

Indicators of Cultural Usage Design Aiming to Improve Cultural Problems in Urban Spaces Proposed Case: Cultural Pedestrian in Gajil Neighborhood of Tabriz

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Abstract - Urban space as a context for the emergence of social behaviors can have an effective role in changing or shaping the culture of people in an urban community. In this regard, the existing problems in some urban textures that are facing with worn-out problem can be regarded as a clear indication of the physical impact in the emergence of the problems of behavioral abnormalities in a community. In order to reach the appropriate answer for the proposed hypothesis, the case study of Gajil neighborhood, one of the neighborhoods of Tabriz city in Iran has been selected which has a brilliant background in cultural dimension. As a part of the worn-out texture of Tabriz city, it is now facing with many physical and cultural problems. Therefore, in this research, the integration of cultural function with urban space in the form of cultural pedestrian was investigated as a proposal option for areas with similar problems. The research hypothesis was that the definition of such a function along with the physical improvement, by presenting cultural services, can be effective in changing the social conditions of the region and would result in an increase in the cultural burden. Therefore, the revival of the region in various dimensions, and at the regional level, as a cultural complex, also would respond to the existing deficiencies. In this regard, research studies have been collected from descriptive-analytical methods as a combination and according to the field and historical studies. The obtained results have been presented in the form of a proposed plan. Based on the study of regional conditions and performed analyses, in order to achieve the optimal result, the most appropriate approach was to integrate the architectural space with the urban space. In this way, a part of the culture of community could be offered in collective spaces and would enter directly into the social realm and people's life which itself results in the cultural promotion in the community and increases the linkage of the architectural building with the surrounding environment. In this regard, considering the conducted studies and according to the existing conditions and potentials in the region, a site has been selected to define the mentioned function. Moreover, based on the results of the performed studies, a proposal plan has been presented for it, the result of which was the indicators that can be referred by the examples with similar usages and conditions.

Keywords: cultural relationship, Urban Space, Cultural Center, Pedestrian, Gajil Neighborhood of Tabriz

1. Introduction

Culture is a reflection of the values of a community that forms the feelings and perceptions of the human beings of that community within its hearth. Therefore, it is directly related to the art and thought of the people of the community, because the art is born from feeling and thought is born from reasoning and perception. In this regard architecture, which is born from the architect's perception and feeling, can be a clear manifestation of the culture of a community, which affects its own audiences' dimensions both physically and spatially. The problem that nowadays is observed in our urban community is the lack of attention to the role of architecture in improving or weakening cultural and social issues, along with the physical effects, that the clear manifestation of it is the continuous presence of worn-out textures with a vast area at the country level, which is the source of many physical and social problems in a city. The root of its emergence is the absence of proper architecture in these areas, which has gradually created problems wider than the physical problem in various dimensions. The city of Tabriz is also one of the cities that has placed the vast worn-out textures within itself (1.4 of the Iran's worn-out textures); the textures that their main problem is cultural poverty. Among these textures, the Gajil neighborhood can be mentioned that despite the valuable identity it has had in the past, it is now considered as one of the least valuable neighborhoods of the city, whose existing historical values are also being destroyed. In this regard, with accurate architecture, many of the problems of mentioned textures in all its formal and functional aspects, as well as its social and cultural problems can be removed. In relation to the Gajil neighborhood, considering the cultural problem of this texture and the lack of a comprehensive cultural center at the city level with regard to the role of architecture, at its best state, the cultural center as an architecture with identity and cultural function, can meet the existing needs and have an optimal effect on the cultural

reconstruction of the region. Of course, with regard to the role of urban space as a space in interaction with the community, it can, along with architecture, strengthen the effect of its building and functions. But the questions proposed are: how to design this cultural center and integrate it with the urban space for solving the existing problems and for the physical and cultural revival of the region? And how can the cultural identity of the regions, with similar problems, be revived by creating similar functions? In this regard, the records of existing projects with cultural functions and pedestrian as an urban space in the existing samples have been studied at global and domestic levels. The obtained results have been considered in the form of proposal options for the formation of the mentioned plan.

