Cinema Campus Design in Tehran with an Emphasis on Social Sustainability to Increase Citizens Attendance in Urban Spaces

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ABSTRACT:

Urban social sustainability is defined as the continuous potential of a city as a living durable, and long-term environment for human interactions and cultural development. The fundamental problem of the author is recognizing social sustainability in the available literature, and some views compete with each other on the effect rate of urban form on social sustainability. It is more important to pay attention to forces that shape and change the urban and regional form before addressing how components of urban form affect social sustainability. The first step in examining and testing social sustainability is to understand the main characteristics of the sustainable urban form. There is an intense relationship between architecture, cinema, and culture. Cinema that provides a borderless imagination can serve as a substantial tool for architectural evolution. Cinema can criticize architecture and the built environment, highlighting its covert beauties and ugliness, and architecture can provide the appropriate and attractive field for cinema, finally, architecture and cinema can influence the culture ruling their fields. The creation of opportunities for social interactions is among the most significant dimensions and characteristics of cultural-cinema complexes. When citizens interact with each other, they feel a stronger relationship with the place and complex, and it indeed evokes a sense of belonging to the place among individuals. This cooperation between people leads to their participation in various areas. Therefore, no sustainability occurs in different aspects of society unless people participate in them.

Keywords: Social Sustainability, Social Interactions, Cinema and Architecture, Effectiveness of City Urban, Increasing Citizens' Attendance

INTRODUCTION:

The creation of opportunities for social interactions is among the most significant dimensions and characteristics of cultural-cinema complexes. When citizens interact with each other, they feel a stronger relationship with the place and complex, and it indeed evokes a sense of belonging to the place among individuals. This cooperation between people leads to their participation in various areas. No sustainability occurs in different aspects of society unless people participate in them. Cultural symbols are the most important cases that people should participate in them. Cultural complexes must be constructed in a way that not only provides citizenship notices and teachings hidden in the essence of cinema art but also improves the people's motivation for participating in all fields. Cultural identity and richness of society are the most important points of social sustainability. Various cultures would lead to the occurrence of various behaviors because culture is the main factor for the correlation between local communities and citizens' activities. In this case, the role of cultural complexes in the city is more outstanding (Jodat, 2003).

Giving identity to the local culture of all areas would create a profound unity and correlation in those areas. This unity and correlation are the origins of all factors affecting social sustainability. Decreased social problems would create participation, cooperation, comfort, and peace under the light of societal unity. The cultural-cinema complexes must be designed in a way that the local culture forms the cornerstone of the design and performance of the complex. Other objectives of social sustainability will be realized under the light of this culture. This environment should be designed in a way to attract citizens making them feel livable, happy, secure, and comfortable when are present in the environment. The reason is that the creation of peace and comfort for citizens would provide the field for peace and comfort (Jin Kim, 2003).

The promotion of cultural symbols is one of the most important cases that people should participate in. Cultural complexes must be constructed in a way that not only provides citizenship notices and teachings hidden in the essence of cinema art but also improves the people's motivation for participating in all fields. Various cultures would lead to the occurrence of various behaviors because culture is the main factor for the correlation between local communities and citizens' activities. In this case, the role of cultural

complexes in the city is more outstanding. Giving identity to the local culture of all areas would create a profound unity and correlation in those areas. This unity and correlation are the origins of all factors affecting social sustainability. Decreased social problems would create participation, cooperation, comfort, and peace under the light of societal unity. The cultural-cinema complexes must be designed in a way that the local culture forms the cornerstone of the design and performance of the complex. Other objectives of social sustainability will be realized under the light of this culture (Soflaee, 2004).

