



## Examination of the architecture interactions and visual arts (painting and sculpture) and their role in the persistence architecture (Case Study: City Theatre and the Museum of Contemporary Art)

Mitra ESMAILZADEH<sup>1,\*</sup>, Mahdis BASIRI<sup>2</sup>

<sup>1</sup> MA in Architecture, Islamic Azad University, UAE

<sup>2</sup> MA in Architecture, Islamic Azad University, Science and Research Branch, Professor in Islamic Azad University, Roodehen Branch

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**Abstract.** Sustainability in architecture includes very extensive and different aspects. Environmental sustainability, the use of natural energies, etc., are factors that have been extensively studied, but what is less studied, is the effects of durability of a work in architecture. Architecture durability means building construction that one of the aesthetic aspects is durable building. Therefore, architecture interactions with painting and sculpture arts and how it will lead to the architecture durability, is examined. Revitalize architecture relationships with other Visual arts can explain the elements, which by benefiting from them we can obtain a model to achieve lasting and sustainable cities and communities. In this article, two lasting works on Iranian architecture, the City Theatre and the Museum of Contemporary Art, have been studied. Method used in this study is an analytical-descriptive method, which its data is collected by using the library method, citing references and documents in books, articles and related sites. Finally, to facilitate the use of research results, tables based on paper's aims (an aesthetic component and an environmental component) have been set. It is hoped that this knowledge is a step towards achieving a richer architecture.

**Keywords:** Sustainable architecture, lasting architecture, principles of aesthetics, visual arts, painting, sculpture.

### 1. INTRODUCTION

The theory of sustainable architecture includes the various trends that sustainable development is one of the broader issues of contemporary architecture. In fact, sustainable architecture is an inclusive issue, and the same as previous attitudes does not lead the architecture style. It can be said that sustainable design is a type of architecture that from different aspects of the preservation of energy, maximum use of natural resources, according to the context and background, can lead to create durability, viability of the effect. With little attention to the architecture of this country in the past, we can realize lasting aspects of Iranian architecture that kind of attitude to humans, the environment and the arts related to each other is a valuable field to explore. Present paper's aim is to review the principles of aesthetics, with the understanding of the common concepts between visual arts (painting, sculpture and architecture) in order to achieve lasting solutions to today architectural design durability. First, the concept of durability in stability will be addressed, then, by using the definitions of the two branches of the visual arts (painting and sculpture) the relationship between these two arts, we will study architecture. By analyzing two successful works in the field of durability in architecture, we can achieve results that, if we pay attention to common fields between arts, feature designs will be carried toward Eternality. In no time, the arts are not independent of each other, and always in line with each other lead to the sustainable city and society. Although in most studies only sustainable development is studied, but with a better understanding of sustainable architecture issues, we can reach the perception process of space, which is according to the spirit of life and integral relationship between arts, and this issue will be studied.

\* Corresponding author. Email address: Mitra Esmailzadeh

## 2. THE DEFINITION OF DURABILITY AND ETERNALITY

The durability of a work means eternal in its Durability and Eternality over time, or according to the "Alexander," it means "the timeless of a work". Before addressing this question, it should be noted that, understanding the eternal and everlasting word and its place in architecture, and also compare them with the words that today are used for them as incorrect intentionally or unintentionally, make it easier to continue the path.

**Durability:** Perdurable means what will remain and continue. According to the Lynch, Durability is: The resistance of elements against wear and deterioration of a city, and having ability to work during long period. (Pakzad, 108: 2000)

**Eternal:** Stands of forever - permanent, stable. (Moeen Encyclopedia<sup>1</sup>)

It seems that the term durability implies the physical aspect of a work and its physical resistance against the erosion of time and the various factors, while the word of Eternal talks about the kind of life and effectiveness and attractive. Although the body of many lasting architectural works remains, but, because they do not have life and do not culture building for people, so they do not have eternal and are dead. Durability is a type of historical continuity which is followed by cultural continuity. Eternal phenomenon is a phenomenon evolved, and integrity, and it could remain despite changes over time, it is considered as reference in analyzing and studies, and in each period of the different perspectives, it will be investigated and documented. (Hamzehnejad, Foroozandeh, 32: 2002)

