

The Aesthetical Perception of Residences in the North and South of the City regarding Residential Building Facades

^{1*}Reza Jafariha, ²Media Daneshkar Arasteh, ³Bahareh Pourali, ⁴Mohammad Mehdi Moulaii

¹Assistant Professor of Architecture, Imam Khomeini International University- Buin Zahra Higher Education Center of Engineering and Technology, Buin Zahra, Qazvin, Iran.

²M.A in Architecture, Department of Architecture, Faculty of Architecture and Urban Planning, Qazvin Branch, Islamic Azad University, Qazvin, Iran.

³M.A in Architecture, Department of Architecture, Faculty of Architecture and Urban Planning, Qazvin Branch, Islamic Azad University, Qazvin, Iran.

⁴Assistant Professor, Department of Architecture, Faculty of Art & Architecture, Bu-Ali Sina University, Hamedan, Iran.

Received 06.04.2021; Accepted 17.08.2021

ABSTRACT: Nowadays, paying attention to the facade and facade design has considerable importance. The facade of the buildings and constructions is an essential part of the urban landscape, and thereupon it plays a significant role in urban quality. One of the crucial factors in forming urban landscapes is employing aesthetic measures as touchstones in the design process. This study aims to reach a set of aesthetic measures from the viewpoint of people in the same society according to the perceptual differences of citizens in the northern and southern regions of Tehran. There are several measures that, by relying on them, we can arrive at an ideal facade design from the viewpoint of people and the building users; designers can also help designers cooperate with the idea and viewpoints of people, their approval in their designs. The following research is done in an applied-analytic method, and gathering the data was done by library and field research and by designing questionnaires for the users. By scrutinizing and analyzing the data, it is concluded that the objective criteria are in priority for specifying the beauty in the residential facade.

Keywords: *Perceptual difference, Aesthetics, Subjective and Objective, Residential building facades, Tehran.*

INTRODUCTION

The urban landscape is one of the impactful proposed topics in the context of urban quality. Urban facades that include the facade of the buildings and structures are the major forming part of the urban landscape. These facades are sometimes designed concerning the specifications and criteria of the quality-oriented design and some other times are aware of such contexts. Several points, including the culture, social and economic conditions, levels of awareness, public beliefs, differences between social layers, were done by, are sometimes regarded or disregarded in this context. Paying attention to the specific criteria of aesthetics of cities in the analysis of the specifications of the beauty of a specific city and paying attention to the processes and the current life in various areas of the city can lead to a different vision and recognitions toward these spaces in addition to the skeletal approach (Javadi, 2013).

One of the most critical issues in Iranian Architecture is the house which has not been duly addressed following the current requirements of society (Zolfagharzadeh et al., 2017). A pattern of constituent neighborhood forms according to religion, thought, culture, customs, and traditions of a nation (Zolfagharzadeh et al., 2019)

Perception in the landscape is related to several issues. Beauty is a significant issue in the urban landscape (Jafariha et al., 2018). If the structure has aesthetic considerations, a successful link between architecture and structure will occur (Nejati et al., 2018)

One of the urban phenomena, which are based on the mentality and beliefs of the people, is the concepts of "uptown" and "downtown" with a dual content of "up" and "down," which never had a position in the scientific literature of urban planning in Iran. Urban planning striving to reach for social balance and justice should recognize such a broad concept and

*Corresponding Author Email: jafariha@bzte.ac.ir

its prevalence among the inhabitants, which is also set in its professional domain, and use this concept to reach for its goals. What are the criteria or standards for defying the beauty of the residential buildings in the viewpoint of people according to the dual concepts of downtown or uptown? In this regard, research questions are:

- The public's viewpoints in recognition of beauty in the facade of residential buildings are constructed on which subjective or objective dimensions of aesthetics?
- Paying attention to which dimensions of aesthetics by the architects and designers can bring more satisfaction and recognition to the audience?
- According to the attention directed to the objective or subjective criteria, will they be sufficient to satisfy the users, or will a mixture of these two criteria be a better answer to this goal?

MATERIALS AND METHODS

According to the title of the current paper, the strategy is people-oriented, and the research method employed is Quantitative research. At the beginning of the research, a non-quantitative questionnaire was prepared and provided to the sample community by selecting and formulating the desired criteria. After answering, the non-quantitative data obtained has become quantitative data. The data collection method is the library as well as a questionnaire. In data analysis, the data collected from the statistical community are summarized, categorized, processed, and presented in tables, graphs, and images in the research. Following the study's title, the statistical population consists of living in two areas of Tehran's downtown and uptown. In light of the public's interest in the

aesthetics of residential facades, the samples were chosen randomly from these people with no regard to age, education, gender, occupation, or other factors. The method of picking the two buildings discussed in this article is based on the research's criteria and considers the building's construction year and architectural period. The authors conducted a field study in the two mentioned areas, selecting several buildings from the years 1941 to 1971 from the first Pahlavi architecture period, examining them for the desired criteria, and finally selecting the two final buildings for the study, which were provided to the sample community along with a questionnaire. The steps of this study involve defining the statistical population, collecting photographs, developing a questionnaire, conducting interviews with participants, and lastly, doing a quantitative analysis of the data gathered. A statistical population of 100 persons was used in this study, with 50 people linked to the city's north (Zaferanieh region) and 50 people related to the city's south (Monirieh region). Questions about the aesthetic criteria of the building's facade and personal information were included in the questionnaire. The writers conducted face-to-face interviews in the desired regions to collect data and information. The factors were chosen by respondents as aesthetic criteria were then divided into objective and subjective concepts.

Research Structure

In this research, analyzing the related concepts with the case and then extracting the mentioned criteria, measures, and dimensions was done, leading to the evaluation and analysis for a conclusion based on the field observations and data analysis. In this part, an overall of these processes is shown in this chart with their logical processes. (Fig. 1).

