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The Use of Neoclassicism in Regeneration of the Tajrish Square in Tehran

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Abstract

Urban planning and neoclassical architecture, design physical spaces based on the concept of classism. Neoclassicism seeks the meaning of locations and links them to their past. As a public space, Tajrish Square plays an important role in the recreation of peoples' memories. However, it has been invaded by unreasonable constructions which do not conform to traditional ideas. In order to prevent the deformation and the conflict between traditionalism and modernism, we will address the main question of this article: in urban planning, how does the debate on two major competing paradigms, traditionalism and modernism, can be solved using the neoclassicism method? Moreover, how can we preserve the original feature of Tajrish Square among all the public spaces in Tehran? The analytical research and discussion on data of questionnaires, lead the research to the following important conclusion: in spite of all improper images and chaos that has been occurring in Tajrish Square, it could be possible to somehow approach and redefine the lost meaning of Tajrish square with appropriate neoclassical architecture and urban planning.

Keywords: *Tajrish Square, Aesthetic, Memory, Function, Modernism, Neoclassicism.*

Introduction

By changing the form of urbanization during Qajar and Pahlavi era and the domination of the modernism, we are facing numerous changes in

city planning and the architecture of Iran. Many public spaces including Tajrish Square which is located in the north of Tehran have been changed unexpectedly. As an old public space, Tajrish Square was an entertaining, religious (Imamzadeh Saleh), business and major social area amongst society (Bazaar) in the city. It was also a place reputed with its social relationship among people.

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For example, it used to link the city to the mountains and sports centers, which makes this area popular. For this reason, Tajrish Square has a positive impression in the mind of citizens. Unfortunately, dissonance facades have been imposed on the square and shown it unpleasant. According to the data from questionnaires which will be mentioned in article, imposed modernism has caused a chaotic situation in traffic and commuting on the jointed streets. This conflict between modernism and traditionalism has had an impact on all physical and non-physical aspects of Tajrish Square and has led to a negative interpretation of the aesthetic impression of citizens, negatively influenced their sense of belonging to the location. The influence of modernism and its aspects are somehow powerful thus inevitable. However, this tension can be reduced by neoclassicism.

The problem statement and hypothesis

We are faced with unpleasant events ever since modernism had been dominated in our cities. This is very prevalent in Tajrish Square in which modern structures and buildings are not compatible with the old ones of the area. This has negatively influenced on the aesthetic aspect of the area. As said by two of the most well-known architect and urban designers, Rob Krier and Paul Zouker, the square is a combination of social, cultural, and entertainment place. However, Tajrish Square is now only used as a major transportation center that is in conflict with its historical aspect. All the Square elements such as pavement, façade, traffic signs are not well-matched and harmonized. This has caused lesser the character values of this square. Now the main question is how the debate of traditionalism and modernism can be solved by using the neoclassicism method? Even though urban planning dignity is gained based on aesthetic and ethics, rather than defending traditionalism and denying modernism, the conciliation of both, which is known as neoclassicism, is recommended.

In fact, neoclassicism is using the modern facilities

with a traditional style underneath and it is a type of historic approach in architecture and urban planning. Regarding the main question, we hypothesize that neoclassicism in urban planning is able to conciliate modernism and traditionalism and create a sense of belonging through recreation of traditional styles in architecture and urban planning. Thus, we predict that conciliation of modernism and traditionalism would be highly beneficial for urban life.

Research methodology

Although the essence of this research is interpretive and analytical, and gathering data is generally based on library studies, data, the main interpretation of this research is based on the hypothesis and conceptual understanding. Therefore, both qualitative and quantitative methods were used to test the hypothesis and answer the main question. First, a questionnaire was prepared and features of Tajrish Square were identified as independent variables. Likewise, neoclassicism was defined as the dependent variable. Samples were selected based on theoretical approaches and Cochrane formula as shown below:

$N =$ total population 1000

$n =$ sample size 277

$q =$ undesired probability 0.5

$p =$ desired sample probability 0.5

$t =$ confidence level

$d =$ confidence interval

After collecting and analyzing the questionnaire results, primary literature was used as a reference to ensure the accuracy of data collection. Theories from Rob Krier and Paul Zouker were studied thereafter and their definitions of aesthetic were determined and used as measurement proxies for the questionnaire. Moreover, some features in Tajrish Square were selected to test the hypothesis. The majority of Tehrani citizens have with pleasant memories, of visiting Tajrish Square. However, based on Cochrane formula, a sample of 277 individuals was randomly selected from a total population of ($N=1000$); (Table 1).

