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Investigating the Relationship between Architecture and Inner Design of Milad Tower

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Abstract: *Milad Tower is considered both as a symbolic design of a city and a symbol of identity and culture of Iran. It is a national symbol. The presence of this symbol has attracted many cultural and societal reactions. Milad Tower's special design has made it a unique building amongst its counterparts. As it can be seen, in the architecture of the tower, some symbols and sings are vivid. Therefore, this nativism in inner architecture is of importance as well as the architecture. The inner architecture should be presented in a way to show its subtle designs and symbols. There are some features in Milad Tower which shows the importance of this building. In this article these features are dealt with and elaborated. The inner design of Milad Tower is so unique that had made it different with comparison to other similar towers.*

Keywords: *Milad Tower, Inner Architecture, Symbolism.*

1. INTRODUCTION

Tehran is regarded the greatest city of Iran and the capital city of the nation. Tehran is regarded as a city which is full of architectural designs and signs. The desire in the suburb is to the present a design to show the freedom and some towers show this feature more than any other building. With regard to progress in technology and development (Norberg-Schulz, 1980), Tehran sees the need to symbolize its features in time and it seems necessary regarding the true nature of architecture. It was here that with need the building structure design that best represents Iran and Iranian environment. This in truth is for being accountable and to show this we need television and telecommunications. Tehran began its architecture many years ago but in continuing the discussion role of vulnerability and performance, it is a new investigation. Now there are towers with the grandeur of the splendor of his introducer. It is Iranian with attitude toward the two built towers in the city which display the attitude of the city.

Milad Tower, in addition as being a symbol of the city, is considered to be Symbol of Iranian culture and identity. It is a national symbol of the country. In the presence of this tower, according to name of Iran in a climate of cultural reaction with and special social situation, it is built to show freedom and the presence state of the city. This presence in architecture and in domestic architecture is also effective. As we are witnessing in the architecture, the tower is a symbol and the signs are meaningful. It is this susceptibility and indigenous architecture in domestic architecture which is regarded as remarkable. The same medium domestic architecture such a structure also had to be proportionate to the plan it has presented. Of course except for the mentioned cases, the tower is characteristic of other indicates such as the importance of designing the space. Thereafter including design architecture on the basis of workforce design is in fact its internal influence such as its quality of special character that will be so distinct from domestic design and other foreign similar designs (Norberg-Schulz, 1980).

In line with the tower identity and also the importance of a workforce that can explain the architecture, it is an example of an internal architecture as well. A question that is mentioned is that: What factors exist in the natureof domestic architecture in a building that is a national symbol and can be regarded as influential? The approach towards the design of Milad Tower is with regard to national identity and architecture and building workforce.

2. REVIEW OF THE LITERATURE

With regard to the fact that designing a TV tower, communications for the first time was realized in Iran. An example research has been done in the field of domestic architecture is similar to this tower.

A model case similar to this design can be seen in the world: Canada telecom tower and London and the tower of the communication in Kuala Lumpur. China has studied these towers and has dealt with this in current years. Some towers in the world with the function of television communication have also been studied. There are communications that only have the same role and purpose andalso include other functions as well.

3. RESEARCH OBJECTIVES

Milad Tower presents a symbol and atmosphere in a form that can be regarded a smart national arena. In addition to the creation of an atmosphere that television and telecommunications services can take place, special features and an atmosphere in which space of cultural and welfare and other services are taken into consideration will add to tower capability and shows the special quality of Milad Tower. The result in domestic architecture is necessary to be able to fulfilldifferent purposes which refer back to the art and design (functional activity). In the event of domestic space could be improved and optimized.

4. HISTORICAL INVESTIGATION OF THE REMAINED TALL BUILDINGS

In the chapter of the Book of Genesis and growth every kind of movement has always been a part of the instinctive desire to mind, and the first thing that captures mankind. Measures which each in turn reveal the background and the origin of next events are amplitude through time and followed together to build a history of architecture. This article targets a review of what is so far scattered in the form of processes and functions in Iran. The period of the government of the Ilam in the south western Iran (present Khuzestan), there is a structure of high religious named Ziggurat which is left to these days. Ziggurat building was built in about 1250 years before the birth of Christ which consists of a pyramid and a combination of stairs or steps have been made. Of the current situation, in the remaining part of the ziggurat, it is estimated about 25 feet but it seems that it was originally about 50 feet high (Eberhard, 2009).

