PLACEMENT AND OPEN AREA (EMPHASIS ON PLACEMENT IN ENVIRONMENTAL DESIGN)

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Abstract - Architecture, is a consciously process of organization, arrangement, making some changes to the place, having creativity for answering, and concentrating on the concept at the same time. This process consists of physical organization of place, perspective, space, and place design. Place and perspectives are the momentary manifestation of thousands of ecological, technological, cultural, and sensory factors which evolve in answering a wide range of various factors in passing of time.

Keywords - Space, Movement, Location, Sense of Place, Environment Design.

I. INTRODUCTION

Cities are becoming larger every day, while the environment is getting smaller. The bound between natural and artificial elements is fading. Generally, among these changes, we need to feel the place in order to get to know our nature. Places are abstract structures which are formed in the mind of people through dynamic interaction of scenes, experiences, mental and emotional state. Feeling the place, is a part of feeling the society, in which there is a bilateral relationship between place and a group of people.

This article reviews the question that is it possible to adopt some methods in place design in order to increase the empirical quality of man in the process of placement. Therefore, we briefly review the concept of place and space at first, then we go to define the constituents of spaces, and we will mention some important factors to build a sense of feeling in open areas.

II. SPACE, EVENT, AND MOVEMENT

Bernard Tschumi, believes that three fundamental items of space, movement, and event constitute every organizations of architecture and even urbanization. Architectural measures can create unique achievements by changing these three items. That's why same bodies in different time and place formats, will function differently.1

Movement and event are totally dependent items. That is the existence of these two items depend on the body of architecture. In fact, the reaction of man in one place, creates various forms of movement, event, and space.2

Here, by movement, we mean attendance and activity of man in architecture spaces. Also, by event, we mean those happenings resulting from movement, and human actions. These events originate from customs, cultures, and languages, political tendencies, religious beliefs, and so many other variables. Events play an important role in in space formation, and are the main factor in space quality forming.by putting step in the body of architecture, man rapes to the predetermined Performance and neutral body by the designer, and sometimes the user changes the performance of space or its body according to his needs. This issue is true and cannot be hidden. Especially, by stepping up to twenty first century which is critical and full of various events, this issue will be more prominent than before. By accepting this truth that architecture forms through these three items, we can say that spaces formed by man-made movement and events fall into three main categories. These categories are as follows: 3

[1]Tschumi , Bernard , Questions of space , 1995 , Target Litho , London , P.24-51

[1]Tschumi , Bernard , Questions of space , 1995 , Target Litho , London ,P.62-67

[1]Tschumi , Bernard , Questions of space , 1995 , Target Litho , London, P.73-82

1. Indifference Space: Is a condition in which man's movement and events cannot impact on the mind of human being. Man and body of architecture don't impact on each other due to making an indifference space. These bodies usually lack human memories, just like storehouse and…

2. Stress Space: Is the worst condition of relationship between man and body of architecture. In this case there is a strong conflict between human function and the body of architecture. This situation resembles to the time when some 100 –degree water is frozen in a dish! Like being in jail or a solitary cell.

3. Interaction Space: The relationship made in this condition of space, is like a barter. In this situation, movement and event form the body of architecture in a way that it affects the mind of human being that these places have the characteristic of placement, e.g. parks.

III. PLACE, FEELING OF PLACE, SPIRIT OF PLACE

Place, in the real sense of the word... is a space with special features. 1Placement consist of those features and effects on mind in a special place. An image

which still exists in mind, even after you tilt your head toward something else.Placeless happens when a situation cannot make a lasting image in mind.

1Norberg – Schulz ,Chiristian , Genius loci: Towards a Phenomenology of architecture , 1980 , Rizzoli Publisher , New York , P.45

Place, is a mixture of position, theme, previous experiences, mental and emotional status. Each location has its unique features, and it is the job of a creative and responsible architect to use the local element in the process of designing.Norberg Schulz, believes that architecture is visualization of the spirit of place, and it is the duty of the architect to create meaningful spaces- where man can determine, imply, or point to his/her location and direction.

In fact, our understanding of place, is related to the abstract reactions to those patternswhich wake up in our mind by laying in that place.1

Factors which make up the spirit of a place are natural appearances such as (form of earth and topography, vegetation cover, climate, water, soil, and…), historical appearances and human reactions versus the environment (bridges, castles,or those buildings on top of the mountains or in the heart of forests and…) cultural factors and human action,as well as psychological and aesthetical factors.Christopher Alexander, in his The Timeless Way of Building looks for the spirit of place in a mutual relationship among natural form, man-made form, and the life patterns of inhabitants. 2

Feeling the place largely depends on the amount of cohesion in infrastructure systems or natural and man-made systems. If the elements located in a space don't have the adequate unity, they may look abnormal, seem disordered, lack visual coherence, create confusion, and therefore lose their placement property.