2. Criteria and Requirements for Selecting the Study Area

The Gajil neighborhood is located among four neighborhoods of Miar Miar, Kocheh Bagh, Rasteh Kocheh and Vijoyeh, and is one of the most centered neighborhoods located in the central core of the city, which is the Tabriz Wall passage place and one of the nine doors. Hence, it has placed much historical and cultural potential in itself and is a proper option for studying on the project hypotheses.

Table 1: Studies on the Potentials of the Selected Region

Assumed Responses	Potentials	Existing Documents of the Region
1. Suitable for defining cultural and historical functions and creating places such as a museum or research-historical centers	It is considered as having historical potential and a part of the initial core of the city.	The location of a part of Old City Wall and Caravansary and Gajil Door (Sultanzadeh, 1997)
2. Suitable for the construction of places with cultural usages such as libraries dedicated to religious groups or collective spaces for religious ceremonies	It has cultural and religious potential	The tomb of Ayatullah Angaji, religious scholar and the cemetery of the Ulama
3. Creating recreational usages as complementary business functions	The movement of various users from other parts of the city in the neighborhood and increasing social-cultural interactions	Vicinity with business usages and neighborhood markets
4. Creating public spaces required in the urban dimension and beyond the neighborhood need	Vicinity with main movement routes and easy access from other neighborhoods	Central location of the region in urban texture

On the other hand, the achievements obtained from field studies and the result of surveys indicated the inappropriate situation of the region. The neighborhood is an unsafe place for usages and is a location for the accumulation of illegitimate people of community and a spiritless and colorless space, a place for selling stolen properties and drugs, a space in which the concept of life can hardly be found, a space separate from the city and its neighboring regions with inhabitants who are forced to live and endure the unfavorable conditions of the Gajil neighborhood, only because of poverty. Therefore, creating cultural places and considering the improvement of physical and social conditions in the neighborhood is necessary and inevitable that determines the necessity of selecting the region for the study.

Table 2: Studying the Existing Problems in the Region and the Resulting Impacts

Effectiveness	Existing Problems	Image Documentations
Inappropriate urban landscape and the reduction of land value in the region	Lack of proper designing of urban views and usages	
Loss of historical items existing in the region	Not paying attention to the historical buildings and textures existing in the region	
Confusion and being disorder in the economic system of the neighborhood	The emergence of temporary false occupations	
Increased insecurity ratio in the region	The emergence of social and civil violations	
The accumulation place of criminal people and increased insecurity	Location for creating abnormal occupations	
The lack of control of the public agencies over the existing occupations and guilds in the region	Traders' use of existing vacant lands	

3. Research Theoretical Foundations

3.1 The Relationship between Culture and Architectural space

Culture primarily affects the architecture that is the manifestation of the governing value system, and shapes it. On the other hand, culture is indirectly one of the main bases of humans' mental life. Human perception of the environment he has created around himself, depends on his culture (Grouter, 2004, p. 56). Each community, administrated by any system, and any type of ideology governing it, has its own special goals and ideals. The main task of the culture is to represent these subjective ideas by the appearance of objective forms. It has a basic role in the process of this architectural transformation. Every building as a part of architectural culture has this duty to make a subjective thought objective, through its apparent form, as r result could be a manifestation to measure this culture (Grouter, 2004, p. 53).