Dependent and independent variables were assessed and analyzed according Cronbach's alpha coefficient of reliability. Based on the formula, the minimum value of t and d variables were 0.8 meaning that there was a high correlation between independent and dependent variables.

$$a = \frac{k}{k} - 1(1 - \sum s_i^2 / st^2)$$

$$a = \frac{3}{2} (1 - \sum 17 \frac{17}{32}) = 0.8$$

Literature reviews

Several studies have been published on neoclassical style in architecture and urban planning, particularly in urban public spaces and their relation to the perceptions, spirituality and aesthetics. However, most of the studies have examined the issue from a different perspective. Rob Krier and Paul Zouker have both studied the role of street and square as two public places in which social activities are ongoing, however, the Tajrish square as a public space among the other places in the City has a special role with its semantic, cultural, social, historical and recreational features. Krier and Zouker are well-known for using neoclassic style in urban planning and both address the rapid growth of modern urban spaces and chaos in cities that suffers from contemporary urban issues. They also emphasize the historical construction within the city. Rob Krier and Paul Zouker define aesthetics with respect to the historical features of a city. Krier indicated that cultural and commercial activities or the most important functional aspect of square promote vitality and joy among people. Rob and Leon Krier designed and constructed several buildings based on the neoclassical style to demonstrate the importance of neoclassical style. Furthermore, Camillo Sitte has shown that the only way of saving the modern cities from their unpleasant conditions is to use a combination of classical and neoclassical approach. Robert Adam has introduced the primary neoclassic style for the

variety of aesthetic features of urban design and planning. John Quinlan Terry, the British urban planner, has built the residential complex across the Richmond River as a mind-blowing neoclassical project using modern facilities. In addition, the work of Aldo Rossi, an Italian designer, and architect, as well as Robert Venturi, a post-modern urban planner, an architect, have been presented next to the other neoclassic architects.

In "The Image of City", and "The Theory of Urban Design", Kevin Lynch and Christopher Wolfgang Alexander have referred to the meaning, memories, and the vital aspects of urban public design. In the "Landscaping of Street and Urban Planning" Johana Gibbons, and Bernard Ober Hulzer have referred to the essence of meaning in urban design from a classical and aesthetical perspective.

In "Theories and Styles in Contemporary Iranian Architecture" Ghobadian identifies and analyzes the idea of neoclassic architecture and referred to numerous successful cases in some Iranian cities. "The Sense of Unity" by Bakhtiar and Ardalan, and "The Memory of City and Baharestan Square" by Habibi have addressed the above-discussions. In the Sense of Unity, Nader Ardalan and Laleh Bakhtiar examine the architecture of Persia as a manifestation of Islamic tradition and demonstrate the synthesis of traditional Persian thought and form. This view sees in every aspect of reality a reflection of a transcendent source which is given symbolic expression through all of man's activities, most directly and importantly through his works of art. The studies above and the other authentic references have looked at public spaces and squares from a different point of view.

The history of Tajrish

In the past, Tajrish Square was a very pleasant place, with a desirable climate (Najmi, 1998:214). The Imamzadeh Saleh and Bazar are known as spiritual and commercial places that are located in the center of Tajrish. This area not only provides services to the people in Tahrish but also to all citizens in

Tehran. Tajrish Square, with mountainous weather, was one of the most pleasant city places in Iran from the Qajar era. This place was a center of wealthiest people and the staff of the embassies in Tehran. Many Tajrish gardens are now full of tall towers. With this transformation, we have seen a kind of loss of meaning by place (Pakzad, 2006).