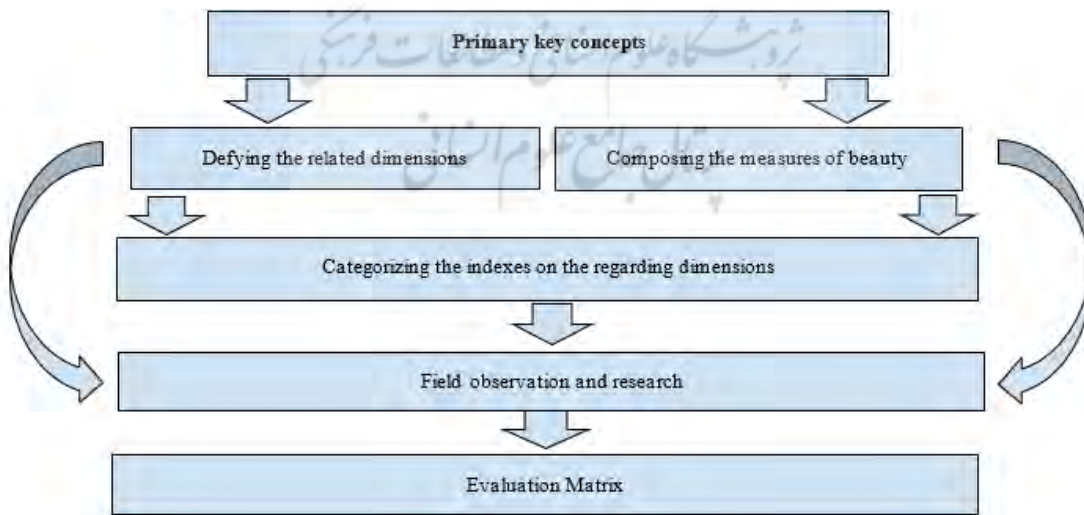


Fig. 1: Research structure.)Source: Motevalli, 2010).

Theoretical Aspects and the Research Background Urban Landscape

Landscape' is not synonymous with 'environment'; it is 'the environment perceived,' especially visually perceived." (Bourassa, 1988). "The subject of the urban landscape is one of the most important topics and issues considered by the architects, urban planners, urban designers, landscape architects, environmental designers, and environment psychologists. The urban landscape is a topic that goes further than only the urban planning and design, and it is now used to fix the orientation of urban planners and urban designers in different contexts including urban landscape to reach for sustainable development" (Kiani & Salari Sardari, 2011). "Better urban design adds social value, a case that alone would seem to justify the pursuit of enhanced urban design" (Carmona et al., 2002). "Landscape of a city is a collection of natural and artificial factors which are affected by the specific natural, cultural, social and economic specifications of that city and it is the place that the specific characteristics of the city are objectified" (Mahmeli Abyaneh, 2011). "We become aware of a good urban landscape when we see that landscape with our own eyes and to exalt the shape, scale, and beauty of the buildings that are associated in the creation of such landscape; in fact, the urban landscape surveys a collection of physical coordinations and corporations of the objects and buildings on the human senses" (Sohrabian & Habib, 2015). "A reality with the title of the urban landscape is not only summarized into the body, proportions, and morphological dimensions. It is not the visual art that ornament the city in a dough-like manner. The urban landscape includes meaning, a type of meaning which is the result of the city dwellers, and it has roots in the city's culture throughout history. This is not an abstract essence, it is related to the body of the city, and people recognize it" (AtashinBar, 2009). "While defining the effect of outdoor spaces on human life, they are evaluated as places that meet the basic physical, social and psychological requirements" (Erdogan, 2016). Paying attention to the landscape in terms of dimensions and various subjects is now in the scope of consideration. By doing so and systematically utilizing it in the urban spaces, we will witness its positive impacts in different dimensions of its peoples' lives.

"This point is so important that what we see in our landscape and more importantly that what we receive from this visual experience?" (Jafariha, 2017, 20). "Landscape has become one of the key themes for environmental and territorial sustainability, concerning environmental, cultural and social matters" (Gavriliadis et al., 2016). For the rest of the paper, we will analyze the concepts and ideas related to the research title, which are impactful to the urban landscape.

Concepts of Uptown and Downtown

The concepts of uptown and downtown are listed in the encyclopedias entries as follow:

-In the Dehkhoda encyclopedia: The entry for the word "up" is synonymous with glory, growth, germination, and spring.

-In Moin Encyclopedia: The entry for the word "up" equals an adjective meaning glory, height, hill, stature, and size.

-In Amid encyclopedia, the entry of "up" is referred to as an adjective signifying the better, best, more valuable, grade, order; the word "up" is used as the noun signifying a place in the heights, embankments, and hills. (Table. 1).

-In Dehkhoda encyclopedia: /pa/ + /een/, means appointed to feet.

-In Moin Encyclopedia: The word /paen/ [down] is used as an adjective for subs and the domain.

-In Amid Encyclopedia: The word /paen/ [down] is used as an adjective with the sense of slow, few, low boundary

The word "down"/paen/ as a noun signifies a noun meaning lower altitudes [/heights], aligned on a north-south axis" (Mohammadi et al., 2015). (Table. 1).

According to the table and the proposed explanations, we can figure out that the words up and down in Farsi are not necessarily used to make sense of higher or lower elevation. However, they also mean to make sense of higher and lower grades and positions.