Architectural space, is not understood without recognizing the culture of his constructor, and whatever comes from this culture, after passing from the managements and techniques and inventions is materialized whether in terms of responding the applications, or in terms of matching the volumes and surfaces with the bone structure of the building, and in terms of observing proportions and orders or places and positions in the major and minor axes of the building, and in terms of coloring the object and in trimming the volumes of the building, and in terms of the composition of covered volumes or semi-covered and open spaces and so on. A material is worked by the hands of human himself and according to his desire for the mankind, which does not speak anything except the way of its form. In other words, the shape of building that others have constructed is their words about that building. And this speech originates from their culture about architecture, or is regarded as the indicator of their architectural culture (Falamaki, 1992, p. 139). Perhaps this is the same point that is unfavorable in nature and away from the theory of people, who are in favor of messages and tastes to be expressive and fluent, that makes it easy to reach a definition for architectural culture. In these exchanges, transformations, renewals and reductions and so on, transition from an individual to the community and from the community to an individual is necessary. It is within this transition that the architectural culture is eroded at the individuals level, with the help of standards and "Norms", to make way smooth for the birth of a new community, which achieves its "Identity" through the erosion of individual cultures to the extent of making them unable (Falamaki, 1992, p. 140).

In this regard, it can be acknowledged that architecture is not only the manifestation of its own constructive culture and context, but also promotes this culture to its users and audiences. In fact architecture is the reflection of the culture and social events of any community, a community in which various knowledge and experiences are shared. Architecture as a factor influenced by the culture, induces the culture that has inserted within itself and based on it, has become objective.

3.3 Cultural Center

Architectural works are one of the very active phenomena that introduce any culture. In fact, perhaps it is safe to say that architecture is the most comprehensive factor that reflects the culture of a community. Meanwhile, there are buildings that have a special mission for spreading the culture, such as mosques in the traditional cities or cultural centers in the present-day cities. It seems that the density of the emergence of cultural aspects in these buildings are very more intense (Hosseinmardi, 2008, p. 13).

The cultural center is, in fact, a building with cultural usage that is inserted in the cultural architecture group (Kiani, 2008, p. 4).

Cultural architecture, by inferring to its meaning, is an architecture that is associated with the civilization, history, people, and community, and, in one single word, with the culture of a nation, country, or land or is the indicator of it. In this architecture, every nation or people have their own specific and recognized cultural architecture and are known by it. In fact, architecture becomes a place for the recognition or boasting of nations, and it is a way or a place to offer their own culture. This architecture, in fact, gives the cultural color and smell and indicates a kind of relationship among the thoughts, heritage, attitude and tastes on the one hand, and architectural shapes, forms, and architectural images on the other. It is clear that the creation of space or architecture taken from culture in contemporary period, deserves to be considered and reviewed in the circumstances of the era (Kiani, 2008, p. 4 and 5).

Concerning the construction of buildings with cultural usage, Iran has a very ancient background, because Iran, the center of art and culture, has many arts in itself, including dramatic art, poetry and music, each of which in its own place asks for and has provided the context for constructing an artistic and cultural building. In this regard, a number of successful domestic and foreign examples in architectural and functional aspects have been investigated. The obtained results are extracted for citation and in order to be converted into architectural features for designing similar functions.

Table 3: Usage Study and Design Features in Cultural Centers (Domestic and Foreign Examples)

Applied Results	Architectural Characteristics	Introducing the Cultural Center(Name/Place/ Time of Construction)	Image Documentations
<p>General geometry derived from native and traditional architecture. Using indigenous materials and decorations. Using cultural and religious symbolic concepts in shaping internal and external spaces.</p>	<p>Regular geometric volumes Brick and tile materials Using wind catcher Using water as an allegory of paradise</p>	<p>Dezful Cultural Center, Iran (Dezful) /1991</p>	
<p>Adapted from the geometric simplicity and purity of traditional architecture in the form of a modern collection. Using Iranian architectural elements in space and physical design. Using modern materials in proportion with selected form to maintain visual simplicity and integrity.</p>	<p>Simple geometric form Combination views of stone and cement Traditional architecture elements such as vestibule (Hashti), central yard, garden, and waterfront</p>	<p>Niavaran Cultural Center, Iran (Tehran) / 1978</p>	
<p>Relationship with urban space through internal pedestrian for integration with adjacent texture. Formal harmony with urban texture and non-separation from it. Possibility of the relationship between inside and outside space. Inviting</p>	<p>Public and free pedestrian from inside the complex between the two streets of Ednauer and Orban Postmodern style Combination views of glass, stone and metal Glass views and terraces for having two-sided visions Fluidness along with empty and full spaces</p>	<p>Stuttgart Museum, Germany (Stuttgart) / 1977-1984</p>	
<p>Using Arabic architectural decorative forms in abstract shape Coordination with designing context Using the day styles while maintaining cultural identity</p>	<p>Single styles in the building Inspired by the Arabic Matthews in the view Materials in the view from glass in combination with solar active diaphragms</p>	<p>Institute of the Arab World, Paris (France)</p>	

