

THE ROLE OF BUILDINGS FACADES OF ON URBAN LANDSCAPE (CASE STUDY: OLD CONTEXT OF SARI)

Majid Alishah

Department of Architecture, Architecture Faculty, Islamic Azad University of Sari, Mazandaran Province,
Sari, Iran

Abdollah Ebrahimi

Department of Architecture, Architecture Faculty, Islamic Azad University of Sari, Mazandaran Province,
Sari, Iran

Faezeh Ghaffari

Department of Architecture, Architecture Faculty, Islamic Azad University of Sari, Mazandaran Province,
Sari, Iran

ABSTRACT

Facade and urban landscape, the dominant figure in the body of the city and containing the first messages in urbanism in the citizens' outlook, has been a place of dialogue especially from the half of last century. The recognition of this theme its complex due to its' close relationship with issue of identity and character of the city, and its' scope was expanded with the beginning of the modern age and non-conventional management practices based on the law on urban development. In our society, urban landscape and face as a part of the country's contemporary architecture conflict became as one of central focus of dialogue despite the specific cultural orientation of the system especially after the revolution and growth of population and urbanization share, war reconstructions, a massive expansion of cities in response to immigrant settlers and the expansion of higher education.

* According to the purposes intended in this article, the method used in data collection method has been Library method and studying written documents. The content was analyzed using inductive reasoning method after data systematic and accurate foundation theoretical collection a and design of building facades in the old contexts of the city described.

* The vulnerability of city spaces in front of inappropriate facades, in the design of buildings it should generally be noted that facades of buildings should be able to express the volume inside the building in addition to solidarity with public spaces.

* So methodical design of facade and paying attention to 'riginality and beauty give the city identity and reduces the chaos of the city and thus turbulence of the people of city. This process leads to reconciliation of people with urban spaces and on the other hand prevents their remoteness from such places.

Keywords: *Urban facades, old context, Sari*

INTRODUCTION

The city been influenced always by physical, economic, social, cultural parameters and in the passage of time and shaped and integrated its' totality in relation to them. According to many experts, symbol and manifestation of different existential dimensions of the city are appearance and physical body and its 'resulting qualities including the urban space. One of the most important urban physical components and elements in the which is effective especially in relation with citizens and strengthen the sense of place in the urban space, is the composition of buildings facades and in other words "city view". In other words, "the city of is a common visual field that all citizens are exposed to it every day inevitably and should use it. If this common field has an ugly and disharmonic view, it will have destructive mental and emotional

effects on users. "[1] Therefore, in the view of the city is part of the collection in its entirety street, square or urban space is defined. Therefore, achieving an appropriate awareness is necessary and proportionate to the subject of criticism in the process.

The importance of this study is on this basis that can be realized in a series of gaps and problems in this area and be forced to meet And we're familiar with a variety of shots in a sample can be estimated that several areas are consistent with what a view And what colors, materials and shapes that fit with their culture and their identity is anonymous, Because the monuments and buildings that make up the fabric of the neighborhood and the city And so are the residents of the neighborhood and the city identity and belonging Sports that can have researched in order to face the lack of building facades in the city and neighborhoods And a And the behavior and attitudes affect citizens' lives The results of the rehabilitation and renovation of building facades solutions for identity and belonging to Advance citizens makes it clear And makes us healthy city and healthy indicators Bahvyt and beautiful in our path. This is important.

Research Literature

As defined by Gordon Cullen (1961) urban landscape is visual and structural integrity to the set of buildings, streets and places that make up the urban environment [2]. Thus, from his perspective, the facade of each city is a response to human behavior, weather conditions, safety factors, and in other words, skillful interventions in the framework of the increasing abilities of the environment. Every person's perception of the of urban perspective is affected by sense of sight, sense of place and environment content that's placed on it [3] (Mahmudi, 2006). According to John Ruskin, the urban landscape is more than a matter of urban planning and design and foremost is the recognition of values, human goals and social responsibilities by sections of society [4]. The urban landscape is the result of human and city contact and in this regard, human not only impact on the urban landscape through his activities in the structure of the visual landscape of the city, but also the behavior and the subjective perception of citizens affected by contact with the urban landscape. It also indicated that the urban landscape is citizens understanding of the city that takes place due to perception of its symbols (the physical dimensions of the city) and evoking ideas associated with them (the mental and memory aspects). Three goals of the urban landscape include: aesthetic, cultural identity and functional [5]. From the perspective of Golkar (2003) urban landscape, is a triple integration of objective, subjective and the emotional landscape of the city that is the basis of behavior [6].