The terms "uptown" and "downtown" reflect one of the urban phenomena showing binaries, it is affected by the folk popular/common sense and theories" (Mohammadi et al., 2015). "Resulting ideas from studying the concepts of uptown and downtown in the viewpoint of the people include two different contexts of popular social and environmental fields. The "Culture and cultural differences" in the subcategory of popular

Table. 1: Categorization of the word "Up" and "Down" according to their meanings

Word	Usage in Farsi	Meaning/ sense
Up	Noun	The longer part of each, elevated circumference, embankments, hills, stature, and size.
	Adjective	Better, best, more valuable, grade, order
Down	Noun	Something that is located in a lower elevation.
	Adjective	Slow, limited boundary, few, beneath [sub]

and the environmental field the subcategory of "Urban areas and appearances of city life structures" alike the urban textures, roads, buildings, and their facades are some of the objective distinctions of the "uptown" and "downtown" concepts from the viewpoint of people (Mohammadi et al., 2015). (Fig.2). Nevertheless, the question of which aesthetic indexes work for the people who defy the differences of the mentioned binary will be analyzed.

Concept of the Façade

"Facade of each building impacts the whole urban set that it is located in, and it moves this impact to its surrounding streets and environments. The majority of portions in the relationship between the human and its surrounding environments occur with a mixture of his/ her visual, subjective connection with the architectural compositions of that space" (Khakzand et al., 2014). "Facade exists as a separating border between human and external threats, and it plays the role of a connector for the inward and outward public urban dimensions at the same time. The facade has an architectural function and has an impact on the urban landscape too" (Pakzad, 2003).

Concerning Dimensions while Analyzing a Specific Residential Façade

This research will analyze different aspects [/ dimensions] of aesthetics in two categories of objective and subjective subsets, which brings a brief description of aesthetics and will pay to the objective and subjective dimensions afterward.

Definition of Aesthetics

The word "Aesthetic" is originally a Roman word meaning "perception." In the broad sense, the science of aesthetics means to analyze and the methods of feeling the environment and the position of an individual in it. This concept gained a more psychological connotation after the eighteenth century, and the beauty finds its signification in relation with recognition, in which the observer is considered as a part of this set" (Grutter, 2007, 94). "Aesthetics is a discipline that studies the beauty and

attributes of an object and their perception through our taste and aesthetic design in urban configurations is an attempt to increase the quality of urban spaces" (Ahmadnia & Alpar Atun, 2016). "Regarding the concept of beauty, it gets meaning in a relationship with ideality, proportion, pleasure, gratification, welfare, and beneficially" (Khakzand et al., 2014). In the dictionary definition, aesthetics means finding different types of beauty and fine arts and discussing an action about beauty and senses that emerge in the human's mind by observing the beauty—aesthetic, Elm-al Jamal" (Amid, 1978, 1127).

Unlike the natural sciences, aesthetics has a sentimental sense to it, and it cannot experiment in the laboratory. On the one hand, aesthetics work with subjective inner feelings of humans, including perception and emotions, happiness and sadness, will and motives, just like psychology. On the other hand, its rules and regulations are very relative in a way that each individual or group arbitrarily assign and adjust the aesthetic concepts for themselves" (Yousefian, 2000). "A considerable part of beauty perception is the perception of meaning, signs, and symbols that can show people's specifications concerning the locality besides the fact that they have a considerable significance in the aesthetic preferences" (Aminzadeh, 2010).

"Urban aesthetics has three inseparable elements, the quality of physical elements, their meanings, and how they are perceived" (Erdogan, 2016). Urban aesthetics is related to psychological and urban social life. "The social dimension of the city depends upon physical elements of the city" (Erdogan, 2016). If we consider buildings as urban elements, they are essential in defining urban spatial quality and visual aesthetics. "The city must not be a frozen entity that only makes one feel the past. It has to live out the transformations that occur over time" (Erdogan, 2016).

These transformations should be fit in the urban elements and symbols. "From this point of view, the existence of modern aesthetics enables humans to feel attached to their own time. Live in the present, develop expectations for tomorrow, and feel rooted in the past (Erdogan, 2016).

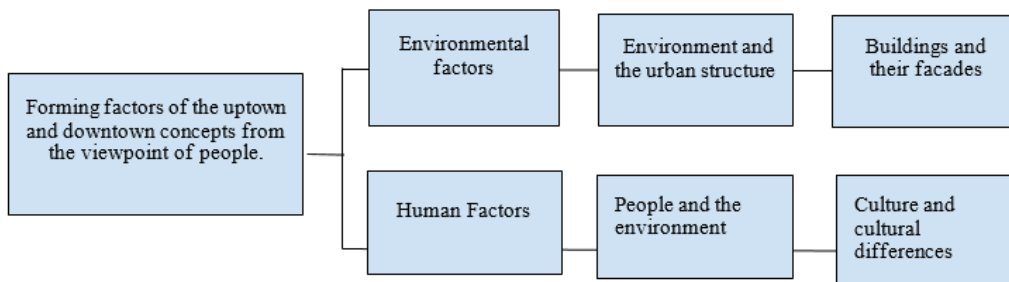


Fig. 2: Forming factors of the uptown and downtown concepts

Objective and Subjective Aesthetics

"In contrast to ecological or economic aspects, the assessment of aesthetics cannot be easily based on quantitative information, therefore two different methodological approaches that assess landscape aesthetics either from an objective or subjective approach" (Frank et al., 2013). Two categories are essential: on the one hand, the city's body and, on the other hand, the mentality of the citizens. (Karimi Moshaver, 2013).

Different studies on the concept of beauty or aesthetics reflected the point that there are two general approaches to them after all: The objective and the subjective approach; also there are many different ideas about fact that whether the aesthetic judgment is a quality in the eye of the beholder [observer] or not" (Khakzand et al., 2014). The entry for the definitions of objective and subjective in Amid encyclopedia is as follows: "Objective: related to the eyes, whatever that can be seen" (Amid, 1978, 1462) and "Subjective: Intrinsic, inward, located in mind" (Amid, 1978, 1010)

Objectivism in aesthetics, the view that aesthetic qualities are objective but aesthetic qualities are subjective if they do not exist in objects independently of subjects and their valuations" (Ranatalla, 1999, 3).