After considering Ilam, in time of complex biological designs, different designs were built and the apartments were designed according to the royal features often throbbed and the capital at that time. This time shows the index of the most artful designs that the type of building of this period remains a common campus hill for the rest of architecture. The other works of this period can be tombs located in the mountains.

In the age of Achaemenid Persia, new forms of design render man to create more high buildings. The buildings such as Pasargadae and Persepolis were regarded as government buildings (Rustam-tomb) and the Building of Zoroaster as buildings Religious and quiet sometimes and probably spire for network information message and have been constructing which could guide a role in night and day fortifications and forts and towers play a significant role in showing these features. The age of Parthiais the splendor and prosperity of the Achaemenid (Eberhard, 2009).Commerce was the way communication took place and the government was at the heart of this activity. So presence of guide signs on the road for the caravan and merchants is important and it seems probably clear measures to find out in that period. There could be any spire as signs in that period too.

After Parthia, Sasanians were present and their art was also of importance. Firehouses, the palace and other temples in this period of Iran were sporadically seen after the spread of Islam in Iran, the interregnum in short created the works. Then art and culture were introduced into architecture school as a new paradigm. At first, desire guides a single art and then that art could be seen in mosques and then as a workforce element with architectural elements were integrated into the Ivan. In this art, among other kinds of buildings, high towers were named as tombs, and other types of tall buildings can be the pigeon houses, the inns, city walls, and the entrance of mosques.

The same as studying tall buildings to approve the various building designs was the preliminary subject role of buildings to plan signs in this part of the spire and the tower of the tombs as a sign of the skeletal human artifact formation(Norberg-Schulz, 1980).Tower buildings have not been introduced to the history of that period. It is obvious that in this period, for more information in the building houses, the mosques and schools and monuments, it is admitted that it is only by no means skeletal buildings with relying on the notion of a sign.

5. RESEARCH QUESTION

According to the review of the literature, the main question of this study is to find out the relationship between architecture and the inner design of Milad tower.

6. RESULTS AND DISCUSSION

Architecture and art are increasing people's interest to space. Therefore, as defined in the architecture, external form and appearance are important characteristics, and space and domestic architecture also should be taken into consideration. Culture in domestic architecture, alien architecture, and domestic architecture are in the heart of Iranian buildings. What is needed is material and the role and the needs of spiritual and psychological features are provided. All architecture is hidden in the buildings.

At the beginning to explain a modest part in connection with the relation with domestic architecture, the first step is in designing a space to understand domestic architecture which is in fact designed with the analysis of architecture (Norberg-Schulz, 1980). Relation of these two is that: architecture and domestic architecture simultaneously take this issue that in architecture design, designers try to create domestic architecture in a direct way. In this case, domestic architecture and architecture are so mingled that separating them is impossible. In fact the process of designing is in the depths of intellectual influence that domestic architecture and integration caused between them. With taking a look at the great architectural works, in many cases domestic design and furniture and equipment are part of architecture because only in this case that general spirit project and architectural design can be a close in nature. The case that the idea and the main concept project should also to be preserved (Norberg-Schulz, 1980). Therefore, domestic design includes furniture, light portraiture etc. The general project idea is better for elements and lines and color and intends that an architect needs in the entire project in domestic architecture.

In the second phase, formation of architecture according to the design is discussed and the focus of study is towards domestic architecture which in this case might be because its desirable result did not reached previously for architecture. Space has been formed according to beliefs and the creation of the buildings showed itself in this manner. In such conditions, it is possibly the only domestic architecture to the design which is turned into decorative attitude towards Iranian domestic atmosphere. But in architecture design, Milad Tower has followed domestic architecture and has influenced by domestic architecture in the result. Milad tower is inspired by and in harmony with domestic architecture. As in the previous part, the existing tower in domestic architecture discussed views internal design and put emphasis on the same points and expansions in domestic atmosphere.

6.1. Inner Design, Inner Environment

Internal design planning and designing internal spaces are part of building architecture. The physical environment should meet needs of our constitution such as shelter and shield which have been prepared for our daily needs. The manner of doing it has overshadowed the architecture (Norberg-Schulz, 1980). Therefore, the aim of internal design is to improve psychological processes and access to the principles of beauty and symbolistic domestic atmosphere. Any ultimate design, organizing various parts, is to reach a collection of logical and the realization of the personal purposes and needs. In designing internal elective elements with regard to guide lines of functional aesthetic and behavioral pattern, the three cases which are described below are mentioned. Relations between the elements of planning created by this structure, and the visual quality of proportion and function, can create a domestic atmosphere with regard to guidelines.