Research Methodology

Library and field methods are used to data collection and descriptive analytical method is selected as the research methodology. According to the purposes intended in this article, the method used in data collection method has been Library method and studying written documents. The content was analyzed using inductive reasoning method after data systematic and accurate foundation theoretical collection a and design of building facades in the old contexts of the city described.

THE PERSPECTIVES AND THEORETICAL FOUNDATIONS

facade building

The outer part of the building is called facade. Since the building facade is exposed to the extreme climatic factors care must be taken in choosing the materials for facade building to made facade be resistant against atmospheric factors firstly and secondly have necessary beauty and too be in coordination with adjacent buildings facades. We Can use various materials such as brick, different types of cement, stones, colored stone beads with special adhesives and a variety of aluminum sheet metal.

facade as a part of a whole

We are not facing a building and its façade in urban space, but we face buildings and their facades it means buildings is part of a whole named urban space. If the building is beautiful affect the entire city and if the building is ugly impact on the entire city. Today building is not isolated to attract all attention of

designer and owner but it should be an element of a unified society maintaining its character and credit. Turbulence in the face of the city is a new phenomenon. Integration and uniformity of residential buildings and materials used in the walls of homes and public spaces are the reasons for buildings introversion in ancient Greece and Rome [7].

urban facade in European architecture

Facade quality and characteristic in European architectural are tied with its' cultural, social and environmental dimensions like the city and urban spaces. The kind of attitude to the issue of confidentiality and aristocracy on the one hand and having the climatic characteristics of temperate and humid which creating air curran in the building and benefit from maximum sunlight and sunshine during the day are of its requirements, have led to the emergence of extroverted architecture over time. It can be acknowledged that the greatest impacts arising from realizing the requirements of these kind of architectural in different buildings have been in the facades, So that the opening multiple levels in the outer shell of the building is considered in this regard.

On the other hand, historically the European citizen has found always representation of his individual interests and inclinations in civil societies and spaces belonging to them. This issue has caused strengthening and improving the quality of public areas in European cities in different ways. On the one hand, the building faces the urban space and establishes a reciprocal relationship with the city with maximum architectural elegance in the design of the facade such as the quality and quantity of openings, protrusions and recesses and and on the other hand, although every building tries to provide the best quality in its' main facade, but despite the shape diversity, the building were in a relative harmony with each other. That is, while the window in European past architecture always played the role of visual interface of its' both sides means inside and outside, also urban facades had worthy of praise coherence and coordination because "the use of the same elements and the same horizontal levels, and especially for belonging to the same typology [8]."

So it seems that the term "urban facade" is an enduring concept in European architecture and is considered as sustainable elements of historical and urbanization developments during different periods. which has always had the same nature and adopted different physical and semantic characteristics only according to space-time position. That is how after the Middle Ages paying attention to the context architecture has become extremely important and turned into one of the most important principles of urban design" [9] Although the Renaissance citizen had turned from God centeredness Anthropocentric, but believed that an order governs the universe and the nature and he and his house should safeguard this order and comply with the hidden geometry as a small part of the world and nature[10], and even in the extreme case, deemed unimportant what is beyond the form and appearance of the building. after the Renaissance, in the Baroque period "The building knew itself following a higher public space and refrained individual asserting in favor of totality"[11].