[1]Norberg – Schulz ,Chiristian , Genius loci: Towards a Phenomenology of architecture , 1980 , Rizzoli Publisher , New York , P.30-72

1 الکساندر ، کریستوفر ، معماری و راز جاودانگی ، ترجمه مهرداد قیومی بیدهندی ، 1381 ، انتشارات دانشگاه شهید بهشتی ، ص.89 - 104

Feeling of place depends on haps and a subordinate of time, that is it changes emotional feelings of individual as time passes and the scene changes. Like passing an overcrowded street, arriving at a flourishing yard, and then passing through a long corridor, or being in a low height and then reach a seat just in front of a sea. In addition to cohesion and coherence, feeling of place should correspond with the intended usage. A space can be defined in basic ways, so that the applaud target or special human behavior support be ordered. 1 Like religious and ceremonial spaces, official spaces, commercial places and… So, if this behavioral background lays parallel to the intended usage, the hap is successful and suitable. And if has a weak relation with the cultural and physical background, they will seem inappropriate, accidental, and unstable.

IV. MAIN CONSTITUENT ELEMENTS OF PERSPECTIVE

We briefly discussed concepts of space, place, and their specific properties. Now, we review the effective factors on placement of an open area. Therefore, we will discuss perspective constituents and then some variables in formation of a place at first. Sometimes, existing patterns in the sitecan have the strongest effects on the final pattern. Or skill and the right judgment, non-heterogeneous aspects of the environment can be retained and improved.2We can say that environmental design is the result of different effects and sometimes mutual, which builds the whole and therefore the space revives, the concept escalates, and the experience gets more meaningful as the result. One part of these effects includes the physical environment of place and perspective, which can be calculated as the main constituents of a perspective. These factors include: earth, water, and plant.

[1]Norberg – Schulz ,Chiristian , Genius loci: Towards a Phenomenology of architecture , 1980 , Rizzoli Publisher , New York , P.30-72

1ترنر ، تام ، شهر همچون چشم انداز ، ترجمه دکتر فرشاد نوریان ، 1376 ، شرکت پردازش و برنامه ریزی شهری ، ص. 213

1ماتلاک ، جان ، آشنایی با طراحی محیط و منظر ، ترجمه معاونت آموزش و پژوهش سازمان پارک هاو فضای سبز تهران ، 1379 ، انتشارات سازمان پارک هاو فضای سبز تهران ، ص. 459

A. Earth

Ecological factors, in long term have created place and perspective manifestation of each area with different usages and effects. There are many considerations about designing in a piece of earth. Some of them are such as form of earth, slope, and drainage features, etc.

The form of earth constitutes an important part of architecture tools for place and perspective design. The form of earth, carries the feeling of place and area, plays an important role in forming idea and creating place features after the life phenomenon, and is the topography of the greatest phenomenon on earth. Topographic flourishing spaces such as hill spaces, plane spaces, river spaces, and coast spaces can create different functions and suitable landscapes. Natural forms of earth use smooth lines of nature, and therefore induce a milder feeling, if these lines become systematic and communicate mutually with architecture forms, the manifestation of contrast is brought up with absolute strength. However, if these

forms cannot induce their features, they will go under the domination of architecture of place.1

B. Water

Water has the unique ability to provoke the mind and to draw attention. This situation mostly happens in landscapes and the sound of water. Therefore, water is one of the most important tools in place and perspective architecture and maybe the most multilateral tool for environmental design.

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In addition to water sound and perspective, smell, reflection, fluidity, coolness and its feeling on skin in shape of stimuli reinforce the sense of place. Form of water complications, color and texture of water are effective on place and sensational qualities an can be used in ironical and ceremonial design. 1 e.g. existence of still water in a space can illustrate stability, calmness, peace and tranquility, and in other places illustrates something else.

Water is of most effective factors on climates, and this can lead to be the main factor in creating a sense of place. For instance, it can pose in pools, ponds, channels, waterfalls, fountains, and even freezing. Damp spaces, dry spaces, lake and pond spaces, hot, cool, sheltering, wind and sun catcher spaces all can be attractive. These are not problems, which we try to solve, but are opportunities flourishing in the plan, creating variety in all climates should be considered, there is no harm in inverting a place with strongest winds to a place for experiencing the pleasure of suspension.2

C. **Plant**

Besides the important role of plants on earth as a source of life, they can supply some goals in planning and designing. In planning, we should consider the point that a group of selected plants don't form a perspective, just as some selected words don't make a poetry. Trees, just like words can be ordered in such an awe-inspiring way, they can even limit vision or act like nature elements behind the curtains.