Immortalization of a phenomenon, in addition to its features, is effective on how to deal with it in the future, and also on conditions around it. Therefore, when we say, for example, a house or a musical has soul, that means it has real attraction of force, and therefore the property desirable effectiveness property. We must ask ourselves, why a mosque in Isfahan or a mausoleum in Kerman and a statue or painting in Michelangelo profoundly is effective? Obviously, we must find the cause of this attraction, and ask ourselves that Why a work with beautiful appearance is devoid of charisma and spirit? Raising this issue requires a thoughtful, accurate and comprehensive study (Ayvazian, 6: 2006). Finally, despite in the fact, meaning, function and body can't be separated from each other, the Durability in all three of them can be investigated. (Pakzad, 108: 2000)

## 3. RELATIONSHIP BETWEEN DURABILITY AND STABILITY IN THE BUILDING

Immortality in a work requires respect all human dimensions outlined in the scope of architecture, such as a human, an artist, society, history, nature and God, and the artist and society at the same time, both of them as a man are dealing with other aspects of nature and God, which they will be close to unity, and can create immortal works. The principles presented by the late "Pirnia" for Iranian traditional architecture, such as autonomy and avoid absurdity is the source of immortality, because both of them are seen in nature, and they are characters of God, these traits are rational more that they are traditional, and therefore, the Islamic architecture is an epitome of timeless architecture. The views presented in the continuation of a work can be classified into three main categories:

1. The condition of immortality, having specific and unique ideas based on properties and academic community (architect-centered, prior art<sup>2</sup>)

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<sup>1</sup> **Moeen Encyclopedia** is the second biggest Persian language encyclopedia, which has been collected and integrated by Mohammad Moeen.

<sup>2</sup> **Prior art (state of the art or background art)**, in most systems of patent law,[3] constitutes all information that has been made available to the public in any form before a given date that might be relevant to a patent's claims of originality. If an invention has been described in the prior art, a patent on that invention is not valid.

Information kept secret, for instance, as a trade secret, is not usually prior art, provided that employees and others with access to the information are under a non-disclosure obligation. With such an obligation, the information is typically not regarded as prior art. Therefore, a patent may be granted on an invention, although someone else already knew of the invention. A person who used an invention in secret may in some jurisdictions be able to claim "prior user rights" and thereby gain the right to continue using the invention. As a special exception, earlier-filed and unpublished patent applications do qualify as prior art as of their filing date in certain circumstances.

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2. The condition of immortality, according to the ideas and opinions of ordinary people (people-centered, posteriori art)
3. A global perspective (due to both aspects or a comprehensive art) (Hamzehnejad, Foroozandeh, 33: 2002)

Immortality condition, a special and unique idea based on academic community and properties (architect-centered, prior art). We can note to architectural- centered, ignoring the man as the audience, novelty and so on as features of this group. This works rather than to meet the needs of man and is looking forward to introduce themselves and their creator, as Dr. Hojat in this situation, writes: "Architecture for the former architect was "duty" to serve God and people, and architecture for architects today is a " duty " for Reputation. (Hojat., 65: 2003).

These works, after a short time, lose their users, and not able to meet needs that are made for them, and finally turned into museums or statues for their supply. In fact, they make the man out from the inside, and the man is forced to watch them. Works such as Vila savoye<sup>3</sup>, 2000 Eisenman Church 2000, and.... only may be viable for this sense, but can't have eternal life with the good performance. As followers and theorists of this view, we can note to "Peter Eisenman<sup>4</sup> ", "Le Corbusier", so on, who search solution of continuity and immortality in separation from man and society (Hamzehnejad, Foroozandeh, 33: 2002). In Iran, some architects, like "SAREMI" according to his definition of a lasting effect, can be placed in this category. According to the SAREMI, Mana architecture means the creativity and having skill and courage of creating something new (Saremi, 10: 1992). Most of the architects of the group, which the number of them in Iran is not low, rather than attention the originality and identity, they pay attention on creativity and innovation.

### **Immortality condition, according to the ideas and opinions of ordinary people (people-centered, posteriori art)**

Architecture is an artistic expression that everyone, inevitably, are exposed with it. People life and work, and love in architecture space. Each building, from skyscrapers to temples, are not concerned necessarily to the people, because generally architecture is a manmade phenomenon and based on body sizes of the man and its actions in space. The search for finding a democratic response for public participation leads to formation of an approach, which Alexander Zonis and Lian Lofayer defined it "populist". (Ingersoll, 20: 2008) One of the main proponents of this view is post-modern school, that it is called also "Popular architecture" or "public architecture". In this architecture, the volumes, decorations and colors general-friendly are used. But in the end, we can see that, these efforts still have not separated themselves from the preferences of architects, and have become a joke. To so that, "Charles Jencks" despite attempting to establish according to customer, but ultimately he builds what he desires. (Qobadian, 105: 2005).