urban facade of Iran's historical architecture

Building system of residential areas is so that any manifestation of formation of interior spaces cannot be seen in facades and accepts less drop-down in the passage" [12]. Thus, in passing through passages of neighborhoods in Iran's traditional cities, the facades have minimum visual diversity because of introspection nature of buildings and "the main materials of facade combination in residential neighborhoods consist of smooth surfaces with mud lined which sometimes entrance elements to the interior of housing disconnect them"[13]. thus "Unity in building systems, components and rules of facade composition materials in residential areas of the ancient period that complied with the same proportions (using Pymvn in the design of residential units), respectively, Caused the residential neighborhoods facades have complete homogeneity as no part is different from the other part "[14]. This form rule of the building takes changes only in the case that reaches a square or open space with a neighborhood or a city

center performance. This square is where the main streets and major passages reaches it. Usually baths, mosques, schools, water storage and marketplace are placed around this square. [15]" Urban facade has more aesthetic diversity in this space and presents different urban landscapes compared to passages ended it. While in residential neighborhoods, urban elements arranged in such a way that guide the person to go and reach the destination and purpose, by their simplicity, immaculacy and light soil color, in urban facades how to combine elements with different compositions, color, decoration and so on is in each case different and in accordance with the purpose that space has been created for it [16] . " This is despite the studies show that " Iran's old courtyards bodies despite axial symmetry in most cases, have had more form diversity compared to the confining body of the squares [17] " This is resulted by Iranian architecture introspection and the greater importance of inner space than the outer space. Because in general " View "and" Show were derided in "introverted culture and emphasis and decoration was very cautious in exterior view and max took shape around the entrance door[18].

Facade role as an intermediary in Iran

In Iran until the late nineteenth century, residences benefited just from central courtyard (private space) to make this relationship and "buildings focused on inside like a blind his eyes are block to out [19].“ Since the late nineteenth century, Iranian architectural approach to resident homes changed. Iranians were inspired by Europeans and extroverted residential buildings began to take shape in the new built streets roadside. This attitude contrasted with the residents' introvert culture and residents hid their privacy and private life behind thick curtains or shutters. Between forty and fifty AD, was the height of clearing the southern facade of houses and glass windows covered throughout the facades facing the yard, but residents of the house were not associated with outer space and even continued their life behind thick curtains and metal shutters. A lot of heat and cold transfer into residential units was the only outcome of these windows. In recent years, due to more attention to climate issues and outmoding of the windows, those are small and close to relative balance [20].

Facade did not remain only as a shield and an interface between inside and out. Since the person dress was considered a representative of his personality, The house as a "second dress" should represent the personality, respect and social status of its owner. " in the West architecture facade has a display mode so that shows who lives on it in the first place. Everything is the representative and sign for family personality, everything shows the owners 'social class and property [21].

changes in Iran during nineteenth and twentieth centuries

Third expect in Iran went a different trend from Europe. "In the old Islamic city everything did not specify the wealth and riches of the house owner or resident in the first place [22]. In this regard, in Iran the house remained introverted and any manifestation was limited to the walls of the central courtyard and private space to the late nineteenth century for some reasons such as threat of confiscation and humbled by the Islamic thought. The exterior view emphasis and decoration was very cautious and would shape up around the entrance door utmost. The rest of facade surface was a mud wall that induced impermeability and the integrity of a dam. Traditional architecture knew creating limited to God, so he did not try to manifest and deemed himself as a craftsman and builder. Shayegan says for him values and norms of modesty, intimacy and Hijab were much more important than showing off [23]. If his feet slipped sometimes or forced to art arose on the orders of superiors, showed his viewing art in religious buildings and with less intensity in the non-religious public buildings. Perhaps the bold claim that "facade "and" Show "were derided in introverted culture and addressing theme was inappropriate working. If there was a show, it would belong to intimates and if the view were held it was behind a veil called the wall of the house.

facade of modern apartments

Applying tastes in facade has no meaning in modern buildings. But the building designer and land developer must meet fashion and day taste of customer and market to buy residential units in this or that building be done faster. Housing market has created conditions that the architect sees itself forced to shoe off and innovation to satisfy others and stay competitive. It means the owner and land developer looking to bring up their building and attract customers. The client is also looking for housing units that show his financial situation and personality more than what it really is.