"A reasonable and popular resolution of the objective-subjective controversy in the context of landscape aesthetic quality assessment is to acknowledge that the quality depends on both features of the landscape and the perceptual/experiential processes those features evoke in the human viewer" (Terry, 2001).

We will have research over Lothian's study over these two dimensions (Table 2).

In this research, several 15 indexes are selected from the proposed indexes from different theoreticians, and a

questionnaire was edited and offered to the mentioned statistical population. In the following lines, a small introduction and description of each index are seen.

Liveliness: "To what extent the shape of the city supports the vital activities, biological needs, and human abilities, and more importantly how the city makes the survival of all species possible" Also, various components such as vitality and adaptation are among effective indicators in improving the quality of life (Lynch, 2002, 152).

Compatibility: "The extent of coordination between the environment and the human demands regarding the interior temperature, body movements, sensory and functional perceptions of the body" (Lynch, 2002, 166).

Safety: "Absence of hazards, toxins, and illnesses in the dwelling space or to have a control over them. The ideal environment should be a safe place in the term of its body" (Lynch, 2002, 156).

Readability: "Quality that causes the perceptibility of a space or a place" (Bentley et al., 2014, 113).

The inability to recognize the environment or, in other words, illegibility causes confusion and stress in space users. As a result, they do not remember places or mental maps and affect the sense of security in the environment. (Kiaee et al., 2019).

Diversity: "Existence of a wide range of different experiences in places" (Bentley et al., 2014, 59). According to Bentley, diversity, readability, and compatibility are also practical components in the quality of space. (Bentley et al., 2014, 59).

The factors such as permeability, diversity, readability, flexibility, sensory richness, and belonging, and considers factors contribute to increasing the presence of people in the environment and improving the level of its responsiveness (Bentley et al., 2016, 439). The number of aesthetically

Table 2: Comparison of the objective and subjective dimensions from the viewpoint of Lothian (Lothian, 1999).

Objectivist (physical) paradigm Beauty - an intrinsic quality of the landscape	Subjectivist (psychological) paradigm Beauty - quality in the eye of the beholder
Generally lacks any theoretical framework	Often derives from a theoretical framework
Seeks to understand the landscape's physical attributes, often for management purposes	Seeks understanding of human preferences to understand the physical components which contribute to landscape quality
Differentiates landscape quality based on implicit assumptions	Differentiates landscape quality based on human preferences explicitly derived
Empirical; application of an approach	Experimental; tests hypotheses and extends the approach
Site and area-specific; results generally cannot be extended beyond the area of study. Does not seek an explanation of preferences	Not area or site-specific; seeks results for broader application. It May be applied to understand preferences in different landscapes
Relatively easy, inexpensive, and rapid to undertake	Relatively difficult, expensive, and slow to undertake
Non-replicable and unique: application of approach by different individuals likely to result in different assessments of landscapes	Replicable: providing the sample is adequate, the preferences identified should be consistent across a range of studies
Unable to be used in a predictive sense except generally	Capable of predicting the effect of landscape change on landscape quality
Subjectivity is presented as objectivity	Objective evaluation of subjectivity

practical elements in the cultural landscape has been reduced drastically in almost every landscape type (Nohl, 2001).

Identity: "Walter Bohn believes that an identity is some small and big differences which lead to recognition of a place and the readability of a space and also causes the attachment and sensitivity of the individuals to the environment" (Daneshpour, 2004). The (aesthetic) sense of place presupposes some history (Nohl, 2001). "Identifying and providing cultural and social needs of users, and considering these factors in the design of the complex, shows a meaningful connection with enhancement in the acceptance of these public spaces and people's presence in them. This is since joy and vitality of space encourages the reappearance of people, and this creates hope in life and can have a positive effect on their personality development in this environment" (Fereidooni & Soheili, 2018).

Character: "From the viewpoint of Hilgard and Atkinson, the character is a set of distinctive patterns from specific thoughts, anxieties, and behaviors that shape the style of the interaction of the individual with his or her surrounding material, environment" (Atkinson, 2006, 104).

Sense of the place: "Human experiences and their mental states that are perceived will be merged with the memory" (Sadat Habibi, 2008).

Innovation: "Applying mental abilities to develop an idea or a concept with a focus on the creative development process or the innovative output, innovation in the emergence of a new work which would be collectively accepted as a defendable topic" (Torabi & Eslami, 2013).

Livability: "Reaching for the living ability, livability is described as a living quality of the experienced life by the inhabitant of a city or a region. In such a context, sustainability equals the quality of the life which we value " (Sasanpour et al., 2014).

Hygiene: "Lack of pollutants, including visual pollution. The concept of visual pollution refers to the existence of any type of distortion and undesirable visual quality in the city (including signs, forms, mass volume of the buildings, signboards, windows)." (Salehi, 2007).

Form: "Shape of a building (Architectural form) which is regarded as a general term that is employed for transferring the visual identity" (Kremona et al., 2015, 138-139).

Human scales: "Scale of a building, space or a residing place which causes the human being to feel comfortable, which is related to the degree of enclosing [surrounding] and the building proportions" (Kremona et al., 2015,138-139).

Attention to the Context: "The visual importance of buildings in comparison with the others defies the fact if they are bold as a typical sign or they are mixed with their context (Kremona et al., 2015, 138-139).

Attractiveness: "The extent to which the composition of the facade or the observable space includes structure, composition, rhythm, skyline, arrangement, pavement visage, trees, material, colors, activities, public art " (Kremona et al., 2015,138-139).