The final analysis is to focus on activities and space. Space can be of any activity needs with characteristics of the existing implementation of space. Then duty design, furniture and arrange payment are complementary next three light patterns inside the limits of the space which have been given attention. This polling order forms space standards which are in struggle with every two aspects and aesthetic function.

Means and functions of internal atmosphere include categorization functions and dimensions of furniture intervals in accordance with privacy and social appropriateness of audio and visual compatibility and flexibility (Norberg-Schulz, 1980). Then, equal or appropriate light services and electrical and mechanical means add to aesthetic. On a scale suitable for space and function, the unity at the same time is based on the multiplicity of the form of the composition of three next levels: rhythm, Harmony (coordination), and the appropriate orientation to the light. Then there is a combination of domestic elements such as form, color, texture and pattern.

The mentioned cases are important in creating a favorable atmosphere influential to aerospace industries. Because of the importance of the elements, the following part is going to elaborate on some important issues of structure.

6.2. The Elements of Inner Environment

Space is the first element used by designers and is the mainstay of the internal design. Formation of space in the manner of use depends on nature of the activities and the way we organize them to match space (Norberg-Schulz, 1980). In fact, internal parts of design are instructed according to the domestic values which help structures and formations. The environmental space elements have shaped many of our activities and in that case, atmosphere is the main element. Inner space architecture has been made by the hand of man as the first duty and giving refuge to man natural factors. This means that is part of the space environment is limited in a way that due to internal atmosphere that exist. Space elements that limit the identity of design are subject to the ruling order and the order elements.

Constructive elements of space characteristics can be different. Spaces of the internal elements are horizontal and vertical. The floor element or space which limits the space is usually horizontal. The ceiling or roof with the second element of the limited horizontal is a space that by means of this space can be divided to two various fields (Gifford, 2007). Vertical walls elements limit the space. Walls may be based on communication between the space and the environment. Different moods have been dealt with and in accordance with any of the characters of the different moods to space. Elements are designed according to inner architecture to form borders of the domestic atmosphere. These elements of architecture, are vital physical borders so it is determined they are space enclosures and should be used in domestic foreign atmosphere around to make it distinct.

6.3. Visual Features

The last form of environment features with different apparent characteristics, create environment for various purposes. And they can take part in perception of different roles. As environment can shape our perception of the space (Norberg-Schulz, 1980), effect as well as the type of environment and the level of their roles can influence design as well. Our perception of the texture and the color and size and visual form objects influenced by visual environment can create relations between them and then the elements are combined too. In fact, the world of our visual images and ideas is compounds which consist of the relationship between character-fields. In the design view, domestic features limited every relation on a global scale.

6.3.1. Colour

Many of the color designs are presented in many ways such as joy and pleasure and observers can create joy in coordination with identity and performance of the phenomenon. Coordination with cultural values and coordination with other color themes and color elements are affected by the phenomenon and even neighboring cultural values (Norberg-Schulz, 1980). Other designs can be defined as the subject and interpretation of beauty of a play role. In addition to this issue is that the manner of mutual influence on color and properties which change according to physical features (Norberg-Schulz, 1980). The focus is on the point that a color can shape our understanding of forms, and the quality of domestic space dimensions influence is also important (Gifford, 2007). Architecture in Iran is influenced by brilliant and conflicting decorations that are unlike the West independent state and less prominence levels. Subject color is in architecture like a form of symbolic points. The secret color geology and other later metaphysical colors are also influential. Later metaphysical colors are symbolic architecture (Nooy, Mrvar, and Batagelj, 2005).

In confrontation with Iranian myths and mythology such subject colors are two colors as red and blue (is the manifestation of Lotus). As it may be more than the other colors includes content that mythical features (Norberg-Schulz, 1980). The position inasmuch as community art, colors are involved ecclesiastical hierarchy and as a symbol of their moods and exists in the world. Amongst the religions, more attention is given to the category of religious arts and the principles of the symbolic designs. The occurrence of that religious architecture in each design also can be observed. Focusing on these themes as much as in that Old Testament, is revealed as God is manifested to Moses orders the priests dress thread of the blue, purple, Red and golden fields. For example, in Islam green has a special status and a symbol of the hope. An example of the use of these colors in religious architecture indicates attention to themes that are mythical (Nooy, Mrvar, and Batagelj, 2005).