REVIEWING THE FACADE OF THE OLD TEXTURE OF SARI

Mazandaran province with an area of 23756 km and a population of 2,823,606 people, is limited from the North to the sea, from the South to Tehran and Semnan provinces, from the West to Gilan and from the East to Golestan province. There are 15 townships and 45 cities in Mazandaran. about 50 percent of the cities are located along the coastline.

Sari, located in the foothills of the Alborz mountain range has two mountainous parts and a plain. It is located In longitude of 53 degrees and 5 minutes and latitude of 36 degrees and 4 minutes from the North. Sari in Mazandaran province in northern Iran and the northern part of Iran's biggest cities and is the largest city in Mazandaran. Sari is the provincial capital of Mazandaran in north of Iran and one of the northern part of Iran's biggest cities and is the biggest city in Mazandaran. Sari was the first capital of Iran during the Qajar kings. Sari is divided into three metropolitan areas and its' population of 261, 293 people are estimated according Census 2006.

The following old maps of Sari are shown. All old gates of the city has been turned into nodes and taken their geometric form old gates and markets of the city.

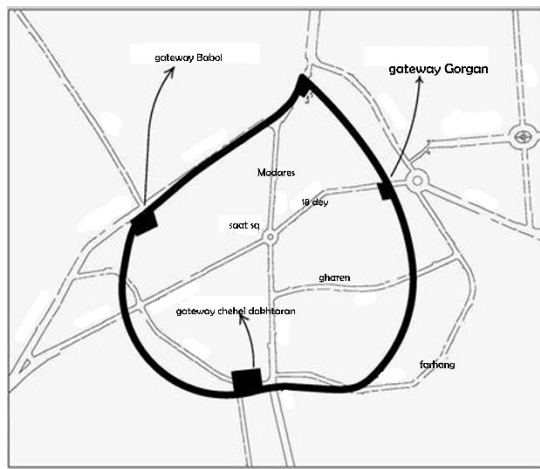


Figure 1: the map of old gates of Surrey (Source: Library of Cultural Heritage and Tourism Organization of Mazandaran)