According to the objectivist paradigm, the value (quality) of the landscape is inherent to its components. A careful analysis of the physical characteristics of the landscape would therefore

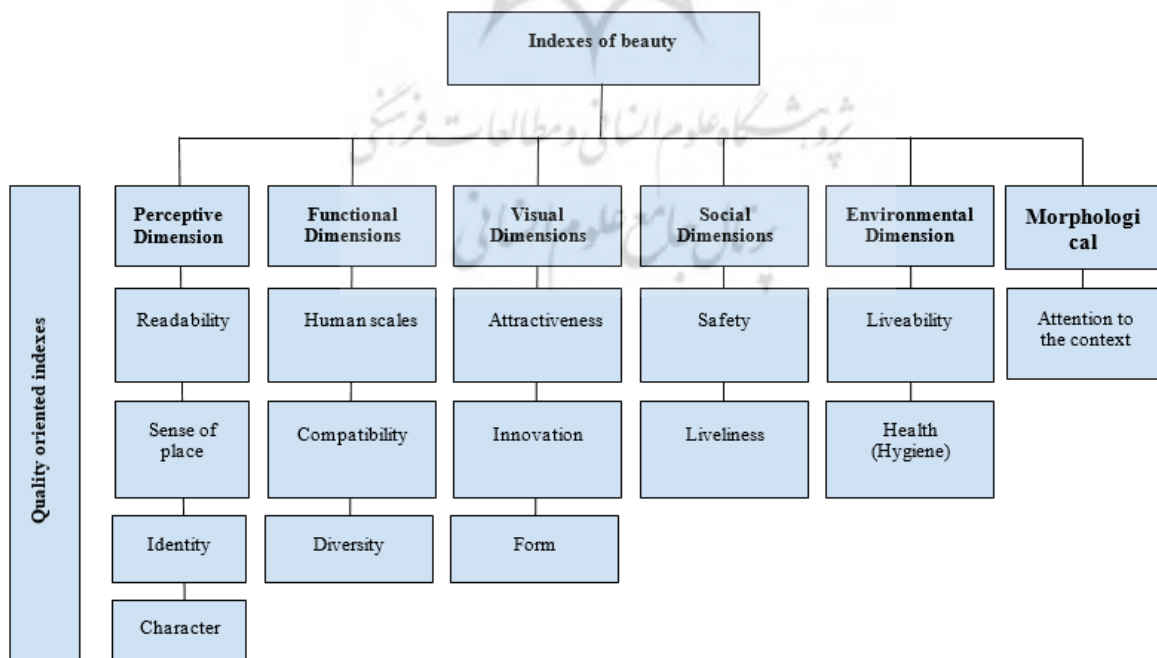


Fig. 3: Dimensions of urban planning. (Source: Rafeian et al., 2013).

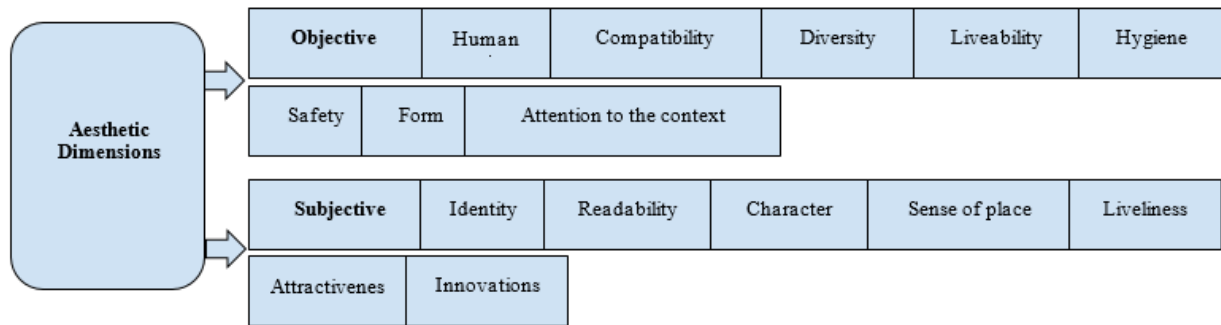


Fig. 4: Dimensions of aesthetics. (Source: Khakzand et al., 2014).

allow the quality to be evaluated. On the contrary, although with different nuances, subjectivists sustain that landscape quality is essentially in the eye of the beholder (Tempesta & Marangon, 2007).

In this research, several indexes and criteria were extracted for the quality-oriented design (Fig. 3). A try was made to categorize them in the objective and subjective dimensions; these indexes and criteria are categorized in the following chart. (Fig. 4)

Case Studies

In this research, two buildings were selected in the Zaferanieh and Monirich regions in Tehran, related to the first Pahlavi era. They are on the same level in terms of their material and architecture types.

Effective criteria in choosing a building (Case studies)

In selecting the two buildings, 15 criteria expressed in this

study on the buildings of the first Pahlavi period in the two regions of Moniriyeh and Zafaraniyeh were examined. Finally, the buildings that are introduced in the following were selected. The following text summarizes these criteria:

- Liveliness: Combination with green spaces, Functional Diversity.
- Form: Cubic Volumes, Pure Forms.
- Human Scales: Modulation of Openings, Geometric Proportions.
- Innovation: Innovative volumes combination, Positive/Negative Space in Facade.
- Diversity: Forms Diversity, Experiences's Variety.
- Identity: Usage of Brick & Porcelain, Sense of Movement in Facade.
- Readability: Facade' Simplicity, Simple Forms.
- Sense of place: Contextual Design, Colors & Contexts.
- Attractiveness: Form Combination, Sky Line.
- Hygiene: No Visual Disturbances, Facade's Material



Fig. 5: The Moniriyeh area in Tehran (Earth. Google, 2021)

Harmony.

