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**DESIGNING ILAM CARPET MUSEUM BY EMPHASIS ON PROMOTING
CULTURAL LEVEL**

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ABSTRACT

Carpet weaving roots deeply in our ancient culture and civilization and is of long background which has been being long present in Iranian life. In addition to decorating aspect, this art is an applicable field and the history of this is a part of cultural and socioeconomic history of Iranian land. Relief Glim weaved carpet are the most eminent artistic works of Ilam and is a sign of pure and original human art in addition to having applicable features each warp and woof of which are weaved by a combination of traditional, folk and tribal culture. Necessity of research in this field is that the art on one hand is associated with behaviors and ethics of the people living in this province and, on the other hand, in recent years considering the weakened cultural-artistic aspects of hand weaved carpet, the ability for competing with industrial carpet as well as lack of attention from authorities and associated entities lead to decline of its value. It is evident that helps for maintenance and protection and revival of this valuable art which roots in the history and culture of the people living there is a strong reason for selection of this subject aiming to investigate that designing and establishing Ilam carpet museum is in irrefragible link with carpet can be introduction to the value of this Iranian original and cultural art; the relationship creating a bed for cultural interaction between carpet weavers, researchers and public in this field. Present research conducted analytically-descriptively based on attributive and library studies and is an effort in order to improve and promote the level of cultural interactions by help of artistic elements such as carpet as one of the Ilam cultural symbols. It is concluded that in designing the carpet museum different

designs and Glim and Ilam hand weaved schema like symmetric motifs, composite motifs and 3-bergamoty designs of Dehloran (a city in Ilam) Lor carpet can be inspired.

Keywords: Art, Culture, Ilam, Carpet Museum, Hand Weaved Carpet, Relief Glim

INTRODUCTION

Undoubtedly, a museum plays a necessary role as a sociocultural center in the society. Culture of each society is a general concept and encompasses all human's spiritual findings and values of that society. There are thousands of museums throughout the world which keep works and objects and interpret them. All of these works show human natural environment and his cultural heritages. Due to difference of the purposes and activities of a museum, their classification is a difficult issue. However, every attempt for classification of these places causes a better and more holistic perception of the goals and plans of a museum. The first typology which is applied in different countries and is observed in the list of international council of museums (ICOM) is the distinction between fine arts, applicable arts, archeology, history, demography, natural science, knowledge and technology, regional and local and expert museums. However, the changing trend of museums after World War II gradually eliminated the borders between these classifications (S. Millani, 2010). Museum is one of the first instruments human created and invented for recording cultural changes. This is an

important instrument which was and is of non-reducible power and effective role in this field and every museum represents a fact with its particular statement and displays creative sense, talent, perception and insight of human. Paying attention to function and performance of museum is one of the central factors which is capable of change and development of the museum. In fact, carpet museums as a historical-cultural museum is the place for keeping the potential capability of conversion to a center for expansion and development and introduction of the carpet industry to other areas (Qarakhlo, 2008). Museum, as it is defined nowadays, doesn't depend on the borders on order to include the information for better tracing the changes and with its cultural features is considered as a powerful tool in promotion of societies' cultural interactions. Hence, for the contemporary human particularly in our society who wants to know and measure, the museum can be the best place for better perceiving and interacting more with the environment. Carpet museum is a place in which human can think about his past and present time and human's past is stated in contemporary language and form. Carpet museums as an

emerging phenomenon play different functions and roles in art world. These functions include displaying, protection, teaching and researching the works which make the museums more and more an influential social agency which is effective on different aspects of today society. Museums are classified based on their form, subject and auditors in line with which carpet museums are considered as the most important classes. These museums investigate the historical trend of art, carpet weavers' art works, and carpet's stylistics in different periods by providing different carpet industries (Nadealian & Mirzaie, 2009). Iranian carpet with a long valuable history has long been considered as one of the cultural and art values is famous throughout the world. Iranian hand weaved carpet industry in spite of its long, highlighted and extended background in past faced with cost intensive drop due to the challenges of management in recent years, unfortunately. This challenge is as such that this long-standing industry which is valuable memorial and consequence of Iranian hardworking women's and men's attempt, in spite of its global artistic, historical, cultural and commercial excellence faced with bankrupt and destruction. Carpet is one of the applicable arts which are created by artists in this province based on their taste. Colors and

designs of the carpet are very diverse considering the environmental conditions and residents' taste and interests as well as being influenced by customs and traditions and tribal and religious beliefs. Hence, carpet museums provide the above mentioned function related to carpet weavers' art works by maintenance and research about collections and art works. Ilam carpet weavers' economic activities range indicates latent opportunities for strengthening the city's economic condition. The fact that all social classes can enjoy their life by having a hand craft states the characteristics related to demand for a place particularly for concentration of this art in Ilam (Kamadlo, 2009). Location of the museum is of significance and has to be distinct especially. Positioning of the museum should be in way that on one hand become accessible for all the people and due to its cultural issues has to be closed to scientific and academic places, on the other hand. The site of the museum is a land with suitable slope and area of 3737 m² which has cultural functions in comprehensive urban plan and located in the eastern side of Pardis complex near the lake and behind green space in Modares Boulevard along Daneshju boulevard ended in university center. The location of this place provides equal access from all sites of the city. In this research Ilam carpet museum designing by

emphasis on promotion of cultural level is investigated.