3. 4 Definition of Urban Space

Urban space is one of the elements of constructing the space of the city, which transforms along with the history of a nation. This element, in which various cultural, social, economic or political activities have always been taking place, beats with the heart of the history of the city and has shaped the story of the city (Tavassoli, 1993, p. 9). The topic of "Urban Spaces" has been the subject of studies by many thinkers in the field of urban planning and architecture (Jalali Nasab, 2004, p. 37) because of physical, social, spatial, and identity aspects and the role they have had in the physical structure of the cities.

3. 5 Urban Pedestrian

An urban pedestrian is an urban space and a kind of place; a place for the attendance of human being that should be designed and built for him in order to meet his needs. It should be noted that a place, in addition to the material aspect, has a spiritual dimension and influences the internal dimensions of its audience that is the mankind.

In fact, an urban space becomes alive with the presence of citizens in it; the presence that is accompanied with their activities and displays the dynamics of life and is also the creator of human relationships. The presence and movement of pedestrians in urban spaces by the entrance of the car has nowadays been paled and it is important to restore it. Because it leads to communication increase and social encounters on the one hand, and also revives the city and urban spaces on the other hand (Behrouzpour, 2000, p. 88).

3. 5. 1 The Cultural Role of the Urban Pedestrian

Darioush Mokhtari, the graphic designer, in his article entitled as "The Architecture of a Sculpture with Its Specific Dimensions," has introduced pedestrian as a cultural passage, a place for exhibiting artworks and relating people to the art category. A place that can be used as an artistic gallery for displaying works of artists, posters and sculptures, and in addition to the beauty of cities, it can be used to promote culture and art in the community (Mokhtari, 2007, p. 65).in the planning and development of pedestrian spaces, but its main social and cultural goals can be divided into three categories.

1. Improving and Spending Leisure Time
2. Increasing Social Participation
3. Strengthening Environmental Education

That in this regard, the effectiveness of its educational role on the various dimensions of community's social and cultural life is more highlighted. Therefore, organizing pedestrians and the development of street education can help the awareness development of the people of community of indigenous culture and, as a result, promote cultural and social levels. Therefore, an urban pedestrian can be regarded as a context for artistic and cultural exchanges between specialists and the public and a place for creating culture. As a complementary function and by vicinity and integrating cultural usages, the efficiency of buildings with similar functions in this area can be promoted.

Table 4: Case Examples of Pedestrians

Applied Results	Physical and Functional Characteristics	Pedestrian Passage
<p>Appropriate position in the urban texture and region Preserving historical potentials by determining proper function Creating collective arenas Creating various functional zones in the passage, regarding the type of users' use</p>	<p>Situated in the historical texture of the city Maintaining historical walls by changing street function to pedestrian Designing green spaces and places to sit in the mid-axis of passages The different texture and layout of materials on the floor</p>	 <p>Pedestrian of Tarbiat, Iran (Tabriz)</p>
<p>Historical potential of the place Vicinity of cultural and business functions for maintaining the dynamicity of the region Maintaining the values of the past architecture and using coordinated visual elements in all buildings</p>	<p>Part of the historical sections of the city with the preservation of past buildings The existence of plenty of galleries, bookstores and libraries alongside restaurants and shops Architectural style inspired by Roman's past architecture</p>	 <p>Pedestrian of Treasure of Michael, Serbia (Belgrade)</p>
<p>The visual integrity in the walls Suitable position and being located alongside the inviting spaces Usage diversity to attract more users Coordination with the neighboring walls of the city and explaining the past architecture through using visual and functional elements and features</p>	<p>The same view of all buildings of passage wall The passage is located between the green space and the bay Business usages being situated with different functions Definition of green spaces and the spaces of restaurants and cafes in the mid-axes of the passage Repetition of arches on the margin of the passage inspired by Greek architecture</p>	 <p>Pedestrian of Aritholus, Greece (Thessaloniki)</p>