### **Total views (according to both perspectives, or more comprehensive area, comprehensive Art)**

If we accept that, the architecture is shaping the place of human life, then the architecture requires paying attention to two factors: "shape" and "life" simultaneously. In other words, architecture seeks to build a "container" for "containerized", container is called "building", and containerized is called "human life". Suggests that too much attention to any of the two "forms" and "life", and leaving the

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<sup>3</sup> **Villa Savoye** is a modernist villa in Poissy, in the outskirts of Paris, France. It was designed by Swiss architects Le Corbusier and his cousin, Pierre Jeanneret, and built between 1928 and 1931 using reinforced concrete. A manifesto of Le Corbusier's "five points" of new architecture, the villa is representative of the bases of modern architecture, and is one of the most easily recognizable and renowned examples of the International style.

The house was originally built as a country retreat on behest of the Savoye family. After being purchased by the neighbouring school it passed on to be property of the French state in 1958, and after surviving several plans of demolition, it was designated as an official French historical monument in 1965 (a rare occurrence, as Le Corbusier was still living at the time). It was thoroughly renovated from 1985 to 1997, and under the care of the Centre des monuments nationaux, the refurbished house is now open to visitors year-round.

<sup>4</sup> **Peter Eisenman** (born 1932) is an American architect.

other, or are deemed inappropriate, the architecture of a poor and unsuccessful leads. It is clear that too much attention to any of the two factors "forms" and "life", and leaving the other leads to inappropriate and unsuccessful architecture. Architecture is desirable that man has alive and cohesion and peace feeling. (Hojat, 8: 2007)

### **Examination of the point of view of some analysts about the secret of immortality**

Alexander doesn't search the grandeur of a architecture work in its being new and the popularity of its architect, but search it in its effect on the user's mind forever. Probably, the most effective design theory with the dominant populist tendency is belonging to the "Christopher Alexander and his colleagues" in Berkeley, and has offered a pattern language. This theory is an abstract of 256 Rules, that anyone can use them to design a building successfully. These patterns include neighborhood scale to porch and living rooms, and they are extracted from the analysis of favorable conditions in the various cultures of the indigenous architecture, which over time has been demonstrated their " Functional fitness ". (Ingersoll, 22: 2008) In his view, for having an eternal work, a special form is not required. He considers a simple dock in the middle of a remote garden as an immortal work, because it, in a moment, has made sweet memories and he has good feeling every time that recalls the scene. (Alexander, 8: 2007). Ruskin in "seven torches architecture", emphasizes seven principles and universal and necessary laws, which is derived from human ethics, the principles such as "dedication, honesty, strength, beauty, life, memory and obedience "that follow them is necessary to make a decent and timeless architecture. The last one, "the torch of obedience" is a resolution that young architects as a student, to stay more and no induction of the artists themselves, before reach to a master craftsman, and to avoid selfishness, must sign it. (Kiani, 64: 2002). The Key of the words of immortality of a work, from the perspective of the late "Pirnia", is the same as the principles which are related to the Iranian architecture, such as the variants, to avoid absurdity, autonomy. Basically, according to the Pirnia, any language has not been a form of traditional architecture, and well, the four principles of rational, which is applicable in all sustainable architecture, even the most modern form, has been proposed. It seems that, although PirNia in practice was very conservative and traditional principles were important for him, so that it may be attributed to the sustainability-oriented, but his principles does not guard historic architecture, and will follow an intellectual immortality. For example, people-centered is far from people-centered in postmodern, and by is not the same as Fashion-oriented and audience-centered. Pirnia, although has not proposed a principle based on the creativity and innovation, as the desire of the modernists in the architecture of Iran, but according to their attitude in respect of each of the said intellectual principles, the way is open for creativity. (Pirnia, 29: 2004). These principles are derived from intellectual logic, which there is in nature as a divine creation, and the impact that forms by these principles, respects for nature, God, man and the human intellect, and always is alive.