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1ترنر ، تام ، شهر همچون چشم انداز ، ترجمه دکتر فرشاد نوریان ، 1376 ، شرکت پردازش و برنامه ریزی شهری ، ص. 355

They can enter color into nature and view. They can be an obstacle for strongest winds, or multiply their effect by the mildest breezes, and even effect the climates and peoples comfort. Open areas are separable to public and private, according to their surrounding vegetation. They can be vertical or horizontal. They can be they can be either closed or open. The value of plants vary according to theme and cultural importance, like importance of some kind of trees for a tribe, or the historical value of a plant and…

V. EFFECTIVE VARIABLES IN CREATING FEELING OF PLACE

If various stimuli coordinate with each other, they can convey a common meaning. Thus, the space will have a strong and meaningful sense of place, look complete and continuous, and look like owning other existing elements. Therefore, the space will have the property of placement. Although Main constituents of perspective are very important in forming places, they cannot illustrate the sense of place by themselves.

In every issue of architecture, there are some variables that create the sense of place and can be effective in enliven place according to the selection of designer and the intended pattern. We will briefly discuss these variable in the following parts.

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A. Color of Space, Spirit of Place

Affinity to nature is the main issue happening in open areas. Therefore, designers with forethought don't forget this issue and arrange their plan along with this goal. In fact, open areas form different types of movements and man-made events as the result as being public places. Events and movements, which rarely happen in close areas. Different events, create variable and amazing feelings, which can have a wide mental effect on a city in long term. We can equaldifferent open areas with various social function and interactive effects with names of colors. The color of space directly communicates with the dominant spirit of place, some of these colors are as follows:

- Red spaces: exciting spaces like breaking the silence of s foggy night by firework.
- Blue spaces: quiet, calm, and cool spaces like fountains, waterfalls, sluices and pools.
- Yellow spaces: curiosity stimulating spaces like meadows.
- Orange spaces: spaces full of laughter, fun and motivation like sport grounds.
- Purple spaces: rare, creepy, and strong spaces like narrow corridors in caves and forests.
- Brown spaces: absolute and satisfying spaces like wet soil and smelling it.
- Gray spaces: solemn spaces like cemeteries.
- White spaces: reflective and spirit flouncing spaces like the view of trees covered with snow.

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- Green spaces: relaxing space in every situation

We should pay attention in choosing and creating these spaces with various effect and function, and use them together according to the needs of plan, in order to reach to a united and varied one.

If all parts of a place repeat the same content, it will be boring. Even if those contents are deep and meaningful, they should be various and nice, so that everyone can understand them. It is necessary to consider old and native principles and rediscover traditions.1 Standard details lead to forming standard spaces free from creativity. The color of space should vary according to the types of audience, his age, his physical and mental conditions. In place designing it should be repeatedly asked this question that ‘’what is the color of this space and for whom it is being designed?’’

B. Metaphor

Metaphors can be considered in designing, since they transfer the idea from one part of thought to another and create the concept.2 Metaphors are important parts of creativity and help people to communicate with places. Creativity doesn’t merely mean visual designing, but needs serious, multidimensional, and high-flying imagination of people. Metaphors, in fact are little secrets of designers, which make new opportunities for reviewing and remembering a masterwork, force the viewer to think about a group of questions and reach new measures and enter the mind of viewer into unknown territories.3

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1 آنتونیادس ، آنتونی ، بوطیقای معماری ، ترجمه احمدرضا آی ، 1383 ، انتشارات سروش ، ص. 64

Those information acquired from the outer world and reaching our minds play an important role in emerging metaphors. Thoughts and memorizations of the architect play an important role in producing them, because it affects the way of analyzing information and even selecting the metaphor. All natural forms and phenomena can become metaphors in mind by developing a new idea. Idea giving sources of metaphors exist everywhere, in everyday things, in nature especially in program me and project sites. The information about natural environment can be of sources of metaphor before formation of that city in that area. Such information can be acquired by analyzing flower flags, studying the remnants of environments, historical documents, analyzing water and soil and comparing them to similar outer environments.