Theoretical framework

In the theoretical framework the concepts of urbanism and neoclassical aesthetics that focuses significantly on public spaces have been effectively explained in the following. . Quinlan Terry proposed the neoclassical idea by reconstructing the old complexes using modern facilities to introduce the classical values and recreate the aesthetic meaning of urban spaces. Moreover, Rob Krier, one of the most famous neoclassical urban planners and architects with expertise in addressing urban public spaces (especially the street and the square), believes in the square theory. He believes that traditional urban spaces have been destroyed due to prior World Wars and modernism and have been replaced by congested modern cities which have no connection with human's spiritual, cultural and physical characteristics.

Rob Krier theorizes that classical architecture has a timeless pattern, thus the neoclassical style might act as a savior of modern cities (Krier, 2005). Furthermore, it is worthy to point out the theory of the evolution varieties by Johann Joachim Winckelmann which indicates the aesthetic tradition of classical buildings, in relation to cognitive aesthetic concept. In the history of the Art of Cinema, Winckelmann contemplates the evolution of varieties:

The definition of square

Square refers to the commerce areas that form social gatherings. In Iran, square can be defined as an intersection of the main streets in the city, in which at least a large mosque or public building resides on one of its sides (Soltanzadeh, 1988: 285).

In analyzing the role and function of the square, Camillo Sitte believed that the old squares were compatible with their practical intentions and formed with the surrounding buildings as a unitary and aesthetic universality (Yarahmadi, 1999: 119). In Iran, the square was also called a place for general gatherings, and squares, mosques, and markets were all formed in a continuous space.

Description of Tajrish Square and its boundaries

Tajrish Square functions as the center of urban communities. It is surrounded by several buildings, as well as architectural elements which directly influence the appearance of the square and the city. These elements include the market, Imamzadeh Saleh, traditional and modern commercial functions, and terminals; all have had adverse effects on the city image and the visual appealingness of the environment. As with other squares of the city, Tajrish square faces some critical functional and social contentions which have negatively affected the aesthetic appearance of the city and its tranquility.

Tajrish Square Area

The religious (Imamzadeh Saleh), commercial (bazar), administrative congestion, and heavy traffic the new commercial areas, the Square itself, side passages, and entrances from the surrounding streets and factors that define the atmosphere of Tajrish (Fig.1).

In recent years, the buildings that have been built with the modern style, around the Tajrish Square, directly have an impact on the visual quality of the Square. In addition, due to the construction of new commercial spaces and the establishment of bus stops and taxi stations in the south and northwest of Tajrish Square, the sense of aesthetic and function of the square have been greatly reduced. These changes have modified the aesthetic performance of the square which has negatively affected the meaning of space and memory of citizens. The terminals (bus, taxi and metro stations) and streets leading to the Square, which have been located in

Table1. Independent and dependent variables. Source: authors, 2018.

Independent variables	Location (Tajrish Square)	Façade	Regulation of construction
Dependent Variables	The sense of belonging	Façade quality	Aesthetics
	Recreating memories	Legibility	Harmony and synchrony
	Vitality	Cultural belonging	



Fig.1. Current situation of Tajrish Square. Photo: Abbas Damercheli, 2017.

the direct observation of pedestrian, do not follow any style and model including the classical or modern style. This construction and surrounding buildings of Square not only are compatible with the character of the Tajrish, but also have created visual pollutions. Findings: Modification of the social role of Tajrish Square

Tajrish Square located in Shemiran area, with a pleasant weather and a great public center always known as a place with good living standards due to its environment, recreational, commercial and religious senses for the public, however, several barriers have affected its attractiveness, including:

- Lack of an integrated model which creates visual pollution and models with no particular pattern in the architecture and urban spaces.
- A huge volume of commercial activities, offices,

and newly constructed buildings with modern and heterogeneous views in the old and classical texture which is superfluous to the capacity of the square and the streets leading to it.

- Construction of modern shopping malls with uneven views, the construction of an uncontrolled and the massive pedestrian bridges, the installation of various types of commercial banners, the existence of a crowded terminal, and other inconsistent functions that greatly disturb the appearance of the square, its balance and attractiveness (Figs. 2 to 4).

Discussion

The place and the sense of belonging are two inseparable concepts (Bentley, et al, 1985), (Pamir, 2004), (Norberg-Shulz, 2015), (Rappaport, 1982), (Gobadian, 2015) which have shown that



Fig.2. Visual view of Tajrish Square. Photo: Abbas Damercheli, 2017.