This environment should be designed in a way to attract citizens, making them feel livable, happy, secure, and comfortable when are present in the environment. The reason is that the creation of peace and comfort for citizens would provide the field for peace and comfort. The main problem of this paper is to design a cinema campus with a social sustainability approach. For this purpose, a space reaches sustainability only if people's attendance in it is felt. The connection between social culture, and attendance and participation of people in some spaces such as cinema campus would result in more reflection among people and social sustainability. For this project and to create a space that is either inclusive for the public or provides a field for promoting the quality of livability and attendance of society, a direct relationship will exist between social sustainability and people's presence or attendance. When such space is created, the main issue would be our design technique. In addition to the explanations mentioned above, the relationship between architecture and cinema would be addressed more accurately. Hence, a proper connection between these two subjects (an architectural space mixed with cinema art and culture) would lead to a linkage between people (community) and their higher attendance rate so that the design would reach social sustainability in this case (Akbarnejad Tuchahi, 2013).

The connection between social culture and people's attendance and participation in some spaces such as cinema campus results in more reflection among people and higher social sustainability. According to this description, public space is a space other than private space (home) and governmental space (offices, workplace). All kinds of arts, including the art of architecture and cinema tend to discover and know this space because human beings show or shape important and complicated aspects of their characters, which are not incorporated either in private or public space. Public spaces include some spaces, such as theaters, sidewalks, hangouts, etc. Very few public spaces exist in Iran. According to the mentioned points, this study aims to design a cinema campus in Tehran with an emphasis on social sustainability to increase citizens' attendance in urban spaces.

Theoretical Foundations
Cinema and Architecture

Architecture and cinema are full collections of art and its relevant rules, which are mixed by architects and artists. Both arts adhere to common principles and are obtained from space and time information. Some elements such as movement, scene, light, and space are seen in both arts. In other words, visual factors such as surface, color, line, point, etc. existing in the texture of an architectural building are similar to the agents behind the scenes of a movie. The important point is that movie makers create an identity for a place by using architecture and visual-semantic space-making. Moreover, when an architectural building is used as an event in the movie then social, temporal, cultural, historical, and other situations are obtained. This happens when a space or city is intentionally and seriously used in cinema art (Taghizadeh, 2006).

Cinema is fundamentally based on motion decomposition and recombining it into the field of human civilization. Cinema cannot exist without visible motion, which implies dynamism in front of the camera, and invisible motion, which is the physical motion of a movie strip to recreate real motion. Cinema's potential depends on this fundamental element, i.e., motion. Architecture at the cinema scale is an art based on the stability of various volumes, which is created when continuous and noncontinuous spaces are mixed. The most general definition of architecture is introduced as an art that shapes the space. Architecture is also based on motion from one point of view. However, this motion does not seem like an invisible motion of a movie and is considered an internal motion because it expresses the connection between various spaces. On the other hand, one cannot perceive space in the architecture unless the spectator moves in it. This is the spectator movement that makes the architectural space tangible. Although it is not just the nature of motion that combines cinema with architecture and synthesizes architecture into cinema other elements are involved in this artistic interaction. These elements have a common base and specific position in creating aesthetics in both arts, in which time and space are the most important ones, and other elements, including rhythm, color, texture, light, motion, and continuity are the most effective ones. Cinema makes the space by combining some elements, such as color, light, angle, scene, and sound editing to create a strong relationship with their spectators facilitating their imaginative journey in the movie. Nevertheless, space is the essence of architecture. In cinema, filmmakers achieve the goal of space-making subjectively, and architecture gives objectivity to the space in the architecture. In cinema, the spectator encounters the movie space in a way that mental conditions of the movie and narration pull them into nested layers of the movie, and human is surrounded by the space in architecture (Moghadam, 1994).

Cinematic reality is a reality shown in the movie, which is distinguished from common reality either in time or in place. In architecture, this reality is finally shaped in the montage, so if we consider this concept for montage, it does not lead to disconnection and

assembly of façades and makes a fully active relationship with decoupage and mise-en-scène. It means that montage is no longer an action only related to monitor, particularly after the end of filming but the main montage is done by the director throughout all film production stages. An architect gradually fosters his/her initial imagination having in mind and spaces the considered space, and filmmakers gradually realize their mental imaginations based on the expressive rules of cinema.

