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The Role of Contextualism in Architectural Design of Museums

Muhammad Ali Tabarsa¹, Younes Naseri²

Abstract

The early generator tool designs of architects in the design process are architectural context and design data, and they define the main approach of the design; this approach has led to extensive expressions of design options and ultimately they are followed by more successful assessment of solutions and more complete design. The study implements descriptive and historical analysis (using the data of ancient city and define a new set for reviving the identity and analyzing the new process). There is no doubt that the museum as a cultural institution in community is vital because the culture of a society is a general concept and it includes all the spiritual values of that community. Thus, culture is the heritage of every people, which is taken from his or her predecessors, and it has been changed and shifted to the next generation. Whenever a decision is taken to build a museum the preliminary basic problem that must be dealt with is choosing the location, a place with various facilities and each one of them need to be examined carefully. Now we should decide whether it should be in the downtown or in the suburb. But with the gradual speed increase and ease of use of public and private vehicles to get from one place to another, it was realized that a location of a museum in a downtown is not a priority anymore. A museum should be accessible from all parts of the city by public transport, and possibly by walking, and as much as possible they should be in the vicinity of schools, colleges, universities and libraries. Today, museums are seen as cultural centers more than past. But it should be noted that not only students visit them, but people who have different socio-economic background visit them. Visiting of museums are more likely if the museum is close and accessible, and coming these kinds of people even for spending their free time is an education hobby.

Keywords: Museum Architecture, Contextualism, Space Identity, Architectural Design.

¹ Assistant Professor, Tehran East Payam Noor University, Tehran, Iran E-mail: m_a_tabarsa@yahoo.com

² Architecture graduate student, Non-profit University, Astarābād Unit, Gorgan, Iran.
E-mail: younes_naseri25@yahoo.com

Introduction

Museum science choose new and different ways compared to the past, to protect cultural and natural heritage, along with the changes of the time and according to museums' features, they have increasingly been integrated with architecture, social sciences and the environment. In this study we are investigating the various functional structures and formation patterns of museums and addressing a common approach of urbanism which is contextualism.

The context in architecture is usually collected under three categories; form, activity and climatic patterns. The form here includes elements such as space, form, scale, and proportion and details of texture and color materials. These elements in both geographical and time aspects can be used to connect architecture with its context. Geographical aspect can be raised in three scales. 1- The relationship of building with adjacent buildings in visible distance and understanding relationship with context can be seen in around historic sites and new layout views in the city. 2- Time aspect; the building is not necessarily linked with adjacent environment but with the surrounding site. 3- The third link with site can be achieved on a regional scale in addition to the visual and distance aspects in time dimensions (Past, Present, Future) also interact with the environment.

This view considers the context as a historical event, which the city elements are known, discussed and made. The view initially emphasized only on practical aspects but gradually turned to the human aspects and expands their study domain into social and cultural aspects. With regard to this view we are trying to apply the Museum of Anthropology in shaping the urban fabric.

Every nation with an identity, have a rich and varied past which reflects the culture of peoples who have inhabited there. This fact is the national key asset is that gives identity and distinguishes it from other neighbors. Thousands of years of culture and history of Iran is not considered properly and this has led to the fragmentation of our society links with the past, particularly in the field of architecture.

And deep-rooted traditional architecture goes toward oblivion and contemporary architecture needs to be organized and paid more attention to it. Because architecture reflects the time and historian of events and realities of society, architecture is one of the indicators of identity and culture (although it is influenced by other areas, it can act to promote their culture and identity) and it located in a position that has no power.

Research questions

- 1- Considering cultural, climate, indigenous and identity factors for the knowledge of new generation, how can we reproduce an old identity, architecture and indigenous culture?
- 2- By using contextualist view, to what extent we can consider land as a historical event and follower of museum function and an integral part of which is a history heritage?
3. How can we create a non-breakable link between building architecture of museum and urbanism?
- 4- What points determines the contextualism value of a museum?

A brief look at museums

Museums have vital role in human societies and promote the most genuine cultural phenomenon. The culture of a society is a general concept and it includes all values and spiritual findings of the community. Today, with changing attitudes to museums around the world, museums have different forms and they cannot be seen in a single frame, because museum has changed into a "conceptual phenomenon" which this phenomenon should be discussed and investigated by executive and educational offices and finally lead to a special direction for making culture (Yavari and Rajabi, 2010). In the twenty-first century with advances in science and technology, museums, especially in Iran, witness development of society.