Fig.3. Construction of a modern style building in the present situation of the Tajrish Square. Photo: Abbas Damercheli, 2017.

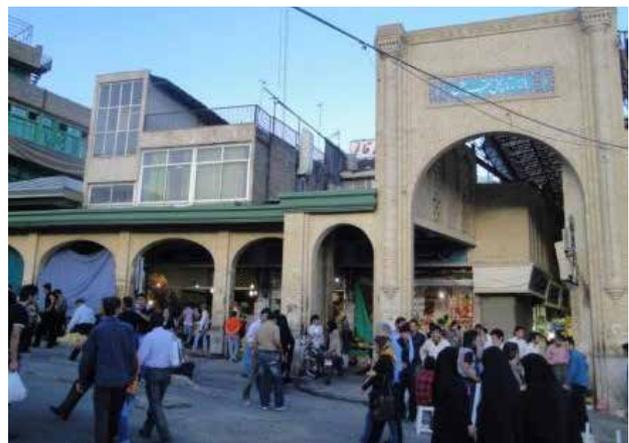


Fig.4. A Bazaar constructed in traditional style in traditional market space in Tajrish Square. Photo: Abbas Damercheli, 2017.

the sense of belonging to a place or the quality of people's relationships with a place contributes to stronger memories. In addition, the link between man and place creates sense of place which is covered with a collection of symbolic meanings by

place and individual. Furthermore, the more the neoclassical style is used in urban and architectural design in the cities, the more the cultural unity would be observed in the social environment.

According to Table 8, Pearson correlation test results show that there is a significant correlation between the traffic of vehicles and discomfort and inappropriate view and the correlation between the traffic of vehicles and discomfort and inappropriate view in confidence level 99% is statistically approved ($P < 0.01$). The relationship between the two variables is positive which indicates that by increasing the traffic of vehicles, discomfort and inappropriate view increases. The correlation between two variables equals to 0.297.

According to Table 2, by analyzing the questionnaires' data, Pearson correlation test results show that there is a significant correlation between Tajrish Square, façade, and building regulation construction as an independent variables and type of urban design as a dependent variable ($p=0.05$). Therefore, the hypothesis is approved, and it can be confirmed that the neoclassical style has an impact on the design and construction of urban spaces. It also has a positive relationship with the sense of belonging and recalling memories of the environment (Table 2).

As shown above, the Pearson correlation coefficient between dependent and independent variables is greater than zero. Also, $p < 0.05$ shows a significant relationship about 74%, between the place (Tajrish Square) and the sense of belonging. The coefficient for the visual representation is 58% and 36% for the construction specifications. This means that the recalling of memories by sense of a place is much more important for individual than the construction regulations and facades. Recall or retrieval memory refers to the events or information from the past which have been previously experienced by individual in a place. Even though the construction coefficient is 36% (which is lower than the median correlation) but higher than zero, it means the citizens are more realist in their sense of belonging to the environment. This statistical analysis shows that if urban spaces around Tajrish Square were built by neoclassical style, instead shifting to modern heterogeneous styles, people would feel more

satisfied and sensed to the environment. It was also found that the spaces around the Tajrish Square do not follow a particular architectural style, in fact, most buildings are constructed by builders whose interests are in conflict with the public interest.

Tajrish Square area is faced with disparity and heterogeneity both visually and functionally (for example, flooring on the southwest side) and this greatly affects the square. Many shopping malls are constructed based on the modern architectural style with no regard to the texture of native architecture. Besides ruining the quality of the Square, these modern tall buildings have put Tajrish Square (Imam Zadeh Saleh, bazar, old shopping centers) on a serious challenge. Attention to the extreme functionality of modernism in construction the essence of urbanization of the Tajrish Square has left its original meaning and aesthetic nature, while the understanding of place and the its aesthetic meaning, is not only based on in the function of place, but also in the experiences and memories that come from the place and its identity (Norberg-Shulz, 2015: 541). The extreme function of modernism challenges tradition places, put it in "meaning loss" position and block the memory of the place and eliminates the aesthetic experience. Challenging the traditional religious atmosphere in the Tajrish Square (Imam Zadeh Saleh) and the bazar, has practically affected the aesthetic perception of citizens from the memory of space. In fact, modernism considers the form of construction and location appropriate for its application for a particular purpose. This aesthetic standard of modernism has been criticized by contemporary neoclassical and postmodern architects such as Daudracy, Rob Krier, Leon Carroll, Lynch, Christopher, and Norberg-Shulz. The aesthetic theme (through the meanings of a place) is much more complex than the attempt of modernizing an area by simplifying and limiting it in the form of objective aesthetics. The aesthetic meaning in urbanization, which creates the sense of belonging, creates a qualitative and long-lasting value in the