- Safety: Lack of hazardous additives in the façade, Suitable material and easy handling in terms of cleanliness.
- Compatibility: Compatibility between building proportions and human proportions, Meeting the light and heat needs of human beings.
- Attention on the context: Material compatibility with climate,

Linking environment with architecture.

- Character: Using bricks as a traditional Iranian material, Harmony between the material and the texture of the façade.
- Livability: Proper use of sunlight, Vitality due to greenery.

The situated building in Moniriyeh is in district 11, Valiasr street, and it is constructed between 1941 to 1951 by an unknown architect. (Fig. 5,6).

The following building is located in Zaferanieh in district 1,



Fig. 6: The facade of a residential building in the Moniriyeh region, Tehran.



Fig. 7: Zaferanieh is in Tehran (Source: Google Earth, 2021)



Fig. 8: The facade of a residential building in the Zaferanieh region, Tehran.



Fig. 9: The facade of a residential building in the Zaferanieh region, Tehran. (Source: Saremi, 2012)

Rowshan street; the construction dates back to 1971, and the building architect is Aliakbar Saremi. (Fig. 7,8,9).

RESULTS AND DISCUSSION

In this section, several selected indexes are shown by graphic photos on the case studies. (Fig. 10,11,12,13).

Finally, two parts are considered for the analysis of data

according to the founded results. The first part includes categorizing selected criteria by the people in the two different terms of objective and subjective criteria accordingly in Table 3 for the north city and Table.4 for the south according to the priority and their percentages(Table. 3,4). In the second part, there is a try to compare the choices based on the two mentioned regions. (Fig. 14,15).



Fig. 10: Indexes of Liveliness, Attractiveness, and Diversity in the façade of located in the Zaferanieh region. (Source: Saremi, 2012)



Fig. 11: Indexes of Identity, Sense of Place, Human scale, Readability, Form, Innovation, and Hygiene in the façade of located in the Zaferanieh region. (Source: Saremi, 2012)



Fig. 12: Indexes of Readability, Form, Innovation, Liveliness, Diversity, and Attractiveness in the façade of located in the Monirieh region.



Fig. 13: Indexes of Identity, Sense of Place, and Human scale in the façade of located in the Monirieh region.

Table 3: Categorization of objective and subjective aesthetic criteria based on the viewpoint of the residents in Zaferanieh according to the priority.

Dimension	Priority	Index	Frequency Percentage
Objective	1	Hygiene	7.59
	2	Livability	6.92
	3	Form	6.46
	4	Compatibility - Human Scales	6.33
	5	Diversity - Safety	6.14
	6	Attention to the context	6.00
Subjective	7	Identity	7.59
	8	Readability	7.22
	9	Innovation	7.20
	10	Sense of place - attractiveness	6.72
	11	Liveliness	6.30
	12	Character	6.25

Table 4: Categorization of objective and subjective aesthetic criteria based on the viewpoint of the residents in Moniriyeh according to the priority.

Dimension	Priority	Index	Frequency Percentage
Objective	1	Diversity	6.96
	2	Human Scales	6.78
	3	Livability	6.55
	4	Compatibility	6.50
	5	Attention to the context	6.31
	6	Form	6.17
	7	Safety	5.65
	8	Hygiene	5.61
	9	Character	8.1
	10	Identity	7.48
Subjective	11	Liveliness	7.34
	12	Sense of place	6.96
	13	Readability	6.82
	14	Attraction	6.59
	15	Innovation	6.17

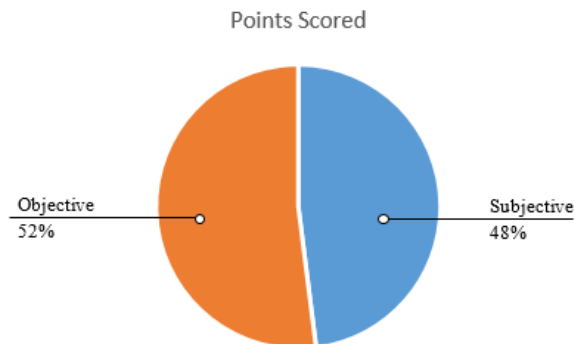


Fig. 14: Share of the Objective and Subjective dimensions in Zaferanieh

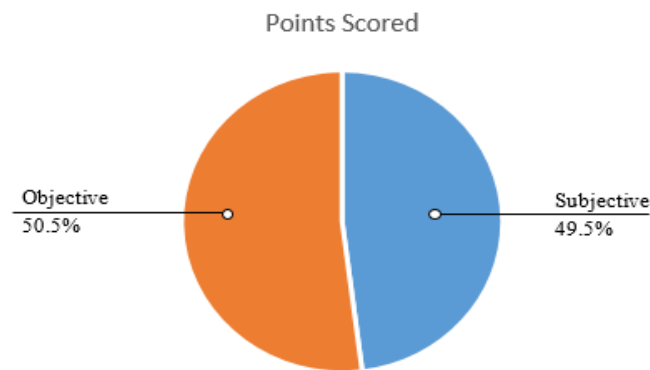


Fig. 15: Share of the Objective and Subjective dimensions in Monirieh

CONCLUSION

According to the founded results, it is observed that for the case of Zaferanieh, a considerable amount of widespread attention with a rate of 52 percent is allocated to the objective aspect and 48 percent of it is the estimation for the subjective aspect. This point reflects the fact that the measure for beauty is the type of things that are objectified and turned into something tangible with a physical dimension in the first place in the Monirieh region. According to the resulted outcomes, it can be concluded that the objective measures are with the prime priority, and in the next stance, the subjective measures will get significance. According to the charts, the objective dimensions have a 51 percent share, and the subjective dimension has a 49 percent of the whole. Compared to Zaferanieh, the distance between the objective and subjective dimensions was shorter. It seems that the measures for perceiving the beauty of the facade of a residential building have the first place, and the subjective

aspects come after it.