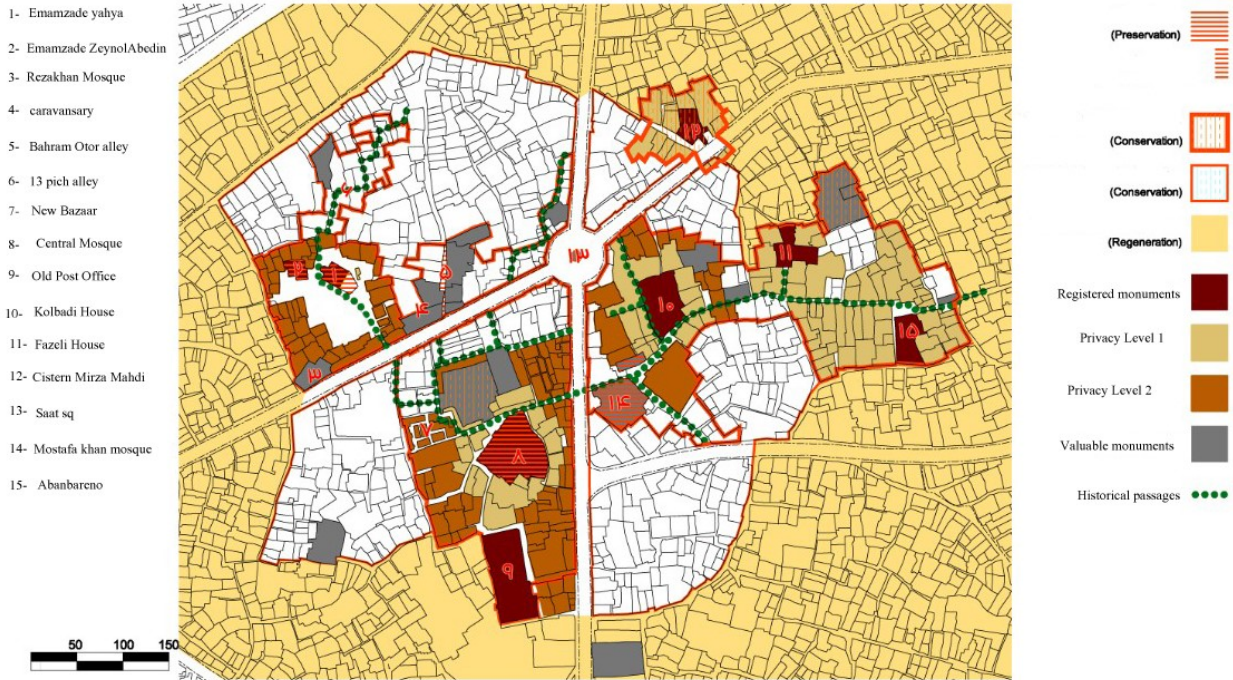


Figure 4: usages of historical context of Sari (Source: Mazand Tarh consulting company, 2010)



Figure 5: Clock Square (source: author)

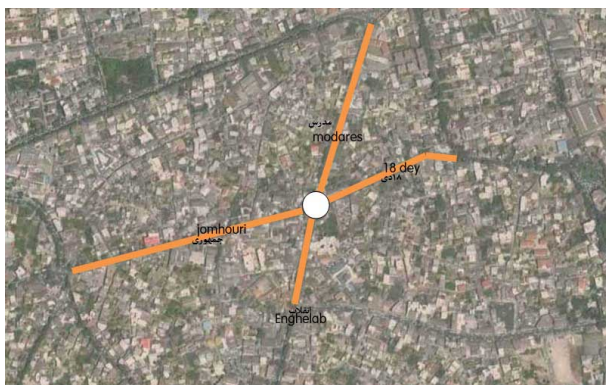
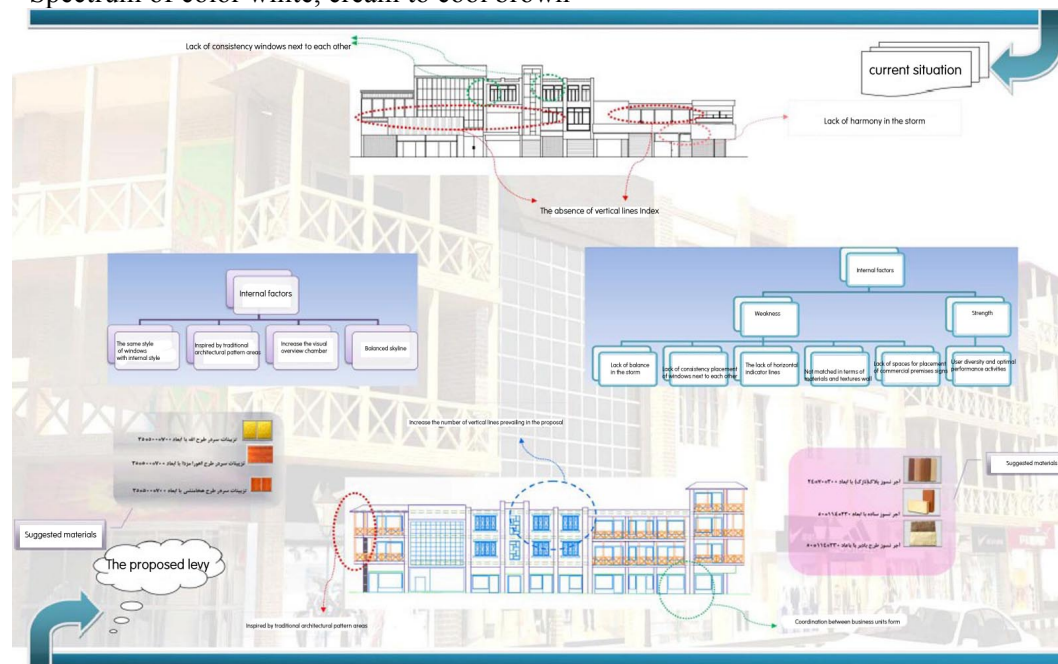