Table2. Statistical analysis of the correlation between independent and dependent variables. Source:authors, 2018.

Independent variables	Place (Tajrish Square)	Facade	Construction and building regulation
Pearson correlation	74	58	36
Statistically significant	000	004	002
Interviewees	277	277	277

mind of the citizens. Modernism, which emphasizes on the function and the appearances of a view in the city, cannot comprehensively explain the aesthetics of urbanization, which is an “objective-subjective-semantic” category. As Kevin Lynch explained in the “Image of the City”, aesthetic meaning in urbanization is a combination of physical, psychological, social, and cultural categories. Moreover, Rob Krier, in the “Cultural Interpretation of the Square”, identified a square as a platform for social interaction which increases the awareness of citizens in a place. Therefore, in urban construction, it is possible to guide the modernization to the correct direction, if there is a possibility to use the theory of the evolution of the styles. According to Joachin Winkelmann: “styles can strengthen each other”, and based on the neoclassical style theory: “Modernism can be traced with tradition.” Actually, contemporary neo-classicalism is a school of modernism, which is linked with the history of styles and uses the modern possibilities to form traditional design to the site. Neoclassicism means to combine tradition and present. It also means to express the history using the modern language. Tradition and modernism are two phenomena that cannot be easily ignored and have become a paradox for the modern citizen who wants to benefit from the facilities provided by modernism but does not want to forget his past completely. Baudelaire (a French poet) quoted “I live with a nostalgic perspective to my past”. Such historical breaks have deprived the present-day human life of genuine meaning.

Neoclassicism acts as a conservator of architecture and urbanization which provides vitality in the form of a structure by representing the past and meaning in urban space. Modern facilities can be used in urban spaces to respond to the citizens’ needs in a functional way. Moreover, the classical view of buildings is used to redefine the meaning of the place by relying on classical aesthetic values. In “The History of Art”, Winkelmann, explains the inner evolution of styles as follows: The left over works from the Old Testament impress artists and urge them to accomplish their glorious goals. In fact, by using such a definition, it can be said that the main feature of the neoclassical style is to apply the symbols of classical architecture for contemporary performances and create new and modern facilities inside the building (Bani Masoud, 2015: 186). John Quinlan Terry, who is the mastermind of the neoclassical style of urbanization, believes in the immortality of the elements of classical architecture in any society, and truly believes that if we apply the elements of classical architecture to any land; it has the same indications/ significance as its origins. He believes in the sanctity of the classical order and believes that these orders are inspired by the harmony of the universe (Ibid: 431). Neoclassical architecture is one of the major architectural styles in the world. Many ministries, parliaments, banks, universities, and museums are built based on this style, both in the western and eastern world (Ibid). In Iran, the neoclassical style has been considered along with other modern styles since the Qajar era.

Some famous architects in Iran by removing part of the decoration in form have used neoclassical architectural style by following its principles such as symmetry, hierarchy, new techniques and materials especially concrete in some constructions in Iran (Pakdaman, 1997: 136).

The buildings constructed in neoclassical style in Iran are inspired by the classic tradition of Iranian architecture and urbanism, especially from the school of Isfahan and Qajar: Naghsh-e-Jahan Square, Ganj-ali Khan Square in Kerman, Mirchkhmaq Square, Khan Square in Yazd, Hassanabad Square in Tehran, buildings of Niavaran Palace such as Sa'ad Abad Palace, Ferdows Garden, Telegraph House and Bob Homayoon are the prominent examples of the Qajar and Pahlavi period were built in the style of modern architecture, are still considered as the most spectacular neoclassical features.