In the end, according to the results of the performed research and analyses, it can be concluded that the objective primarily impacts the measures for perceiving the beauty of a facade, visual indexes, and a planner should be able to put these aesthetic dimensions as the focus in the first place in his/her design. However, according to the small gap between the outcoming results and percentages regarding these two dimensions, it is impossible to speak of the peoples' measure of the beauty as only in the objective dimensions and that the subjective measures do not have considerable importance after all. Thus, according to these topics, it may be much better for a designer, design an ideal facade for a residential building with a mixture of both mentioned dimensions with a bit of tendency to the objective dimension, for his/ her work to appear as a beautiful work of art in the view of people. (Fig 16).

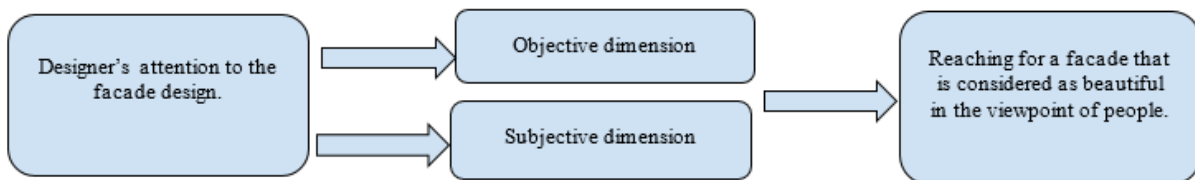


Fig. 16: Designer considerations in facade design

REFERENCES

- Ahmadnia, H.; Alpar Atun, R., (2016). Aesthetic design thinking model for urban environments: A survey based on a review of the literature. *Urban design international*, 21, 195-212. <https://doi.org/10.1057/udi.2015.25>.
- Amid, H., (1978). *Amid Farsi Encyclopedia*. (1st Ed.). Tehran: AmirKabir Publication.
- AminZadeh, B. (2010). Evaluating beauty and spatial identity. *Hoviat-e Shahr Journal*, 4(7), 3-14.
- AtashinBar, M. (2009). Quality of the urban landscape from the viewpoint of experts. *Manzar journal*, 1(3), 72-73.
- Atkinson, R. L., (2006). *Hilgard's introduction to psychology*. (Translation: Hasan Rafie), Tehran: Arjmand publications.
- Bentley, E.; Alcock, A.; Murrain, P.; McGlynn, S. & Smit, G. (2014). *Responsive environments*. (Mostafa Behzadfar, Trans.). (10th Ed.). Tehran: Iran University of Science and Technology publications.
- Bentley, E; Alcek, A; Morin, P; Mac Glin; S. & Esmi, G. (2016). *Responsive Environments*. (Mostafa Behzadfar, Trans). Tehran: Iran University of Science and Technology.
- Bourassa, S. C., (1988). Toward a Theory of Landscape Aesthetics. *Landscape and Urban Planning Journal*, 15(3-4), 241-252. [https://doi.org/10.1016/0169-2046\(88\)90048-5](https://doi.org/10.1016/0169-2046(88)90048-5).
- Carmona, M.; De Magalhães, C. & Edwards, M. (2002). Stakeholder views on value and urban design. *Journal of Urban Design*, 7(2), 145-169.
- Daneshpour, S. A. (2004). An introduction to the concept and function of an artificial environment. *Bagh-e Nazar journal*, 1(1), 59-70.
- Erdogan, E. (2016). Urban aesthetics; Visual Quality Evaluation of "Konya Türbeöni" the Historical Urban Square. *Open House International journal*, 41(1), 43-50. <https://doi.org/10.1108/OHI-01-2016-B0006>.
- Fereidooni, F.; Soheili, J., (2018). Evaluation of Factors Affecting the Increase of Liveliness in Community Spaces, from the Viewpoint of Architecture and Urbanism Intellectuals in Iran. *Space Ontology International Journal*, 7(3), 47-54.
- Frank, S.; Fürst, C.; Koschke, L.; Witt, A. & Makeschin, F. (2013). Assessment of landscape aesthetics: Validation of a landscape metrics-based assessment by visual estimation of the scenic beauty. *Ecological Indicators journal*, 32, 222-231. <https://doi.org/10.1016/j.ecolind.2013.03.026>.
- Gavrilidis, A.A.; Ciocănea, C.M.; Niță, M.R.; Onose, D.A. & Năstase, I.I. (2016). Urban Landscape Quality Index-Planning Tool For Evaluating Urban Landscapes And Improving The Quality Of Life. *Procedia Environmental Sciences journal*, 32(2), 155-167. <https://doi.org/10.1016/j.proenv.2016.03.020>.
- Grutter, J. K., (2007). *Aesthetics in architecture*. (J.Pakzad & A.Homayoun, Trans.). (3rd Ed.). Tehran: Shahid Beheshti University.
- Jafariha, R.; Ansari, M. & Bemanian, M., (2018). Landscape Perception Indicators Based on Islamic Aesthetics; Case Study: Qazvin, Iran. *Naqshejahan* 7(4), 11-29. <http://bsnt.modares.ac.ir/article-2-2176-en.html>.
- Jafariha, R. (2017). *Urban landscape aesthetics based on Islamic scholar thoughts*. (1th Ed.). Qazvin: ACECR, Press Organization.
- Javadi, S. (2013). Tehran is beautiful: Aesthetic of Tehran's urban landscape. *Manzar*, 5(22), 14-17. <https://civilica.com/doc/303128>
- Karimi Moshaver, M., (2013). Approaches and Methods in Urban aesthetics. *Bagh-e Nazar*, 10(24), 47-56.
- Kiaee, M.; Peyvastehtar, Y. & Heydari, A., (2019). Investigating the quality of edge permeability on space security (Case study: Analysis of Timcheh space structure in traditional Iranian markets). *Honar Haye Ziba*, 23(1), 41-54. Doi: 10.22059/jfaup.2017.210451.671434.
- Kiani, A. & Salari Sardari, F., (2011). Analysis and evaluation of priorities of urban landscapes in public arenas of Asalouyeh city using an ANP model. *Bagh-e Nazar*, 8(18), 25-38.
- Khakzand, M.; Mohammadi, M.; Jam, F. & Aghabozorgi, K. (2014). Identifying the contributing factors to the design of urban bodies with a focus on the aesthetic and environmental dimensions. (Case study: Valiasr st. Qeshm City). *Urban studies journal*, 3(10), 16-21.
- Kremona, M.; Panther, J. & Chapman, D., (2015). *From the design policy to design quality, Design plan in the social strategies, frameworks of local development, and executive program*. (K. Zekavat, S. KarimiFar, Z. Kazemi, Trans.). (1st Ed.). Tehran: Azarakhsh.
- Lothian, A. (1999). Landscape and the Philosophy of Aesthetics: Is Landscape Quality Inherent in the Landscape or in the Eye of the Beholder? *Landscape and Urban Planning Journal*, 44(4), 177-198. [https://doi.org/10.1016/S0169-2046\(99\)00019-5](https://doi.org/10.1016/S0169-2046(99)00019-5).
- Lynch, K. (2002). *Urban shape theory*. (S.H. Bahreini, Trans.). (2th Ed.). Tehran: Tehran University.
- Mahmeli Abyaneh, H. (2011). Evaluating the concept of Landscape in urban planning: comparative research over the evolution of plannings in Tehran with the universal experiences. *Bagh-e Nazar*, 8(17), 95-104.
- Mohammadi, M.; Hoseini Dahaghani, M. & Fadaei, I. (2015). An introduction to the "uptown" and "downtown" concepts with a focus on the fields of human approaches. *Bagh-e Nazar*, 12(33), 107-116.
- Motevalli, M., (2010). Analyses and qualification of beauty in the urban landscape based on the concepts of consecutive viewpoints. Case Study: Darabad, Tehran tourist route. *Armanshahr*, 3(5), 123-140.
- Nejati, F., Habib, F. & Shahcheraghi, A., (2018). The Role of Structure in the Aesthetic Creation of Architectural Space. *International Journal of Architecture and Urban Development*, 8(2), 5-14.
- Nohl, W., (2001). Sustainable landscape use and aesthetic perception—preliminary reflections on future landscape aesthetics. *Landscape and Urban Planning*, 54 (1-4), 223-237. [https://doi.org/10.1016/S0169-2046\(01\)00138-4](https://doi.org/10.1016/S0169-2046(01)00138-4).
- Pakzad, J., (2003). Phenomenology of residential building facades and the evolution of changes in the expectations from it. *Fine Arts*, 14(14), 91-102.
- Rafieian, M.; Askarizadeh, Z. & Farzad, M., (2013). *Qualifying the urban environments: an analytic approach for qualifying urban environments (approaches, indexes, and methods)*. Tehran: Shahar.
- Ranatalla, V. (1999). *Environmental Experience: Beyond Aesthetic Subjectivism and Objectivism*. Tampere: Lancaster University, Department Of Philosophy.
- Sadat Habibi, R. (2008). Visual images and the significance of the