Backgrounds

Ahmadi Naieni (2011) in an article entitled "museum entrapped in a marshy silence" considered 21th century with rapid development of technology and science which is lighting the ignorance darkness and provides more living facilities for human in this period of time. Museums particularly in Iran are developing very slowly and sometimes they are entrapped in a marshy silence showing the society's orientation toward modern technologies and sciences and their inability to achieve cultural goals related to linkage with past civilization and present and future development and it is necessary to change the structure of the museums.

Qarakhlo & Jahangiiri (2008) in a research entitled "positioning studies of carpet museum in Golestan province" studied the museum as one of the tourism infrastructures and to develop this place, it is necessary to position the place in the city and region and the way it interacts with middle-scale urban applications and also in metropolitan and country dimensions.

Heydari (2012) in a research entitled "looking forward the typology of museums, from royal organ to modern museums" considered the museum as an exceptional opportunity, environment change and

change of insight toward life. Sometimes to be in historical space, in a historical garden and in natural and inspiring environment or being in a temple and thinking is considering the fact that museums can play a very important role in human's life.

Nadealian & Mirzaie (2009) in a research entitled "case study on six new art works in contemporary Tehran museums" studied that the foundation of modern art is based on the not being in museums, promotion of instable art, extended usage of present objects, intervention of artists in environment, participating in creating art works and making usage of novel technologies. They believed that the new art with its unique characteristics constitute a part of our history and there is demand for a museum in order to keep, protect and present them.

Douglass (1977) in a book entitles "on ruins of the museum" investigated the Michel foko's idea and analysis of museums and their functions and considered the museums as an entity comparable with prison and madhouse. In human eternal mind the treasures are collected typically, protected and analyzed. The infinity of the concept of museum for a while makes us dare to defend the human dreams, thoughts, non-political knowledge and goals.

Investigation into the relationship between promotion of cultural and architectural design interactions**Culture and identity**

Cultural identity at first is linked with social identity. Social identity of a person is detected via his/her sets of dependencies on social system and is not only depending on the person himself, but also the community has this identity. Social identity of a group allows the person to imagine the self in the society and it is included for the individuals who have features in common. Therefore, identity is considered as a type of individual's or communities' internal characteristics which personifies them stably (Afshar Sistani, 2010). In another approach the identity is defined as a nature-oriented cultural identity and it is believed that cultural-ethnic identity is the first type. Since dependency on ethnic community is the first one and the most important one among others and it is the most linkages deterministic. In every approach, there is a common objective oriented perception of identity, a perception in accordance with objective criteria such as common origin (heritage, history and background), language, culture and religion. But subjectivists consider the identity as a dependency or a type of similarity with an imaginary community and what is important for mind analysts are these imaginations

from the social realities and its divisions. Therefore, subjectivists believe that identity, in spite of what objectivists believe, is something which is not acquired once for ever. Therefore, they in their approach tend to the transient and instable aspects of the issue while in many cases, identities are fixed.

Relationship between culture and architecture

Human is a multidimensional creature and in each of these dimensions there are needs and tendencies latent which make the human to be dynamic and moving, persistently. Changes from the origin of the history so far in human life happened imply different levels of social, political and cultural issues. Each of spiritual and physical dimensions provides him with facilities and tendencies which in some cases affect other dimensions and influenced by them, and finally makes the human as a coherent creature who in addition to possessing diverse components and dimensions is considered to have a uniform whole (Afshar Sistani, 2010). Generally speaking, culture can be defined as the overall product of human's different efforts in line with creation which is originated from his freedom in action and will. Set of manners, customs, beliefs, ideas and traditions of a society which is originated from the internal part of his mind

and influences the inner part at first, create the culture. Perfectionism is the foundation of the cultures. This issue is the infrastructure of cultural worldview and regulates the theoretical fundamentals. These fundamentals in turn provide frames in the society which are appearances of these infrastructures. Literature, art, religions, common law, traditions and etc. are development channels of the culture spirit in a society among which the art is the subject of our discussions and among its seven pillars architecture is one of the most major orientations in addition to meeting human demands for an artifact shelter, is in significant relation with the culture. Architecture as a social phenomenon is originated from the culture and influences the culture and is the mirror of human ideas related to space, aesthetics and culture. For this reason, the architectural style of every period of time is a reflection of culture and art and consistent with transformation occurs in other life issues and art and each new architectural style is based on previous principles, traditions and methodologies. For this reason, there is a stable relationship between different architectural styles and determination of the boundaries between them seems to be difficult. Milestones in culture and creativity are the most important factors of emergence of different architectural schools. Each new civilization