C. Discipline

Aesthetic and mental effects have impalpably slow but steady effects on their viewer’s man-made movements. Discipline is known as to be the most important element in creating equivalence and equilibrium between different forces in the universe. Creating a visual balance in an image, can create peace in mind and be its acceptability in terms of aesthetical scales. Therefore, any turmoil, false orientation, heterogeneous proportions, and irrelevant forms can lead to abnormality. If, e.g. we compare a European pedestrian to one of our country, the main distinct point is surely not the type of materials and their texture, but is the discipline of smallest components to each other and to the whole. Therefore, before any other feature, these two should be considered .first, a united environment follows a specific discipline and secondly, bindsthe differences and distinctions of the environment. 1

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By creating a sense of discipline between visual components of a combination, we mean coordination, symmetry, hierarchy, geometry, rhythm and etc. Although this discipline may not be seen at first sight, it creates a visual discipline that gradually become felt, accepted, and understood. 1 On the other hand, we should always consider that creating a tough and inflexible discipline can cause monotony and losing of quality.

D. Color

Color is of fundamental features of a place and is the most recognizing feature of two places, and is very effective in the visual load of a place. Texture and color affect scale and quality of light reflection, and if the architect does the designing without using harmony of colors, then the feature of place fades away. Therefore, it’s not bad to make some questions in this regard before designing:

- What is the dominant physical color (not spiritual color) of place, and which complications of building (like stone, soil, plant, traditional and old buildings) have that color?
- How is the light quality? Is the weather mostly polluted, damp, clear or variable?

E. Correlation

Environment is composed of main elements, which stay on complementation of each other and each of them has specific descriptive features of the environment. An orderly structure, in which the whole is more important than the individual details and give us the ability to see and understand innate pattern of

nature, it can create a strong sense of placement, in fact unity and coordination are synonyms for this feature. An environment with the quality of unity and variation evokes the feeling of place and reacts to it. It can be totally understandable and create so much fun. Meanwhile, a place with a lot of unity can have some disordered elements as well.

[1]چینگ ، فرانسیس ، معماری: فرم، فضا و نظم ، ترجمه زهره قراگوزلو ، 1380 ، انتشارات دانشگاه تهران ، ص. 297

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F. Complexity

Charles Jencks, in his the Architecture of the Jumping Universe, in regard of complexity in place believes that emerging mechanisms exit the balanced mode and reach the boundary between disorder and discipline because of mutual effects of their components. This is a spot which creatively and mutually affects the system, and, creates mobility in the feeling of place through motivation and reaction to the feeling of its audience.

G. Being Mysterious

Some aspects of place which we cannot understand at very first sight cause a mysterious quality, Our pleasure of such places is created through analyzing and discovering mental maps, capabilities and usable signs and motivating senses without great effort. Repeated actions in such places brings a nice feeling, and that is because of changing place along with changing seasons, light, climate, people, smells, and… such places have a lot of spirit of place feature.3

[1]بل ، سایمون ، منظر ، الگو ، ادراک و فرآیند ، ترجمه دکتر بهناز امین زاده ، 1382 ، انتشارات دانشگاه تهران ، ص. 116

[1] جنکز ، چارلز ، معماری پرش کیهانی ، ترجمه وحید قبادیان ، 1387 ، انتشارات دانشگاه آزاد اسلامی تبریز ، صص. 77 و 78

[1] بل ، سایمون ، منظر ، الگو ، ادراک و فرآیند ، ترجمه دکتر بهناز امین زاده ، 1382 ، انتشارات دانشگاه تهران ، ص. 120

CONCLUSIONS

There is no one very correct way in designing, it can be started from any point and any way in order to find the suitable answer.

Designing a place or perspective that has the feature of placement, doesn't mean building a confusing store full of disordered elements and not understandable structure, but its goal is to create legibility, coordination and sense of place.

Main constituent elements of perspective (like earth, water, and soil) cannot solely create a strong sense of place, but other factors are effective in creating and reinforcing this sense of place, which creates live images and main emotional differences for audience in passing of time.

Today, a wide range of our place and environments are turbulent, placeless and unable to create coordination in between the users themes. Sense of place in constructed places usually forms by planed decisions and long-term designing. If we want understandable, motivating, meaningful and responsive, we should change our view point, and in fact focusing on concepts and features as well as coordinating with nature, that reinforces human experiences and makes placement stronger.

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[7] بل ، سایمون ، منظر ، الگو ، ادراک و فرآیند ، ترجمه دکتر بهناز امین زاده ، 1382 ، انتشارات دانشگاه تهران

[8] جنکز ، چارلز ، معماری پرش کیهانی ، ترجمه وحید قبادیان ، 1387 ، انتشارات دانشگاه آزاد اسلامی تبریز

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