Only the esoteric quality of "time" is considered in cinema, which is completely acceptable and reasonable since a moment can be extended to one hour or three million years may be passed just in one cut. The esoteric quality of time is what we receive from time in our inner. If we define time in this way, it no longer can keep itself an absolute case beyond our mental perceptions and emotional states. Why time is long for a person who suffers from mental torture but passes rapidly for another person who is doing a joyful action? No matter what the answer is, the important point is that we should know that cinematic time cannot be apart from the dramatic course of the movie, the mental states of characters, and the subjective expression of the director. Cinematic time is the filmmaker's subjective perception of time, and there is no obligation for a filmmaker to obey the "objective quantity" of time. Cinematic events, until they occur in one plan, must observe the normal time scale; otherwise, they would lose the adaptability to the nature of human life. However, cinematic time will be necessarily distinguished from objective time when there is the case of montage even in its most basic form.

The filmmaker has to think about the "connection between sequences throughout the movie and the relationship between plans in each sequence" before shooting and also has to movie each plan based on a set of elements in a way to matches them with the general idealistic plan in his/her mind. The inner creativity of humans is fully emergent in architecture; hence the term "architecture" is used as a metaphor for all creative actions, so many call the Supreme Creator "architecture of existence" and consider creation as "architecture of existence." The filmmaker is also a practitioner in "creating a dreamy reality" so his/her action can be compared with architecture. However, a movie must include all components of reality so the filmmaker's action is not only limited to space creation. Time, place, characters, and events of the movie are all created by the filmmaker and appear in the movie through specific symbols and rules that are received through hearing and sight. The comparison aspect is "geometry of architecture" not architecture in a general sense.

Rhythm in Cinema and Architecture
In architecture, its components and elements are placed next to each other. Hence, architecture can be called spatial art, while plans come one after another in cinema. Therefore, cinema is a temporal art. These differences separate these two arts as much as the space definition in the mentioned time. Time manifestation is seen in space change, and space view fully depends on the time sequence. Although time has not changed in architecture, the rhythm has changed. Consider the image of swallows on power cables shaping, such a beautiful mixture of life and geometry. The structure of these images is highly simple. It includes several parallel lines with several birds sitting on them in front of a simple background. In this simple pattern of the direct line, however, the movement and displacement of birds create some diversities in the context of the image that is highly cinematic. One can even hear their sound. The same simple diversity can be found in the fixed order and discipline in the world of architecture. For instance, consider a row of houses in a street that is constructed with the same shape and during a temporal course within a general design. Architecture does not have a temporal aspect by itself, and no apparent motion exists in it. Therefore, architecture cannot have rhythms like music and dance. However, experiencing the architecture means watching, and living in it requires spending time. The simplest method for architecture is the regular repetition of an element; empty and filled spaces for example. If it is felt that one line has rhythm, it means that an experience is obtained when it is chased with eyes that is comparable to watching ice skating. Camera movement plays a specific role in the visual creation of the image. The simplest and most common sample of camera movement can be found in the opening shots of Western movies. The shots not only show the scene but also create some relationships between elements of the scene when the camera moves. Rhythm becomes more important in theory. Cinema does not have meaning and concept if is without rhythm because cinema is a temporal art and also is a spatial rhythm, so it lacks an expressive and narrative identity when is without rhythm. Therefore, rhythm must exist in the movie to appear in two categories space and time. A restless rhythm appeared in Baroque architecture, which created spatial succession instead of unity and coordination. Indentations that led to other indentations. Contemporary architecture has tried to remove the monotone rhythm and tradition of architecture instead of using the limited symmetry of previous centuries. For instance, the house called Taliesin East and West constructed by Lloyd Wright is the most outstanding sample of this movement (Bahrainy, 1998).