and culture is started from the point the previous ones ended and/or faced with crisis. But its path is following the previous ones' perfection and continuation and merely reconstructs its structure in some cases. Therefore, considering the direct effect of culture in architecture, it is natural for the cultural changes to cause transformation of fundamentals and concepts in emergence of architecture and as a result, different architectural ideas would be created which determine the interaction procedures between theoretic and cultural concepts generally and theoretical concepts and architectural spaces in particular. Orientation of cultures is based on the human nature and ideas and the path is influential in formation of living space and architecture emergence; because these spaces are addressed as a human need and such needs always are responded by divine wisdom and nature.

Relationship between design and culture

Designing in its nature is in deep relation with culture. This relationship can be extended from the very first levels of idea to the end of evaluation and examination levels of the designing output. Hence, finding the answer of this question that what is culture and how it can be defined based on designing can be an important step in order to realignment of culture and design. Heskett also defined the designing as human

capability in such a way that for meeting our needs, making our life meaningful and formation of environment around us there is no background for it. Based on studies of ICSID achievement of the importance of this humanistic capability should be through economic, structural, organizational, oral and functional relations as follow:

- Promotion of the issue of environmental protection and global stability (global ethics)
- More benefit and freedom of the human communities (whether in individual or community scale)
- Considering the end users, manufacturers and market pioneers (social ethics)
- Supporting the cultural diversity in spite of globalization (cultural ethics)

This definition emphasizes on designing diversity and extension of its functions in different skills. It seems that a larger and more important role for design in social and cultural areas and based on for designers is inevitable; however, based on the definition one can integrate 2 index notes. The share and position of the designing in non-technologic issues is clear completely and it is emphasized in different resources. In definition by Giles & Middleton (1992) new aspects of the culture are emphasized; i.e. production and cycle of the meaning. It is

the process by which every culture is created and formed. Culture is not a simple exposure to feelings or simple life style, but it is common meanings system among people, communities and entities (Mortezaie, 2010). Finally, the author defined the designing in this framework as a mediator for exchange of meaning and communicating in sociocultural grounds in form of process or services output.

Interaction between culture and designing

Culture includes important issues which are originated from its ambiguous and complex nature. Culture can be investigated from different angles and with different contents. In following section interaction of the culture and designing is outlined which is applied in designing trend, too.

Subjectivity and objectivity: a restrict for interaction

Culture can be imagined in restrict of the mind and make it closed to its sociological definition. In this case culture includes all social relations which emphasize on its subjective identity more. While Gils and Middleton insist on effect of individual impacts on mentality; however, cultural forms and actions in every society are formed by that society's structure, by this the existing mentalities in males' and females' ideas with social roles would be formed (Mortezaie, 2010).

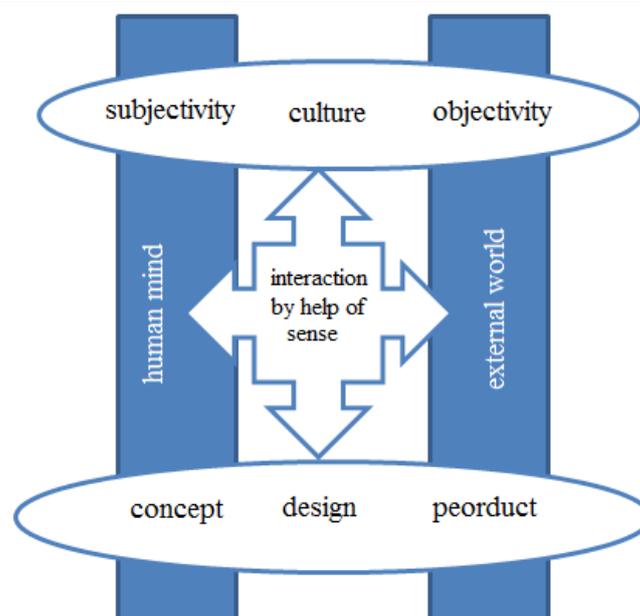


Diagram 1: Simple model of interaction between culture and design; Reference: Eastman (2010)

Origin of knowledge in interaction between culture and design

From cultural and art definition of culture there are 2 concepts inferred, one is latency and the other is explicitness. It is said that cultural knowledge are either latent in human or they are learnt explicitly. It is obvious that the combination of these 2 is probable, too.