### **4. VISUAL ARTS<sup>5</sup>**

Historically, the art has displayed its ability to create cultural, social, political and religious symbols - which plays an important role in shaping the identity of indigenous communities - and combining these symbols with the public domains and the public arena, and provides a tool for narrative stories that are the basis of wealth and population, as, in many times, man to speak about public matters has used art as a means of influence. In addition to the abilities of art, artists have shown a penchant for getting involved with physical and mental fields of communities, and in most cases, it is faced with success when the work of art to a particular place or event is linked. These capabilities consider that art help to achieve the objectives, and express special meaning on the one hand, and the desire of artists to more

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<sup>5</sup> The **visual arts** are art forms such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, filmmaking and architecture. Many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, design, fashion, interior design and decorative art. The current usage of the term "visual arts" includes fine art as well as the applied, decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century, the term 'artist' was often restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the handicraft, craft, or applied art media. The distinction was emphasized by artists of the Arts and Crafts Movement, who valued vernacular art forms as much as high forms. Art schools made a distinction between the fine arts and the crafts, maintaining that a craftsperson could not be considered a practitioner of the arts.

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participate in the communities, on the other hand, it may be considered as the most important foundation of the formation of public art, as an activity in the public realm. (Dr. M. Ali Hesabi, Salman Moradi, 2009). Art activity is an attempt which the human approaches the beauty by using it. All the arts directly affect human senses. In analyzing the effective art fields on human senses, architecture as the most useful arts on the one hand, and music as the most abstract are in the two main poles of Fine Arts. Other arts, on this range, in proportion to their degree of functional or abstract will be replaced. (Kandinsky, 16: 1974) Visual arts is a group of arts-based projects that specifically address the sense of sight, the arts such as painting, graphics, sculpture, photography, industrial design, architecture and Cinema and also arts derived from them are in this class (Wikipedia). Creating visual art works, and understand them correctly needs to have a basic understanding of the fundamentals of the visual arts. For this reason, these principles can be interpreted to the alphabet and the rules of language understanding and innovation in visual arts and visual. Become familiar with the basics of visual arts can be effective to understanding the visual world. Most of the works of visual art follow the certain perspective elements, which these elements within the work have alive and active relationships with each other, and never are not considered as the singular elements. To transfer the message using these elements, the artist experience play first role. In other words, the work of art created is mostly due to the experiences of the artist, and his knowledge of materials and tools for art work. Artist unconsciously, reflects aesthetic perception, social status, psychological qualities and, ultimately, their relationship with the world around him in his work. In fact, any time, when considering a work of art, the experience and analysis of the elements that can be seen, must not only considered. Rather, according to the aesthetic, the understanding of a work and interact with it depends on understanding the totality of the work. In these relationships, a work must be reach to an understandable and acceptable shape or form in terms of proportion, harmony and rhythm, since that, because of that, a work of art can be unity, which it is the most important principle of organizing a work. (Nami, 54: 2004) Architects audience are kind of people, and architecture is a survival art which are often exploited for generations directly (Inside the building), or indirectly (from the outside of the building). Thus, the criterion of aesthetic of architects must have the innate orientation and must not have transient preferences. Since the body of architecture is formed by material and formal elements, architect must understand all these elements and forms, know laws governing them and their properties, and test them in his experience and the experience of others, and acquire skills required to apply them, and architect must be able to use them correctly. (Mr. Abdul Hamid Noghreh Kar, 2008)

### **The relationship between art and architecture**

Considering architecture as an art, gives a set of special features to the architecture, which the most important feature is different effectiveness, that means anyone with himself intellectual and cultural backgrounds, will have different perception of a building. At the same time, this aspect separates it from the aspect of only being building, and leads to its durability during the period (Iranian Urban planning Board's website). The architecture has been included the great elements which are in music, painting and literature. Architecture duty is that forces us to experience our life and its boring environment in the level of sense and sensibility, which is not belongs to only one time. In general, the art begins with a vision, then in a process called creativity, becomes into a beautiful form, and the artwork will appear. (Plasma, 22: 2006)

### **Iranian art and architecture**

In the Iranian lasting and valuable architectures, most of all, enjoying the architect of other arts, such as painting and sculpture is remarkable. Each work without having explanation and background is representative of its creator purpose. Review of Iranian architecture clearly demonstrates that, their architects by mastering other elements of art, such as color, rhythm, lighting, etc., and concepts of these elements have been designed the building, and without a doubt, one of the most enduring mysteries of these works is the knowledge and ability. (source: the author) In this article, some of the enduring works of contemporary architecture will be discussed.