Contextualism

The word context means a set of situation or facts, which covers conditions or circumstances, and it also means when something happens and helps you to understand it. The context is the ground and environment in which architecture happen there and covers the content and form. Every phenomenon affects their environment and influenced by it and they interact with each other. In general, historical and socio-cultural contextualism is consistent with the physical aspects.

Contextualism is one of architectural and cultural approach, particularly with a view to modern architecture. Contextualism is one of architectural approaches that interacts with culture and cultural context and emphasize on climate of a particular region. In regional-

orientation an architect tries to adopt himself with features that are not necessarily adapted remarkably direct project environment but it is a function of the regional or national extracted characteristics (Pirayesh and Nikou 2014).

Contextualism as one of the most common view in the urbanism – consider the context as a historical event which the city elements are known, discussed and made within that. This view only is considering the physical aspects, but gradually turned to the human dimension and expands their studies to social-cultural aspects. In this view, ideas and elements of past cities are present in the physical shaping of the contemporary cities; therefore, a context urbanist should be able to understand the characteristics of a place and put that as part of his designing process. In constructing new parts of the city, he remains committed to the following points:

1- Physical contextualism in pre-existing form

2- Historical contextualism, the amount and discipline of the relationship between parts of the city over time

3- Social-cultural contextualism to common meanings, values and goals, in contextualism the city components are not evaluated and studied alone but in a wider environmental range. An architecture work is associated with a larger city system and it is in the hierarchy of categories. Therefore contextualism is a link between architecture and urbanism in a given context. In another words, context is a place that links architecture and urbanism (Tavalayi, 2001).

Contextual architecture

Contextual architecture emphasizes on land orientation and a link between environment and space and shapes with understanding the context and in fact objectifies and designs the message that architecture context transferred into it. As a result, the building will be a small fraction of the surrounding environment. In this architecture, each building is designed and implemented on the context of social, cultural, historical and physical climate and the specific conditions of the site and building.

The purpose of contextual architecture

The purpose of contextual architecture is creating of visual perspective, assimilation, and balance between the architecture and the urban context and familiarity with methods to create

more harmonious relationship between buildings and the natural environment compatible. Type of context includes physical, historical, cultural, social and humanistic context. Creating a sense of visual continuity does not mean to have symbolic adjacent unit, historic houses also show that innovation and change is possible without damaging the visual side. In short, the lessons of the past history is the essence of the development of any society (Rasefijani, and Sedeh, 2014).

Physical contextualism

In contextualism, city component are not studied and evaluated alone, but they are involved in the broader context of their environment. An architecture work is associated with a larger city system and it is in the hierarchy of categories. These elements include such as form and scale, proportion, details of materials, context, colors, geometry, accessibility, orientation, landscape and perspective, local topography, vegetation condition, the urban fabric of the building density, streets, sidewalks and their proportion with each other, building materials, the composition of materials, a combination of volumes and forms, organized spaces, the proximity of buildings to each other, link the old and new buildings, skyline, land line connection to the land.

Historical contextualism

In contextualism, city components are not studied and evaluated alone, but they are involved in the broader context of their environment. An architecture work is associated with a larger city system and it is in the hierarchy of categories. Therefore contextualism is a link between architecture and urbanism in a given context in another words context is place that links architecture and urbanism. The tendency of urbanist toward construction in this category means interlacing new and old context in a way that can create a whole living and desirable context (Tavalayi, 2001: 34-43).

Climate contextualism

Considering the climate context and climatic factors of a place of architecture, we can be a springboard towards sustainable architecture. Paying attention to this important method provide using natural resources such as sun, wind and water etc. and minimize the use of

fossil fuels; therefore, paying attention to regional climatic factors such as climatic characteristics of each field of wind, rain, changes in day and night temperature, air temperature, air flow, the sky and sun radiation etc. is essential.

Many contemporary architectures were interested in preserving the values in the historic areas of cities and have been involved their application in new projects. Among them, Rob Carrier believes in continuity, "History does not allow interruption, thus everything must be done in such a way, which is responding to a space already exists" (cited in Tavalayi, 2001: 34-43).

Strong string for contextualism design

Modernist architectures from the beginning wanted to remove and destroy architecture history either in theoretical or practical way. Their attack all non-modern architecture, was so intense and subversive that in retrospect hardly it can be believed that in principle any attention to interoperable link between new and old architecture was stable. However, there was a subtle string for linking these communications that can be followed exactly in peak decades of modernism.