Instead of using glass-paneled modern buildings, such as those used in commercial complex in Tajrish Square and the Arg mall, which are contradictory to our ecology and history, we can construct according to our urban design character by incorporating the neoclassical style, which is consistent with our environment and native architecture. In fact, to test the hypothesis of this article, it can be said that the severity of contrast between tradition and modernism in urban areas can be reduced by using neoclassical approach. With stronger perception and newly defined criteria in constructions, the memories of people can be deeper in relation of location. Fortunately, there are some successful examples of Iranian architecture based on neoclassical style. For instance, Ramsar Hotel, the National Library and Guesthouse of Iran in Rasht, the Tehran Court of Justice, and other living and active buildings in the country (Ghobadian, 2015: 172). In the construction of the urban spaces of Tajrish Square and its surrounding buildings, none of these historical features and the principles of classical architectural style, used by architects and urban planners are considered. One of the most obvious examples of this type of modern-

day construction is the commercial complex constructed in 2014 at the beginning of Saadabad Street. In addition to creating heterogeneity in the visual view of the square, the complex has imposed a big volume in square on surrounding area. This five-story commercial complex (Arg) is built after the destruction of a 10,000-square-foot garden adjacent to Saadabad's palace. This mall has occupied over 78,000 square meters in an area close to the Tajrish mosque which is recorded as a cultural heritage. This commercial tower with the height of 20 meters, has negatively impacted the quality, visibility, and the skyline of Tajrish Square. With the prevalence of such a modern-inspired structure and the neo-classical negligence, the spatial quality of Tajrish Square has faced both functional and aesthetic disruptions. Since the qualities of space simultaneously affect the form, function, and the meaning of square (Bahraini, 2014), the aesthetic phenomenon in urbanization is also interpreted by the same criteria of subjective-semantic qualities in urban planning and architecture. Thus, the turmoil in form of Tajrish Square has created a direct negative effect on the perceptual aesthetic contexts of the citizens. Although the Tajrish Square with its mountain climate has a special place in the memory and perception of citizens, with the current construction this advantage is dimmed. However, with all the visual and functional disturbances imposed on Square, as the results of the questionnaires have been extracted, the most important aesthetic factor in Square is its ability to remain memorable and the richness of the intuitive sense and spatial perception.

Tajrish Square and its effect on public minds positively confirm that urbanism has a perceptual and aesthetic nature, and aesthetic considerations have played a key role on the formation of Tajrish Square (Brown, Dixon & Gillham, 2014). The aesthetic aspect of Tajrish Square, which deals directly with the meaning, senses, and perceptions, is linked to the old atmosphere in its historical notions. In the field of architecture and urbanization,

aesthetics has two aspects: First, the objective beauty that is independent of the observer. Second, subjective beauty that happens to the observer by looking at the external view based on the observer's prior experience. Aesthetic beauty began during Aristotle's time and used by Grutter and others.

The subjective beauty in urban planning, which occurs in the observer's mind, goes back to Lynch's semantic ideas and the "perceptual" architects, such as Alexander Christopher, Jurg Kurt Grotter, Christian Nurburg Norberg-Shulz. The beauty of the space around Tajrish and its surroundings shapes observer's mind which is influenced by physical stimuli. There are not many places similar to Tajrish Square which can be semantically to attract visitors. There are only few places for artists and citizens that are as memorable as Tajrish Square. These memories have had a profound effect on understanding of the space and the sense of aesthetic experiences. Citizens have made a strong connection with the ancient space of Tajrish Square because the space and the history of the square has a significant position in relation to their inner sense (Ardalan & Bakhtiar, 2015: 49). Tajrish Square draws all the aesthetic senses of the citizen. In fact, this subject indicates the connection and harmony of the spirit of people with the original atmosphere. In Tehran, you rarely know like Tajrish Square, with multi-functions land-uses such as commercial, religious and recreational combination. Similarly, Bentley (1985) expressed in 'The Responsive Environment' that design ideas are almost universally engaged with visual engagement. He has developed a set of guidelines which they claim make an environment responsive to the needs of its users by following concepts: permeability, variety, robustness, visual appropriateness, richness, personalization and legibility (Bentley et al., 295: 1392). For example, robustness explores how a single space can be put to multiple uses same as Tajrish Square. There are rare spaces that are specifically designed for non-visual senses (Bentley, et al., 2013: 275). Tajrish and Darband are famous for evoking the memories

of the citizens. These memories are transferred from one generation to the other, and the continuity of this process will make these places more stable. This sustainability leads to perceptual aesthetics in the minds and memories of citizens. Thus, with the neoclassical approach, this historical perception of space can be maintained and strengthened.