### **The relationship between architecture and painting**

In review of these two arts, first of all, it should be noted that this art is painting, which in most cases, has helped architecture, and it has led to the development, and vice versa when artists have been close their works to the architecture, the painting has been declining, that even that period is called architect-like paintings period. Using the basic fundamentals of painting, including color and contrast, and composition in architecture works leads to promote the buildings, as well as better transfer of the architect's intentions about his work. (Source: the author). Color more than any other visual elements has close relationship with human emotions. Each color has many meanings, and in fact, contains a lot of information and news. In architecture, this component affects observer sense of space, depending on the darkness and the light. (Dandis, 82: 2003) .In all the arts, especially the visual arts, contrast or conflict is one of the most important expression factors of the artist's imagination and ideas, which can communicate with others easier and faster. During the visual expression, contrast is an important factor in the creation of a coherent whole. Contrast or conflict disrupts the balance and stimulates the mind and draws attention. (Dandis, 2003: 126) The concept of rhythm, visually is repeated process of visual elements, which are discussed with a certain order and the exact relationships in human visual perception. Most of the visual arts, film, photography, architecture and graphic works, connectivity and durability do not only mean separate and consecutive steps. It also includes a cohesive force, which increases the strength and strength and consistency. Composition is the manner in which the relationship between the object and the background and several objects with each other. In a good composition, elements are placed so that they give the same effect. Finally, and according to an aggregation of similarities architecture and painting, it can be stated that, understanding the art of painting, and by exploring the relationship between art and other visual arts, especially architecture you can create a space that is formed based on the principles of this art, a space which is formed through attention to color and composition and all common elements in art of architecture and painting. (Source: the author)

### **The relationship between architecture and sculpture**

Perhaps providing a distinct and clear definition of both architecture and sculpture is not an easy task, as well as providing the definition of the relation between these two cases is difficult. Apparently, making the statue has history more than architecture. One reason can be considered easy making sculpture than architecture, but probably the main reason it was simply too early humans understand the concept of space, which it had been prevented the receipt and the creation of architecture. So it is not surprising that human ancestors are living in caves, but for ceremonies and rituals, make primary sculptures. The statues don't have physical function, and only have been made to do some rituals. Early man belief to eternal life forced him to build a grave for the dead. He used his ability to build the statue as a grave. The earliest of these statues is grave stack that is built on the graves of the dead people. But by replacing the human and humans tend to agriculture, a class community is formed that the needs, tastes and traditions of the underworld goes beyond the simple graves. His class societies need temples, palaces and tombs. Man in this time has achieved the understanding of architecture, for example, he tried to build a shelter for himself. He does not live in a cave, but the more complex relationships in the community lead to create need to various functions, which leads to build the first architectural spaces. Houses, markets and other social functions, dictate such bodies. We see that in practice, many of these works of architecture possesses great capacity and they are extroverts. If they did not build to use their internal space, but the aim was their overall. Perhaps, for example, we can note to pyramids or ziggurats of Elam. In these examples, which are the symbol of class society, we can see a large volume, heavy and thick, which even is not dissimilar to the mountains. The hierarchy prevailing on the community in some way is related to different heights of these volumes, so the construction of the buildings has not only architectural value, because of the built environment, but also of staff and their external characteristics. Because space is not made in advance, but the external value is their characteristics. Perhaps then they are called sculpture, but they are not architecture. That is, people's understanding of architecture is not so much that they can create a space, without need to statue mediation. Construction of the Egyptian Sphinx, next to the pyramids suggests the close relationship between architecture and sculpture at that time, so that there has been a clear boundary between them. But the construction of the more architectural monuments in the next periods suggests that a complete overview of humans to the

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architecture has become more complete than the past. Now, the buildings are built that their volume in outside as before is not important. In these buildings, interior space is important, and the decorations as another element emerges that some of them bring a statue to remember. This architecture will dominate the sculpture.



Villa Wilton, the art work of Hariri sisters inspired by the work of French sculptor, 1990  
(Source: Website memarinews.com)