Cinema, Architecture, Motion
Architecture can make sensual relationships with humans through various methods among which, the most powerful and effective are relationships between 3D elements in space through the sight of a moving observer. Accordingly, the architecture observer achieves a kind of awareness of space that is the most distinctive and specific element of architecture. Also in cinema, the spectator feels the existence of a scene and its space through pauses occurring in the continuity of

a scene. View angles of the spectator who is watching a subject would determine and explain its nature, state, and mood. Architect's art is manifested in the process of shaping space by using expressive tools of walls, ceilings, doors and windows, and façade. On the contrary, the art of the filmmaker is shown in the space-making field by using the cameral displacement technique, Mise-en-scène, relationships between elements in a scene in the first step, in which these pieces are manifested as separate elements and as a clear and comprehensive generality. In this case, the spectator receives a sense from the space of scenes that is similar to the feeling they experience when attending an architectural space. When spectators watch a movie, they are in a situation where various images serve as expressive elements and surround them, so that they feel themselves present in the movie's scene. When cameral moves, they also change their place. When Cameral gets close to or far from the subject, the audience also feels this closeness and distance. The movie watcher indeed observes an event from different angles within a fence created in the scene by Mise-en-scène. The objectivity of the observer's exposure with the subjectivity of the spectator's presence in the movie scene is a functional similarity of the continuity and flow of an element called space in these two arts (Keshavarz Shokri, 1984).

Cinema and the flow of events on the screen undoubtedly live in a mental space so it can be considered in this case closer to the architecture rather than literature or painting. Although the space that is created on the cinema screen has more contractual and artificial aspects and only creates an imagination of it in the mind of the spectator instead of showing the reality, this factor can be compared to the 3D reality of architecture despite its contractual aspect. Painting indeed has a 2D space; it means that painting is shaped on a surface. The 3D reality envisioned in the painting The 3D reality envisioned in the painting results from technical attempts and some tools such as shadow and light, and knowledge of perspective. Sculpture is also a 3D art, but the spatiality of the statute can be simply converted to a surface in the final analysis. In other words, it can be stated that statutes rotate around reality but never embrace it completely. A statute is indeed a polyhedral surface and space has an external relation with it and does not fit in it despite its existence in the space. On the contrary, not only space is not an external element in architecture but also is naturally an internal element. Architecture is not used as a normal surface but its structural relations are in the form of volume and dimension that make a relationship with the audience. Finally, it can be explained that one architectural work not only is an object that lives in space but also provides the field for the space to live in it (Mellatparast, 2011).

Space in modern architecture and cinema
Space is one of the common aspects between architecture and cinema. Space is built by the "character" in both arts, and the right to choose for the spectator is an important feature of this space in the modern world. Engineer "Shadmehr Rastin," a cinematographer and architect-engineer who lectured on the behalf of Office of Cultural Research in the House of Artists about the subject "architecture, space, cinema" explained that choosing is the first power of humans in free space. In the modern period, the audience is allowed to choose a willful character. Under such circumstances, this human defines the performance and use of space in architecture and also participates in understanding movies and cinema. Therefore, the modern architect tries to design a building that is inviting not oppressive. In cinema, the director also removes him/herself from the cinema. The director uses long shots and allows spectators to make their dramas in the scene and identify with the hero and character of the movie if they like. He explained that the goal of choice in architectural space and cinema is to achieve dialogue, participation, and familiarity, and stated that "public space is a space other than the private space (home) and governmental space (offices, workplace). All kinds of arts, including the art of architecture and cinema tend to discover and know this space because human beings show or shape important and complicated aspects of their characters, which are not incorporated either in private or public space. Public spaces include some spaces, such as theaters, sidewalks, hangouts, etc. Very few public spaces exist in Iran. This case creates a problem for the chooser human of the new age. This shortage of public spaces has influenced both our architecture and cinema and caused disturbances in private and public or governmental spaces. Therefore, Iranian people show some behaviors in these places while they do not belong to these spaces" (Fatahi, 1939).

History of Cinema from 1895 to 1906
The first 11 years of the life of moving images of cinema transformation included a new invention of public entertainment. The movies have indicated a transformation from single-shot movies that were made by one person and a few colleagues to several-minute and several-shot movies that were made by large companies based on industrial rules (Sef Yi, 1974).

The first commercial movie was displayed in the Kinetoscope room on 14 April 1894. Edison tended to invent an acoustic system of movies, an event that did not occur in the jazz singer movie until 1927. They found in 1896 that they could earn more money if the movie was displayed for more people. Hence, the Edison Company took the projector called Phantoscope made by Armat and Jenkins, and renamed it Vitascope (Foyuz, 1990).