The contextual architecture approach is that aesthetic principles proposed by these groups follow larger and higher objective, it means the creation of a desirable urban landscape, so that regardless of the specific principles of the new aesthetic, modern architecture is combined in a way consistent with ancient architecture. It is best to review the group's various context of architecture, in a wider philosophical framework and with the aim of shaping a coherent urban landscape visually, not necessarily homogeneous style. This applies to every modern and non-modern aspect. By studying pre-modern urban landscape, that architectural styles without losing the available features can have desired consistency with existing context.

Contextualism in new era

Economic and social growth of Iranian cities did not happen as predicted by modernists and combining modern and traditional architecture still looks abnormal. As their thought became less important during some decades, our eyes got used to less light "leading" and gradually see the new and old relationships differently. The contrast between the traditional style and style-based was acceptable. In recent years among common people, increasing signs of opposition can be seen, many cases that whole neighborhoods have been united up against a

harsh attack of another heterogeneous architecture in their neighborhood. Recent sentences by courts based on the lack of proportionality of the proposed buildings with context areas indicates that in the future we will see more of these movements.

Contextualism aspects

Adapted concepts

Architecture is phenomenon that is affected by changes of our lives and also changes our life style (Rohani, 2016). In this approach, adaptation as same as the product of past architecture and somehow copying and imitating the elements and appearance of past architecture and merely a form historical forms of Iranian architecture, while minimizing the associated form to factors such as the structure and the surrounding urban environment, put form as a shell for a nostalgic look at the past architecture and promoting culture and Islamic values and spatial and temporal separation form architecture of its time in the attitude and approach, is considerable. This thought that is an adaptation of the past architecture, due to changes of environment and zeitgeist, could not have a position in Iran's contemporary architecture. Neglecting the conditions and factors affecting the formation of architecture compared to the historical past and changing social conditions, is the superficiality of this attitude in contemporary era.

Using traditional architecture does not mean to mimic the Safavid or Buyids architecture; it shows we are lost in time, here; tradition is crystallized as the preservation or restoration of what exists and merely establish a consumer relationship with architectural history and no progress can be made.

This method of interaction mainly keeps distance from creativity, which is the main and constructive aspect of architecture. The idea that is somehow a nostalgic is reminder of the past architecture, at intervals of contemporary period of architecture with a complete rationalist and intuition—not by fanaticism and blind imitation, was able to connect with common people; but after some time was failed under conditions of contemporary architecture and could not become a creative phenomenon and became an imitative phenomenon.

In this insight, which represents an approach, is an adaptation of the traditional Iranian architecture, efforts to promote and Islamic identity of Iran can be seen which leads to "Iran

architecture after the Islam” and "traditional architecture" in form or a direct inspiration from Islamic-Iranian architectural elements. This reviving approach, by looking into the shell is trying to look ahead as a result of “tool” in works, ideas and thoughts. This insight, in using technology as a retrograde "source of inspiration and adaptation", changes that into effect and the product architecture of time.

What is remarkable in this attitude is that adapted elements play the role of mind reference to bygone era not referring to the past architecture; therefore, the mission of this attitude will be focused on the viewer mind of the work and viewing such works, will be subjectively return to the past years. On the other hand, such an attitude can have a look at what the past have been consequential lost, and the nostalgia of the past, it seems that influence the rational domain of an observer less than emotions and feeling of the work audience and as the feeling are transient, their effects also is. In the face of such works and the different perspectives, only pictures of architecture delves into the past, reflecting the traditional future in the mind, and the architecture is look like a page of past architecture not spatial continuity and their position is because of presenting a picture of the past not continuity of past architecture (Kamali, 2012).

Tradition as transmission

This attitude, in short means: using historical patterns and typology in the new format, so that they can find a new role in the changed circumstances of today (Afshar Naderi, 1999).

In this view, each pattern is related to the specific context and environment and copying a template or form of the environment putting it in the new environment can be considered as a kind of innovation.

From the perspective of this attitude, in Iranian architecture, we have compositions and proliferation of forms, but principles and patterns can be found that has a permanent presence in architectural show themselves with various forms evolved in each historical period. The architectural patterns of the past sometimes are in the form of today's architecture and associated with functional changes and because they find independent identity from time, to further continuity lies in their essence (Talischi and Hamidreza, 2006).

Mansour Falamaki (2002) expressed more in the sense that: the formation of architecture in experiences of Iran and the West are discussed abstractly and is shown less in the form. Each time in a land and at the point of Iranians history, to shape the time-space cut of architectural

work was discussed and are according to the color and scale and the customs and traditions and finds a certain physical shape and the formation each time shown differently, in this perspective, how the patterns and typology of the past and transfer method of forms come from and what are its origins? Are they permanent? It means utilizing them again in today's architecture has always been controversial and their memories are in the minds of all men in different land and times. Are there historical elements? It means they are gradually created and repeated in the history of architecture?