Sculptures are used for providing beautiful and pleasant atmosphere, of course, comply with the aesthetic standards of that time, and separate itself is not important. In fact, the definition of space is done with the help of the ornamental elements. But here, the distinction between the West and the East in general architecture is required. During the Roman Empire, we see that sculpture as an art worthy to be known and respected. If we look at the architecture of our era, which is known as modern architecture, there is a relationship between architecture and sculpture in another way. This time, neither architecture nor sculpture wins. Each went his way. Human progress in the understanding of art, along with the progress of science and the concept of time in architecture, directs both arts towards an easier and probably more abstract and elitist-oriented art, but in this article we don't want to examine the characteristics of the architecture and sculpture in the modern era. Architecture is similar to a machine in which our daily life occurs. Even the decorations are not needed, and the statue sculptor is only clear word about understanding of Sculptor about something, or even beyond, and only expresses his feelings in an instant. In this case, sculpture doesn't need the architectural n to affect their impact on the viewer. When these two collide, their opposition is quite respectable. These two complement each other, without having to depend on each other. Perhaps the most recent example of this type of communication is the Barcelona Pavilion<sup>6</sup> by Ludwig Mies van der Rohe, the great German architect. He has used statue in this building which has built it based on his accepted principles about modern architecture. The statue gives a particular meaning to this perspective at the entrance to the pavilion, and at the same time that the building is already a special place, has had other means, without itself is incomplete. Now, in a period which philosophers call it the postmodern, tendency to historical issues among architects is re-formed, so the outside size of the building, especially with regard to modern urbanism, which see a building from far away is possible, it is more prominent. Architecture resembles the statue again. This time out and inside the building has a distinct importance from each other. In later works of modern architecture can also be seen this phenomenon. In the Solomon R. Guggenheim Museum, Frank Lloyd Wright, American architect, the volume is quite extraordinary, and of the other buildings around it does not comply. At first sight, perhaps the similarity between our times and ages very far away, where the architecture was the sculpture has been found, but it similarity should be limited to appearance. In our time, the media have completely changed people's understanding of space, along with the need to greatness oriented of investors, it dictates the construction of such buildings, and so that once again the architecture and sculpture have been closer together, this time in search history. (Mir Findiriski, 1971)

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<sup>6</sup> The **Barcelona Pavilion** (Catalan: *Pavelló alemany*; Spanish: *Pabellón alemán*; "German Pavilion"), designed by Ludwig Mies van der Rohe, was the German Pavilion for the 1929 International Exposition in Barcelona, Spain. This building was used for the official opening of the German section of the exhibition.<sup>[1]</sup> It is an important building in the history of modern architecture, known for its simple form and its spectacular use of extravagant materials, such as marble, red onyx and travertine. The same features of minimalism and spectacular can be applied to the prestigious furniture specifically designed for the building, among which the iconic Barcelona chair. It has inspired many important modernist buildings, including Michael Manser's Capel Manor House in Kent.

## 5. CASE STUDIES

### City Theatre<sup>7</sup>

#### Introduction



**Picture 1.** City Theater, art work of Amanat.  
(Source: Persian Wikipedia)

City Theater in Tehran is the largest Iran's theater, which during the reign of Mohammad Reza Shah Pahlavi was built in Tehran based on the initiative and chaired by Farah Pahlavi Farah Pahlavi. The building is the only professional theater. It is said that there are many similarities between the building of City Theater in Tehran and "Beckman Theater" at the California Institute of Technology in America, so because of the similarities in architecture and construction, they are called theater architectural twin. The design of the building was done by the person named "Ali Sardar Afkhami", one of the most famous Iranian architects in the 50s. The complex contains several performance spaces including Chaharsou Hall, Qashqai Hall, Sayeh Hall, and the Main Hall., four halls are located in the basement of the historic buildings. Around the rotunda building, Symmetrical columns, was designed in the style of the columns of Persepolis. Also at the top of the building, half-circular dome is designed, It is reminiscent of the "Tugrul Tower" and architecture of Ilkhan era. Perhaps the most significant feature is circular plan in City Theatre. The plan is the combination of architecture "Greek" and old "Roman" and Theatre buildings, such as "Panem" and "Coliseum". In the City Theatre building, an interesting mix of tile and brick is used, an mix of tile in the form of abstract, and bricks which were used in different historical periods, particularly in the Ilkhanid period, have been used in this complex. In fact, the interior of the building, with the maze of compliance with the prevailing geometry, has mysterious feature, and if a person is trapped in a maze of its own, as it is one of the art features. (Wikipedia)

#### Analysis

Color, as the most important element in the painting plays an important role in this building, Sense of belonging by using earth-colored bricks and turquoise convey to observer, and every observer remembers Iranian architecture, and no doubt, This leads to the building in mind, be persistent.. Designer skills to create balance and symmetry in the geometry of the building, increase viewers tend to revolve around the building and look at the building and its landscape. City Theatre building is one of the most enduring monuments of contemporary Iran, it is a unique combination of architecture and the visual arts, especially painting. In terms of sculpture, rounded form of the building remembers buildings in Rome with a round plan for the viewer, which provides functionality similar to the use of the theater. Also rounded forms in sculpture induce a message about the pathway and infinite way, which seems that the architect of the building with the knowledge of all these things have done the design. Considering that these concepts are rooted in the concepts of visual arts, h and in the end we can say that it has root in the inherent intelligence, and causes more Durability. (Source: the author)