Mozaffar ad-Din Shah, son of Naser al-Din Shah, who spent years until 40 as a crown prince came to Tehran. He went abroad during his reign, and symbols of Western civilization were increased. Cinema that was newly born entered Iran under such circumstances. Mozaffar ad-Din Shah was the king of Iran in 1895

when the first cinematograph images were shown on the screen in the basement of "Grand Cafe Paris." After Mozaffar ad-Din Shah went overseas, he became familiar with a cinematograph device that was both a video camera and a display device.

He moved from Tehran to Europe in April 1900. In the travelogue of Mozaffar ad-Din Shah titled "Mobarake," we read that Shah and photographer Ibrahim Khan went to watch the cinematograph of "Lanterne Magique." This occurred five years after the invention of cinema by the Lumière brothers in Paris.

Mozaffar ad-Din Shah twice watched how the device worked in that journey: once in "Paris" and another one in "Ostend, Belgium." An incident happened in the last meeting, which is highly important in terms of Iran's cinema history. The "Flower Day" celebration was held on the sea coast on that day in Belgium. Mozaffar ad-Din Shah went to this ceremony, and the photographer named "Mirza Ibrahim Khan" filmed his presence in this ceremony, and the first Iranian film was made. In 2003, almost 100 years after the flower festival in Belgium, the movie "Flower Festival" was brought to Iran and displayed after being renovated in France. According to the information given so far, "Flower Festival" in "Ostend, Belgium" is the first film recorded by Iranians.

After Mozaffar ad-Din Shah came back from abroad, filming camera again came Iran. Like many cultural and artistic phenomena in Iran's history, film screening and filming began at the royal court. These movies were recorded by the photographer "Mirza Ibrahim Khan," and mainly included some simple and funny events belonging to the Shah and courtiers. The effect of this type of imaging is seen until the next years even in the early movies of Iran's cinema (Abi and Rabi and Haji Agha Actor-e Cinema). In the short movie "Takht-e Kharsavaran" (gallop of horsemen), the worker of Mozaffari Privacy in Moshajar Street, "Isa Khan" (the first actor of Iran's cinema) is seen in the middle of the picture while riding a horse. The film was recorded by Mozaffar ad-Din Shah around 1901. In another short movie, Mozaffar ad-Din Shah plays his role, and this film is again recorded by "Mozaffar ad-Din Shah." It should be explained about the entrance of camera video to Iran that though the cultural and artistic evaluation must not be considered only as political events, this is a reality that no one could afford or dare to buy or import cinematographs to Iran the unsettled economic and social situation after the murderer of Naser al-Din Shah, and only a king could do that. The events show that Shah brought this device to Iran for his entertainment, and the photographer "Mirza Ibrahim Khan" who was always with Shah on all his travels and made good films and pictures took the responsibility for importing cinema to Iran.

Post-Revolution Cinema

Iran's cinema has an almost unsettled status after the revolution during 1978-1983 due to a lack of codified filmmaking rules. After 1983, filmmaking regulations regulated based on the post-revolution conditions exited some elements, such as violence and sex from Iran's cinema compulsorily. On the other hand, many cinemas and film production companies were confiscated and were under indirect governmental supervision, so the role of profitability in cinema was gradually eliminated. These factors and the qualitative evolution of some filmmakers of the 1970s, such as Abbas Kiarostami, Bahram Beyzai, Masoud Kimiai, and Dariush Mehrjui had a positive influence on movie production in Iran. Regarding the limitations, the mentioned directors created many innovative products and drew the attention of international critics. Many young filmmakers such as Mohsen Makhmalbaf, Ebrahim Hatamikia, Jafar Panahi, Majid Majidi, and Abolfazl Jalili entered film production at that time and gradually could use the elements of this art through an artistic technique, and played an effective role in this development. Also, a regular annual celebration of an international film festival called the Fajr International Film Festival held in February played an important role in creating interest in cinema among young people and the development of this art (Rahimzadeh, 2003).