place. *Fine Arts*, 35, 39-50.

Salehi, E., (2007). Role of environmental welfare of urban spaces on prevention of behavioral abnormalities. *Mohit Shenasi (Environmentology)*, 33(44), 83-94.

Saremi, A.A., (2012). Appreciation of an architect. *Honar-e Memari*, 24, 90-94.

SasanPour, F.; Tolouei, S. & Jafari Asadabadi, H. (2014). The livability of cities aligned with the urban sustainable development: Case study, Tehran acropolis. *Iran geography federation international scientific-research quarterly journal*, 12(42), 131-132.

Sohrabian, G. & Habib, F., (2015). Defying the aesthetic factors of the nightly urban landscape. *Urban Management*, 14(41), 187-204.

Tempesta, T., & Marangon, F., (2007). Impact of Urban Building & High-voltage Transmission Lines on Landscape Aesthetics, *Valutazione Ambientale*, 12, 7-18.

Terry C. D. (2001). Whither Scenic Beauty? Visual Landscape Quality Assessment in the 21st century. *Landscape-and Urban Planning*, 54(1-

4), 267-281. [https://doi.org/10.1016/S0169-2046\(01\)00141-4](https://doi.org/10.1016/S0169-2046(01)00141-4).

Torabi, Z., & Eslami, S. G. (2013). Innovative teaching. *Hoviat-e Shahar*, 7(14), 37-48.

Yousefian, J. (2000). A closer look to the concept of aesthetics. *Persian language and literature*, 43(177), 135-172.

Zolfagharzadeh, H.; Jafariha, R. & Delzende, A., (2017). Different Ways of Organizing Space Based on the Architectural Models of Traditional Houses: A New Approach to Designing Modern Houses: (Case Study: Qazvin's Traditional Houses). *Space Ontology International Journal*, 6(4), 17-31.

Zolfagharzadeh, H.; Jafariha, R. & Delzende, A., (2019). Proposed model of Iranian_ Islamic neighborhood architecture based on notions of life and Islamic wisdom, *Journal of Architectural Thought*, 3(5), 33-59. DOI: 10.30479/at.2019.10130.1126.

Google Earth (2021). Retrieved July 2021, from <https://earth.google.com/web/search>

