in a same time.

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