3.6 Relationship between Urban Space and Architectural Space

Mario Botta has explained the relationship between a building and its surrounding as follows: "Each architectural work has its own special environment, in a simpler statement; the surrounding of this particular environment can be called the building platform. The relationship between architecture and its platform is a relationship formed from a mutual influence. It can be said that this platform and its architecture are in two-way and forever contact and are always interconnected"(Grouter, 2004, p. 130).

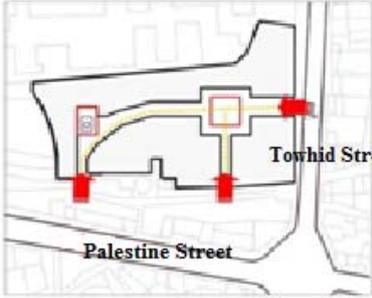
The environment, and in particular its constructed type by man or, in other words, architecture, is a set, more or less complex of spatial systems that affect each other, overlap each other, interact with each other, or compete with one another. Such a combination of spaces can be seen everywhere. The general space of a city is also a set consisting of such spatial relationships and includes relationships as follows: the relationship between the various spaces of one street relative to each other, relative to the squares and buildings.

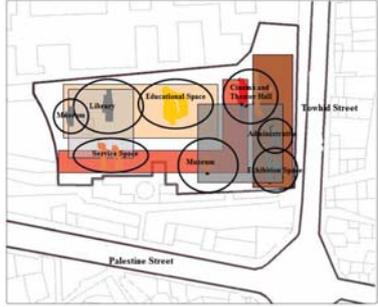
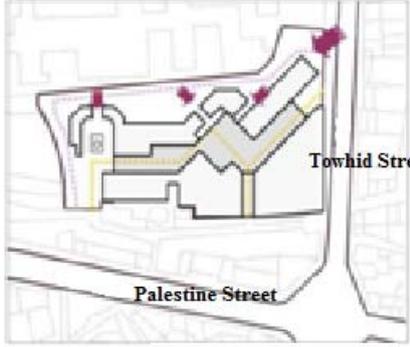
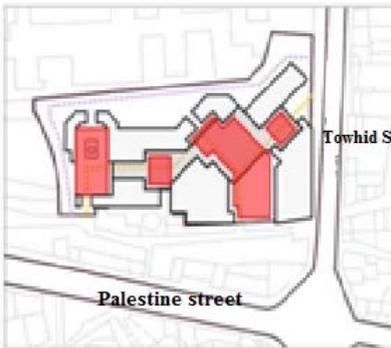
What architects create is a potential environment for human behavior; and what one uses and praises is an environment that influences him. The fundamental issue of understanding the role of constructed environment in people's life is to understand what the meaning of environment is. The surrounding space is the main criterion for the definition of environment. Therefore, any definition, description or explanation of the nature of environment function should be in relation to something in the surrounding space (Lang, 2004, p. 85). In our imaginations, every object is always associated with a particular environment. In case of buildings, this property takes a stronger state to itself. We always see the Eiffel Tower adjacent to the Seine River in Paris. Architecture is not only connected to the environment in reality, but it is also the same in the world of our memories. In this way, it becomes clear that to what extent the role of environment in the perception of architecture is important and why it is inevitable to consider the environment when doing architecture.