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<sup>7</sup> **Tehran City Theater** (opened ca. 1972) or **Teatr-e Shahr** is a performing arts complex in Tehran, Iran. Architect Ali Sardar Afkhami designed the main building in the 1960s, later expanded. The complex contains several performance spaces including Chaharsou Hall, Qashqai Hall, Sayeh Hall, and the Main Hall. Since 1979 the Ministry of Culture and Islamic Guidance has overseen its operation.



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Then, the results are collected in the form of analytical tables. These tables because of the relevance of sustainable architecture have the two components of aesthetic and environmental factors. Analysis of the results is useful to be used to carry out future projects in an appropriate ways.

(Description: Each main component has several sub-sets or the quality of urban design, in the case of Mark , that means the case study studied contains the urban design quality in the desired component, which how to create its quality in the next column "Description" is mentioned.)

**Table (1)** Analysis of City Theatre

<b>Experimental aesthetic component</b>	<b>Readability</b>	<input type="checkbox"/>	<b>Form, because of having purity and symmetry of geometric, the audience at a glance communicates with the form.</b>
	Optical character	<input type="checkbox"/>	The statue-like property of this building can be seen as an icon and a symbol of 4rah-e Vali Asr.
	Sense of time	<input type="checkbox"/>	Revolving around space a offers nd different views which this building in various different seasons induces a sense of time.
	Sensory richness	<input type="checkbox"/>	Materials and form of the building is inspired many artists to create works of art.
	Belonging Color	<input type="checkbox"/>	Khaki and turquoise and green tiles used.
	Learning	<input type="checkbox"/>	Landscapes and spaces designed has created the possibility to exchange information between people in the area to sit and read books and works of art.
<b>Environmental factors</b>	Harmony with nature	×	–
	Energy efficiency	×	–
	Environmental Cleaning	×	–

(Source: the author)

## Museum of Contemporary Art<sup>8</sup> Introduction



<sup>8</sup> The **Tehran Museum of Contemporary Art** is an art museum in Tehran, Iran.

The museum was designed by Iranian architect Kamran Diba, who employed elements from traditional Persian architecture. It was built adjacent to Laleh Park, Tehran, and was inaugurated in 1977. The building itself can be regarded as an example of contemporary art. Most of the museum area is located underground.



Garden of Sculptures, near the museum

It is considered to have the most valuable collection of Western modern art outside Europe and the United States, a collection largely assembled by founding curators David Galloway and Donna Stein under the patronage of Farah Pahlavi. It is said that there is approximately £2.5 billion worth of modern art held at the museum. The museum hosts a revolving programme of exhibitions and occasionally organises exhibitions by local artists.

**Figure 2.** The Museum of Contemporary Art, Mr. Kamran Diba.  
(Source: Persian Wikipedia)

Tehran Museum of Contemporary Art is one of the museums of Tehran. This museum in 1977 through the efforts and initiatives Kamran Diba, and with the support of Empress Farah Pahlavi in the western corner of the park, and in an area of 2, 000 square meters (excluding garden statue) was built. The museum building is designed by Diba and inspired by the Iranian vents. Currently, this Institute is one of the Artistic Affairs of the Department of the Ministry of Culture and Islamic Guidance. This museum outside of Iran, as TMOCA, Tehran Museum of Contemporary Art, is known. The museum contains the most comprehensive and the most important treasures of modern art before the 80s in outside of Europe and North America. The building of the Museum of Contemporary Art is considered as one of the valuable and unique samples of modern architecture in Iran. In this structure, traditional Iranian architecture and philosophical concepts with modern elements have been used. The design of the museum, there are Iran traditional architectural elements, such as the Hashti, Chaharsou, and Gozargah. Diba was inspired the idea of the museum from the works of Louis Kahn, Le Corbusier and Frank Lloyd Wright. Also, the influence of Josep Lluís Sert i López<sup>9</sup> in the design, is obvious. A number of bronze sculptures of Parviz Tanavoli, ordered by Kamran Diba in order for the complex were built, and were used the area around it. Facade, inspired by the desert's fringe areas vents was made. Rural traditional arches and skylights vents from the desert play an important role to guild light of outside to the inside. The museum building contains two parts, a series of closed spaces and central courtyard. Within the building and its environment, a rotating path is designed, which the people along the road with a slight slope guide towards the bottom of the building. This internal spiral path, in contrast to the exterior, has an entirely new state. The walls of museum building, closed are castle-like form and have formed heavy volumes. Materials used in the facade are orange and concrete deflector stones. These deflector stones were selected to show the heavy and traditional facade, and create historical facade. The circular light part is covered with copper sheets, and glasses that are at the end of light have dark color. Stone walls with concrete are framed and the creamy color of the concrete, and combined with rubble stones, has caused to create mud architecture in Iran. (Wikipedia)