- Latency: it is the name of the culture in person and this includes all of the cultural backgrounds a person acquires during his life and experiences, job and communications indirectly. Sometimes, it is called tacit knowledge, too.
- Explicitness: it is called person in culture and includes the conscious methodologies and automated

knowledge for learning the cultural issues (e.g. researcher's observation for recognition of cultural habits) (Mortezaie, 2010).

Site introduction and analysis

In this section the site is introduced and analyzed and all the effective factors in design trend and selection of the site are determined and analyzed.

Project site

Ilam in urban division system is divided into 2 sections and 17 urban regions. The project site is located in urban region 1 and zone 12 of the Ilam city hall which is considered as a part of urban modernization part and due to its location, it is placed in path of modern and traditional urban texture (**Figure 1**).



Figure 1: Map of project site; Reference: author

Geographical position of the site in city

The aforementioned site is located in Daneshju Boulevard ended in university center, in the northeast of Defae Moqadas Square. This square is located in the middle part of the northwest of the city. In east, the Kawsar cultural complex site and Neshat sport gym are located and in west, central library of art and cultural complex is located and also in southern side the foundation of protection from holy defend values and works is located (Figure 2).



Figure 2: Geographical position of the site in city; Reference: author

Characteristics of the site

The area includes the site located in Daneshju Boulevard and the main road of the intercity communication and the cultural and student center such that they're the most important cultural and scientific issues of the Ilam. The proximities of this site are applied for: Kawsar cultural complex site

and Neshat sport gym, foundation of protection from holy defend values and works, natural resources administration, Gousheh exceptional children education center and central library of art and cultural complex. The land uses of other fields around the site are commercial and residential and predicted in descriptive plan (Figure 3).

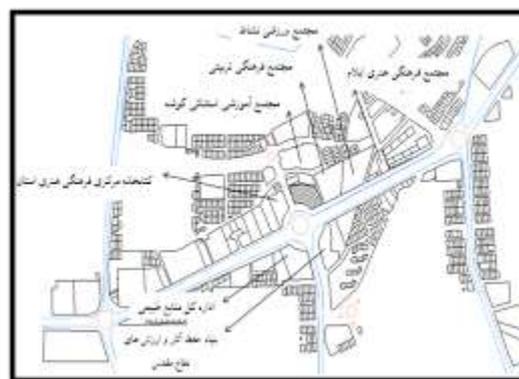


Figure 3: Analytic map considering the land use of the fields around the site; Reference: author

Land uses of the fields around the site

The project site is located in modern urban texture along the main road of the traditional parts and of its major land uses can be Kawsar cultural complex site and Neshat sport gym, foundation of protection from holy defend values and works, natural resources administration, Gousheh exceptional children education center and central library of art and cultural complex (Figure 4).

Idea of project and design trend

- Looking at the carpet pictures, we obtained the formal idea in path of perfection of which we faced with

different challenges such as issues related to construct, analysis of accessibility in plane design as well as depiction of the lined in 2D interface, accurately. In attempt for resolution of these problems we obtained a serious idea. Here, a general trend of the path of this idea is presented (Figure 5).

- Inspiration by symmetric and composed Kurdish carpets' designs

as well as relief Glim in designing the museum

- Making use of light and shadow in architectural design
- Creation of rhythm and repetition in museum building as well as in site of using different elements

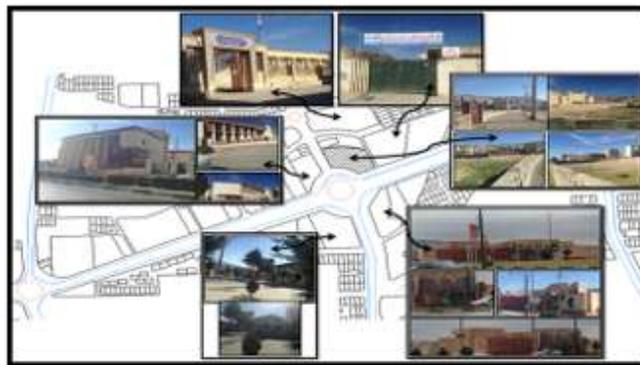


Figure 4: Schematic view of land uses of the fields around the site; Reference: author



Figure 5: From picture of the carpet to primary idea; Reference: author



Figure 6: Final idea of carpet museum; Reference: author

CONCLUSION

Culture is a complex phenomenon which is consisted of 3 interrelated pillars such as values, norms and material issues. Culture in every society manifests itself by its examples such as language, art and architecture related to cultural issues and analysis of the cultural issues relates to the cultural examples. Architect is considered as one of the humanistic life capacity, and reflection of culture in every society which is interacting with structural, historical, political, socioeconomic features of the people in that society. People in every land, attempt in their architectural effect construction to protect and obey their values and norms and change of their cultural and social attitude in societies had the most valuable effects on the architecture. Revolutions, which in major are emerging with cultural purposes, led to the transformation of values and norms and affect significantly on different issues in life, particularly the architecture.

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