Figure 6: Clock Square aerial map (Google Earth)

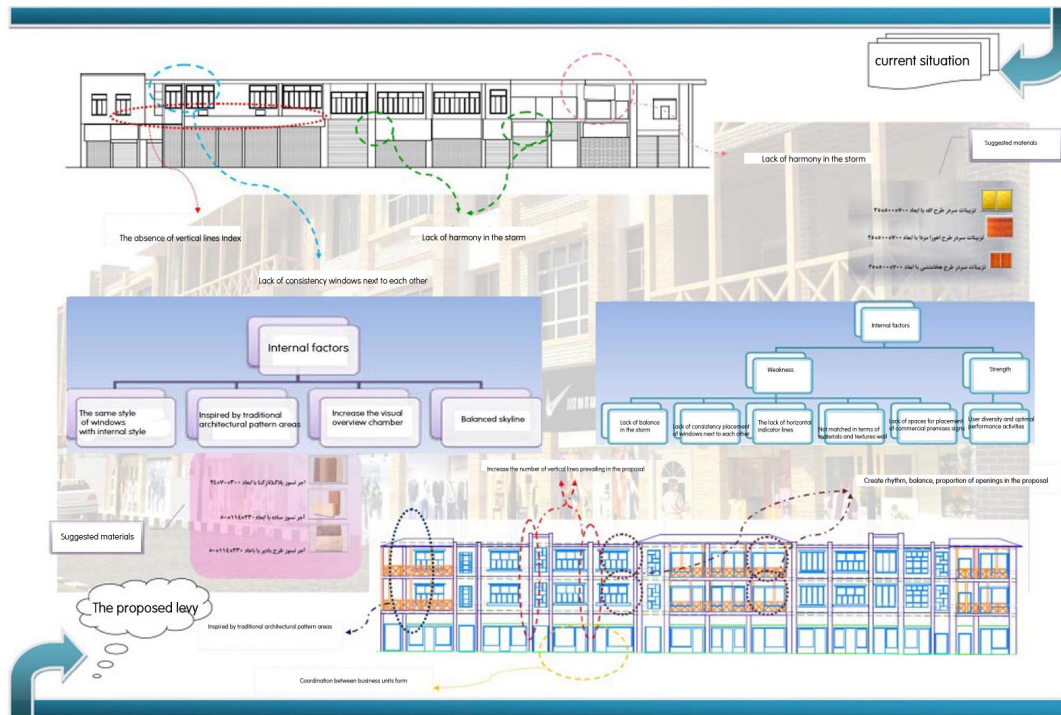
Identification, analysis and abstraction valued in Sari's old texture were performed with emphasis on two major aspects: Elements and components. The main elements are: horizontal or vertical rhythms. The height of facade main lines in horizontal rhythms are: the ground floor line, the half floor line, windows (imaginary) lines in floors, skyline and facade main lines in vertical rhythms are: the opening of shops, openings and entrances. In the part of components of openings proportions: windows and doors were investigated. All valuable buildings were analyzed in terms of having native architectural elements and the degree of their impact were considered in determining the optimum ratios.

Sari architectural features and native elements in valuable buildings as follows:

- clay steep roofs
- Ivan with bump and columns
- Console
- tall windows (Eros) and the plurality of openings
- windows canopy
- Spectrum of color white, cream to cool brown



An overview of the current and proposed situation walls, Enghelab St Part I



An overview of the current and proposed situation walls, Enghelab St Part II

CONCLUSION

The impact of building facades on urban spaces is inevitable. It should be noted that being in a beautiful space, not only will have a favorable impact on improving the quality of life, but also it could also prevent the emergence of adverse social interactions and develop optimal interactions. The building facade is the creator of urban facade because this facade makes up the urban facade, and gives the city identity and so the facade building is a cultural identity debate and an anonymous facade, will have a direct impact on urban facade. According to what has been achieved through the study of facade and their effects on urban spaces, it can be concluded that facades of buildings should be able to express the volume inside the building in addition to solidarity with public spaces to reduce the vulnerability of urban spaces in front of inappropriate facades. So methodical design of facade and paying attention to 'originality and beauty give the city identity and reduces the chaos of the city and thus turbulence of the people of city. This process leads to reconciliation of people with urban spaces and on the other hand prevents their remoteness from such places.