### Analysis

Kamran Diba in the design of the building, both in the design of the building itself (indirectly), and in the design of its Land scape (directly) used the art of sculpture and its implications for transport to his idea of a museum. The building of the museum, as a statue contemporary, which shows Iranian architecture in the past, is designed. In this building, existing vents (for air conditioning), reminds us of the Iranian vernacular architecture, and with this, the building has been converted into a museum. But outdoor of the building is similar to Iranian architecture in the past, modern and foreign sculptures can be seen, which this contrast has created the unique building. In this building, the color of the materials used with attachment to the Persian architecture is selected, causing more attachment of the observer to this building. Also, in other designs of Kamran Diba, such as Shafagh Park Chapel, his mastery of the concepts of sculpture and how he was inspired by the concepts in architecture clearly can be seen, which certainly can be said that, it is considered as one of the most Durability mysteries of these buildings. (Source: the author)

(Description: Each main component has several sub-sets or the quality of urban design, in the case of Mark □, that means the case study studied contains the urban design quality in the desired component, which how to create its quality in the next column "Description" is mentioned.)

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<sup>9</sup> Josep Lluís Sert i López (Catalan pronunciation (July 1, 1902 — March 15, 1983) was a Catalan architect and city planner.

Examination of the architecture interactions and visual arts (painting and sculpture) and their role in the persistence architecture (Case Study: City Theatre and the Museum of Contemporary Art)

**Table 2.** Analysis of the Museum of Contemporary Art.

<b>Experimental aesthetic component</b>	<b>Readability</b>	<input type="checkbox"/>	<b>Form because of having rhythm and symmetry of geometric for audience is understandable at a glance.</b>
	Optical character	<input type="checkbox"/>	Similarities between this building and traditional architecture of Iran and differences from buildings of its era made it an unique building
	Sense of time	<input type="checkbox"/>	There is a hierarchy in the local plan and the total volume
	Sensory richness	<input type="checkbox"/>	Deflector volumes, and there is a contrast between the museum user (modern art) and view of the design (traditional architecture) has caused the richness of sense.
	Belonging Color	<input type="checkbox"/>	Khaki colored materials make alive the desert architecture.
	Learning	<input type="checkbox"/>	There are valuable works of art inside and outside the building and also the use of rhythm and contrast in design
<b>Environmental factors</b>	Harmony with nature	×	–
	Energy efficiency	<input type="checkbox"/>	The use of lights and natural ventilation in volume
	Environmental Cleaning	<input type="checkbox"/>	Guiding light through the deflector window and maximum use of natural light and ventilation

(Source: the author)

## 6. CONCLUSION

Immortality, according to Alexander is the original quality, which the basis of life and soul of every man is city or communicate you can't put a name on it. He believes that, whatever the living patterns in something (room, building or urban) are more, passion related to arrogance and maintain it, will be greater. So to achieve the quality without name, we must create a living pattern language, which this quality can't be created in the buildings and cities, but it can be created indirectly by public activities. If we have a common pattern language in our own city, we all have the power which makes our streets and buildings through the most common activities. Human groups can also design public by following a common pattern language, as if all have the same mind. Finally, within the framework of a common language, a city emerges that is alive and coherent and unpredictable. And it is the gradual emergence of quality with no name. Finally, with the interpretation of the definition of immortality, the main quality, or the quality without name can be attributed to the principles of aesthetics. Pattern language can be the language of visual arts such as painting and sculpture, and gateway of it is to understand the arts and how they relate to one another. Finally, by identifying and studying the theoretical foundations that today as a result of neglect, we ignore it, as well, according to the components of durability in architecture, and links with other arts, we can take steps to achieve the viable and sustainable city and society.

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