Table: Case studies

Row	Name of Cinema Campus	Picture
1	Mellat Park Cinema Campus	
2	Long Island Cinema Center, New York	

3	Azadi Cinema in Tehran	
4	UFA Palast Cinema Center	
5	Busan Cinema Center	

Introduction and analysis of design substrate

Location of site position and accesses

Site Introduction and Analysis

This project has been done to create a guiding path in the design formation process. We hope to remove many disturbances and improve them by examining and considering the needs of various designs. A reason must indeed exist behind any idea to improve it through proper idea creation and implementation of the considered orientation. The obvious point is that the guidelines and requirements do not prevent the expansion of creativity and ideas, but they serve as a guiding tool to create a design with higher quality and principles. In my opinion, the goals that must be considered in the design process of this complex and the design that must be done based on these goals are as follows: simplicity, durability, and longevity of the building, reduction in the cost of building maintenance over time, and observing the required standards.

Despite the advent of video, cable, and satellite TVs, cinemas still have a lot of fans. Commercial cinemas are still managed by big film production companies but there are many independent cinemas and cinema clubs for the members. This process of cinema over recent years has provided the right to choose people so that large cinemas have several salons. The design of modern cinema tends to create a successful balance between current conditions, separate salons, unobstructed views, and quality of filming for the customer. The fierce competition has improved the comfort of individuals who are interested in cinema, especially in entrance gates and entertainment.

CONCLUSION

Cinema communities are among the most important and productive cultural and entertainment institutions in the community. In this field, artists convey their messages to society by producing and screening movies. The lack of attraction and diversity in cinema complexes make it necessary to improve this art in society. There is no outstanding complex in this field regarding sustainable architecture in Iran. On the contrary, the current world highly needs social activities and directs its designs towards this scope. The appropriate and attractive architecture can draw the attention and absorb cinema spectators.

Cinema makes the space to create a strong relationship with the audience and facilitates their mental journey to the film by mixing some elements such as color and light, view angle and scene, and sound, while space is the essence of the architecture. In cinema, filmmakers mentally achieve their goals of space-making, and architects objectivize the space in architecture. In cinema, the viewer faces film escape in a way that psychological conditions of film watching and narration attract them to the nested layers of the film, and human is surrounded by the space in architecture. In cinema, the spatial illusion is obtained through characterizations, movement (subject and camera), and editing. On the contrary, space element is made by combining lines, colors, shapes, shadow and light, and

repetition of volumes in architecture. In other words, cinema is similar to a window and architecture serves as where this window is placed in it. Undoubtedly, aesthetical discussions about common and joint points of cinema and architecture are not possible unless through comparing some cinema works and determining them by explaining an architectural body. There is no way that architectural search through cinema to achieve this goal. The movie analysis history is full of objective stances about space in the movie picture. Most analysts have addressed space in cinema pictures in terms of scene architecture but these architectural spaces of movie scenes are not anything beyond a tool for mental stimulation of the audiences who are sitting in the cinema salon. We find in the final analysis of the mental conditions of watching a movie that the viewer reaches the final understanding of the movie's meaning and concept through a mental journey in the movie. On the contrary, the architecture viewer is an objective passenger and perceives the nature and reality of architecture by moving through it and feeling the rhythm, durability, and continuity of architecture's spaces.

An overview of the history of these two arts indicates that their creators have used various styles to express their subjectivity and ideas. The history of architecture goes back to mankind's history, while cinema's history has just passed the time scope of modern humans. However, cinema could confirm the claim of architecture's temporal space at a two-dimensional level by relying on its inner potentials only through this short duration compared to profound architectural developments. The writer also does not believe that the topics of this book are enough for accurate and fundamental identification of the two arts of cinema and architecture; however, they can be useful for understanding and knowing these two arts and finding their common (even subjective) points. The topics of this book more focus on the theoretical and aesthetical aspects of cinema and the author tries to find effective elements in the explanation of the book topic while approaching the language of these two arts regarding their connection with users. This book also aims to compare these two arts in terms of space-temporal experience by searching architecture in the movie.

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