Conclusion

Tradition and modernism, which are two important phenomena, have been challenging each other in architecture and urban literature for several decades such that one cannot outweigh the other. For this reason, urban planners and architects are trying to compromise these two concepts. In response to the main question of this research and to test the hypothesis, the neoclassical style addresses this task by redefining the meaning of places and memories and by reinforcing aesthetic perception and address the challenge of confrontation between traditionalism and modernism. Additionally, reinforcing the aesthetic perception and discussing the challenge of dispute between traditionalism and modernism is another aspect of this contention.

The neoclassical style preserves the original meaning of the Tajrish Square by combining the modernism and traditionalism styles. This square and its surrounding areas are presented as an example which creates a conflict between tradition and modernity and faces many physical and non-physical problems. Based on the responses gathered from questionnaires, this functional disorientation and visual heterogeneity in Tajrish Square has a negative effect on the spatial perception of citizens in the meaning of place. Since measuring people's spatial perceptions is a complex issue related to the meaning of place and people's senses, the field method of interview in Tajrish was selected to gather information about perceptions. In order to gain information about Square perceptions, some factors including sampling was done. The interview questions were designed in view of the Square perception variables. The collection of data (277

questionnaires from citizens), and by performing the Pearson correlation analysis, the obtained coefficient of reliability of the variable was 0.8, meaning that there was a high correlation between independent and dependent variables. The ideas of some well-known architects and urban planners such as Rob Krier, Paul Zouker, Quinnen Terry, Kevin Lynch and others were cited. To test the hypothesis, it became clear that the neoclassical approach as an ideal type in urban planning and architecture, can borrow modernism capabilities to create a sense of belonging to the place and act as a reminder of memories through design and constructions. Because, in Tajrish area there are some significant factors which are valuable and have special effects on people's perception. These effective memorable elements are Valiasr Street trees, scents and odors of nature, water and its freshness, bazar, gardens, Emamzadeh Saleh Mosque, Upper and Lower Tekyeh of Tajrish, and garden-houses. In general, Tajrish Square, with its rich visual and non-visual structures, has multiple functions such as religious, commercial and recreational. About the contrast of traditionalism with modernism in Tajrish Square These significant elements indicate that if modernism could be fostered and encouraged instead of confronting with tradition, the tradition could also be offset by modernization and can take advantage of the modern facilities in urbanization. With the traditional market (bazar) which has an original architecture, Tajrish square has a strong commercial function that gives a good feeling of life to the people. There is also a religious place for religious practices, which is centered on the Imam Zadeh Saleh. Also, this square is connected to Darband hills, therefore creates a platform for people from different social groups to enjoy the tea-houses and mountain restaurants. These findings clarify the main question of the paper, which can be drawn from a neoclassical approach to urban design, in addition reduces the confrontation between the two attributes of tradition and modernize thus creating a balanced atmosphere pay the close

attention to the necessity of using modern facilities. The concept of preserving the dignity of Tajrish Square, in terms of architecture and tradition, can be further studied by considering the rules of neoclassical urban design and consolidating parts of modernism with conventionalism to recapture the memories of citizens.

Endnote

1. Neoclassicism
2. Robert Adam
3. John Quinlan Terry
4. Rob Krier
5. Leon Krier
6. Aldo Rossi
7. Robert Venturi
8. Kevin Andrew Lynch
9. Christopher Wolfgang Alexander
10. Gibbons, Johanna
11. Bernard Ober Hulzer
12. Paul Zouker
13. Camillo Sitte
14. Johann Joachim Winckelmann
15. Charles Pierre Baudelaire
16. Brown, Dixon, and Gillham
17. Objective
18. Subjective
19. Jorg Kurt Grutter
20. Conceptual

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