By reflecting on these attitudes it can be concluded that:

Although in the formation process the work is referred to of the past architecture and the concept and pattern of attitude toward past architecture puts in the way of creativity, what shaped this pattern, is a different way of producing this pattern which is transferred to the work; so that the pattern has taken shape in the past and it seems that in the process of formation, and for utilizing it, better understanding of physical appearance is necessary, and solely on the basis of realistic and effective performance view in response to the today architecture environment, we should not use historic architecture and the presence of patterns.

In this attitude, spirit and purpose of this model lies in its concepts, the origin of the tradition and architecture of the past is a valuable concept, is not considered and only the principles and its physical appearance are seen and pattern in reconstruction, have fundamental changes within and sometimes becomes functional.

Tradition as transformation

In this view of history, the starting point of a process aimed at adding new value to architecture. This method which is closer to creativity changes a consumer relationship with culture and history into a productive relationship and allows history to do its main duty: historical past achievements (Afshar Naderi, 1999).

At one look, the basic concepts of Iranian architecture (introspection, transparency, continuity, balance and hierarchy) and themes, myths and literature and at another look the intellectual creativity lies in the formation process of architecture. In this view, the architecture effect, endowed with the spirit and culture of a country, manifested in physical, is the messenger of environmental factors of community and in abstract interpretations, in spatial combination of architecture, transfers the connotations of the architecture and culture of that country. In this view, referring to the connotations of the architecture of the past, is a

deeper look into history and historical architecture, thus, this presence has status is placed higher than previous approaches (physical and form approach); because of architectural concepts and values of Iran have properties beyond the space and time. Many of these principles (introspection, clarity and continuity, etc.) that are belonging to different architectural styles are identifiable and their presences in the architecture of the past periods show the value of their continuity; principles, which is one of the distinctive features of an architectural as well.

Two things should be noted in considering this approach: first, in this approach, the authors find a deeper aspect of past architecture. Second, the principles and concepts and fundamentals of traditional architecture, are not necessarily specific to this architecture and they can be principles of architecture, not past architecture. In other words, these principles in design process are refining so that with passing the creative mind, the effects find and special effects in the body. These concepts are in the service of creative thinking of architect, form design themes and spatial structures, which indicate the presence of Iranian architecture in contemporary works. The continuity of Iranian architecture can be searched in a source of designs and ideas, the structural ideas of the of the plan, that in each stage and time periods, new values for making an architecture with Iranian identity has been added to its past values. The creator is refining these principles and inner themes of past architecture and culture, and puts a contemporary work in a manufacturing process with historical achievements and the physical and material presence, the architect selects from historic architecture has weak presence and utilizing the concept and meaning has more manifestation.

Conclusion

Conservation, presentation and education as central work in the establishment and design of museums should have a close interaction with the environment and the context. Contextualism is adapting with the physical, social, cultural and historical context—according to which ideas and forms of the past impresses the shaping of body design. Contextualist architecture should be able to understand features of a place and make it a part of his designing process. In physical contextualism, a designer not only considers the object but also his mutual relationship with other objects; because he believes that it affects the forms of nearby buildings. Contextualism links with history, culture, and society. Hence, replace the concept of place, with space. Places are environments that are sustainable in terms of time and give meaning to community spirit in history-geography features of city landscape.

Understanding a place is a social phenomenon. Places a container that includes events, can help to preserve memories. A clear memory is directly related to a specific location (Mirmoghtadayi, 2009).

Historical context considers historical features and refers to the location and its historical essence. That is why it respects tradition but refers to a live tradition so the past be applicable for present time. Historical context is important for the pre-existing values and memories. Visual memories can create links over the space and time. Social and cultural contextualist used linguistic and semantic, in this way they resemble the city component into words. Although each of these words have meaning alone, but the context, the words before and after it has played an important role in understanding the meaning. Thus when distinct elements join together to reach a purpose or meaning, consistency is achieved.

In this view to understand the meaning they refer to culture, which is common among people. Researchers for understanding these meanings are trying to put themselves in people shoes and see the city from their perspective.

In short, contextualism at the time of integration of new components of the city remains committed to the following:

- The physical contextualism in the form of pre-existing;
- The historical contextualism, in order to rate and relationship of components over time;
- Social and cultural contextualism to meanings, values and common goals.

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