REFERENCES

- Reza Zadeh, Razieh., organizing and improving urban facade, the need to urbanism dealing with issues of urban design, *Journal of Architecture and Urbanism*, Issue 59-58, 2000.
- Cullen, Gordon (2003), *A selection of urban facade*, translated by Manoochehr Tabibian, Tehran, Tehran University Press.
- Mahmoodi, Amir Saeed (2006), explanation of factors affecting the organization of urban landscape: the formulation of drafting harmonization regulations of urban landscape in two desert and the Caspian regions of the six climatic regions of the country, the first and eleventh volumes, a research project of research. Planning and architecture Department of housing and Urban Development.
- Golkar, Koresh. (2003), from the birth to maturity of urban design, *Soffeh Journal*, No. 36, pp. 23-8.
- Mansouri, Seyyed Amir (2005), an introduction to the Persian garden aesthetics, *Bagh-e-Nazar Quarterly*, Issue 3, Pages 58-63
- Golkar, Koresh. (2003), from the birth to maturity of urban design, *Soffeh Journal*, No. 36, pp. 23-8.

Article on Phenomenology of residential buildings facade and evolution of its expectations -doctor Jahansah Pakzad

Afshar Naderi, Kamran: the facade : outer limit of building spatial container, Journal of architecture, Issue 20, 2003

Reza Zadeh, Razieh., organizing and improving urban facade, the need to urbanism dealing with issues of urban design, Journal of Architecture and Urbanism, Issue 69, 2000

Pakzad, Jahanshah: Phenomenology of residential buildings facade and evolution of its expectations, Journal of Fine Arts, Issue 14, 2003

Pakzad, Jahanshah: Phenomenology of residential buildings facade and evolution of its expectations, Journal of Fine Arts, Issue 14, 2003

Ahari, Zahra: Isfahan School in Urbanism, University of the Arts, 2001, Chapaval, page 309

Ibid., P 310

Ibid., P 311

Habibi, Mohsen: from the flux to the city, Tehran University, 2009, Second Edition, Page 99

Ahari, Zahra: Isfahan School in Urbanism, University of the Arts, 2001, Chapaval, Page 332

Tavassoly, Mahmoud and Bonyadi, Nasser: the design of urban space (1), Centre of Iran's Architecture and Urbanism Studies, 2002, first edition, p. 51

Pakzad, Jahanshah: Phenomenology of residential buildings facade and evolution of its expectations, Journal of Fine Arts, Issue 14, 2003, Page 57

Islamic city -Bmat, Najmuddin-translated doctor Mohammad Hossein Hariri and Manijeh Aslambulchy, Printing and Publishing Organization of Ministry of Islamic Culture and Guidance, Tehran, Winter 1990.

phenomenology of residential buildings facade and evolution of its expectations-doctor Jahanshah Pakzad Islamic city -Bmat, Najmuddin-translated doctor Mohammad Hossein Hariri and Manijeh Aslambulchy, Printing and Publishing Organization of Ministry of Islamic Culture and Guidance, Tehran, Winter 1990.

Islamic city -Bmat, Najmuddin-translated doctor Mohammad Hossein Hariri and Manijeh Aslambulchy, Printing and Publishing Organization of Ministry of Islamic Culture and Guidance, Tehran, Winter 1990.

Islamic city -Bmat, Najmuddin-translated doctor Mohammad Hossein Hariri and Manijeh Aslambulchy, Printing and Publishing Organization of Ministry of Islamic Culture and Guidance, Tehran, Winter 1990.

ASIA against the West-Darius Shayegan-Amirkabir Press -2009