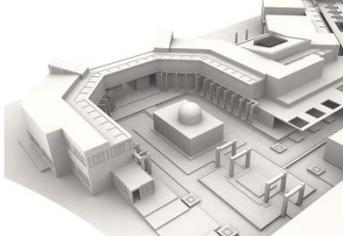
3.7 Results Obtained in the Form of Proposal Plan

Considering the study of theoretical foundations of the research as well as field and historical investigations on the region, a part of the neighborhood that has the necessary potentials to meet the needs of the project has been selected as the chosen platform for the objective presentation of the proposed characteristics. Based on the results obtained from the field and analytical studies, the design features of the mentioned complex and cases with similar function is summarized in the form of an architectural plan in 6 items in order to remove cultural problems in the inner part of an urban neighborhood. These features are within the functional and physical range and according to the study context and the change of existing potentials in each region, they are flexible in different situations.

Table 5: Proposed Items for Designing Cultural Function in Textures with Similar Conditions(kourehpaz,2008,p.157)

Design Features	Selected Analysis Method	Proposal Plan for the Complex
<p>1. Proper context for cultural usage: Choosing the proper place for the desired function with regard to the cultural and historical potentials existing in the region</p>	<p>Selection of the site with regard to historical potentials includes the tomb, the place of caravansary and a part of the former wall route of Tabriz, which leads to the formation of two areas with different historical and cultural backgrounds in the site.</p>	 <p>Towhid Street Palestine Street</p> <ul style="list-style-type: none">  Tomb of Angaji  Caravansary  Wall Route
<p>2. emphasis on the cultural-historical elements existing in the project context: Identification of the historical and cultural elements in the site under study and the restoration of identity of the mentioned elements with the centralization or definition of the significant movement axes in the project with visual or functional emphasis</p>	<p>The southern part of the site due to the existence of the tomb of Ayatullah Angaji that has a historical and religious burden, is suitable for locating activities in line with restoration of the identity of the building of the tomb. While the usage of the north section of the site with regard to the purely historical potentials is suitable for museum and exhibition functions.</p>	 <p>Towhid Street Palestine Street</p> <ul style="list-style-type: none">  Historical Area  Religious Historical Area

<p>3. Identifying the cultural - functions required in the project context: Recognizing the congestion and movement characteristics and the cultural needs of the area under study up to the defined radius to the extent of Neighborhood or Regional and Urban Needs and the proper definition of the necessary functions in the relevant zones, taking into account the results obtained from the previous item.</p>	<p>With regard to the main route adjacent to the site on the northern side, which has the population movement, as well as surrounding usages of the site, in terms of population density and activity we encounter three quiet, semi-quiet, crowded or dense districts, which in proportion to it the layout of the complex spaces is determined in the site.</p>	 <ul style="list-style-type: none"> Historical Area Religious Historical Area Crowded Area Semi-calm Area Calm Area
<p>4. Integrating architectural spaces with urban spaces: Creating the possibility of walking along the project by unintentional defining of the passengers with the space of cultural functions</p>	<p>Creating path for pedestrian between the Palestine and Towhid streets that are the main routes of the complex. The defined passage allows access to the neighboring markets easily, in addition to movement alongside the tomb of Angaji and other cultural usages for usages.</p>	 <ul style="list-style-type: none"> Pedestrian Passage Ride Passage
<p>5. Creating collective spaces for social and cultural interactions: Creating collective spaces for increasing cultural exchanges is an influential factor in promoting the level of neighborhood culture and restoring lost identity of the past.</p>	<p>Throughout the defined passage, and with regard to the religious potential, collective spaces can be created to hold feasts and religious ceremonies around the tomb and in the central part of the complex or green spaces near the market.</p>	 <ul style="list-style-type: none"> Collective Spaces

<p>6. Using national and native architecture visual elements: Promoting the culture of national and native architecture and creating a suitable context for promoting the culture and value of the region in various dimensions at the urban level</p>	<p>Considering the cultural role of the complex and defined usages, referring to traditional and Islamic architecture, either in form or in the material and the architectural elements, can be proposed as a symbol of Iranian-Islamic culture at the city level.</p>	
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