6.3.2. Texture and Light

The tissue level of a characteristic that is the result of a three-dimensional structure is presented. In fact, one of the texture characteristic is inherent in the materials that we use to define internal atmosphere and also arrangement and decoration. This is how designers structure different combinations. It is just the same as the combination of colors and light which is of importance and also peddled for alternatives and is suitable is space (Norberg-Schulz, 1980). Texture and pattern are the elements of design. Pattern is defined as any decorative design or aesthetic features which are almost always based on the repetition of a role design. The plan of a repetitive pattern, usually in the foyer level, has a grey quality too. In the case that the elements were produced by one pattern is so small that its own identity has turned into a dark texture or pattern.

Light is the main factor in dynamic domestic atmosphere. Without the light, no form and color or texture of a spectacular pattern in inner space is revealed so the first performance of design is light. Light forms a domestic environment and atmosphere and is allowed to be applied in space and is going to affect our perception of the texture. Such aspect of light and pattern of dark and light features that has is root in the space can attract the importance of other components. Art and space are revealed through this division. Mathematicians say that only two factors alone are able to stimulate the sense of beauty and this ability to create effects turns up to be something beautiful (Rasmussen, 1964). These two factors are light and color. In fact light and colour are possible factors of life. By means of these features, it is possible to introduce phenomenon (Gibbs, 1992). The architecture, art and other fields are in the form of varied and combined art.

Architects with awareness of the role of light in the atmosphere create a harmony and proportion and more beautiful display have been of benefit. With the light direction and rhythm and emphasis and hierarchy in the space of the architecture of the space which has met influential aspects (Nooy, Mrvar, and Batagelj, 2005). Light in Iranian architecture has also been used with various meanings which indicate that it has rooted in symbolic use with light in architecture and identity. In fact, light only has the role of functional architecture but not symbolic, artistic, and contemporary. In Iranian culture, it has always been symbolic that light shows the world gates and the kingdom of heaven or similar meanings (Rasmussen, 1964). The belief that light is as a bridge between the world of sense and architecture as well as its effect on life characteristics (Norberg-Schulz, 1980). Architects capture light that lead the two different ways to interior design, and then bond the environment inside and outside of this method to create harmony between the environment and design.

6.4. Facilities of Inner Environment

The domestic environment facilities provide conditions and aspects to determine sight and hearing and health needs for the comfort of the residents of the building. In the design, there should be domestic special attention to the importance of elements for the quality of domestic environment of transition. Where installations with a domestic atmosphere faced not only the method of performance and on the facts but on effect of usage, the method will be repeated again. Apparently these elements on visual quality of space affect domestic designer in a special significance. Tower facilities in Tehran have been built. Grand Canal that is used in the upper classes by central appliance has been persuaded that is beneficial in every class on the ceiling in the space. In restaurants atmosphere, for ventilation of air and better conditioning, the air around has been manipulated to be in accordance to space in coordination with the ceilings. In the space dome, there is no ceiling, and the ventilation space around the platform are controlled.

6.5. Sound

The design of internal control with sound in the space is facing domestic challenges especially when we want an ideal sound to increase the voice quality and that it is possible in the activities of the interactions therefore, the quality of sound is increased and the unwanted sounds have been deleted. Undesirable voices and activities in the space have been regulated too. They can be used in any of the passages in the structure of the tower, walls, the ceiling and the floor.

6.6. The Flexibility of Inner Spaces and Multiple Spaces

Although architectural space for various reasons has made it possible to target different needs for space and design changes, a system without the principle of the main elements can interfere with possibility of changes space in accordance with the environment. There is a need to have the

flexibility. The facility that constructs elements of space and the aspects of the definition, which are embracing space, had to be flexible (Rasmussen, 1964). These factors also are flexible in the sense of ability and power space in accepting activities of various kinds. As one of the seven criteria that must be met to create such a space in the world of architecture.

In fact inner space must meet a wide range of uses in long time. Space flexibility and the domestic special importances are also influential. In fact, different people with different cultures need different spaces so it is needed to design space in a way that the result of variety can be seen. Environment can be responsible for all human needs within the same space and that is achievable through flexibility (Bryan, 1997). A possible implementation of a plan design that is without the need to skeletal changes, current behavior patterns in different areas is seen. Such an atmosphere, multipurpose space with fixed features is called flexibility. Vulnerability and adjusting flexibility are put together but with differences compared to each other. This relationship had made some of the environment changes without reorganization of many of the activities which have been provided. Some of the environment activities are done to ease the difference of changes (Newman, Barabási, and Watts, 2006).

6.7. The Principal of Design in Inner Environment

Every element in the totality of a domestic atmosphere is a distinctive badge of specifications to size, color and texture (Gordon, 2000). These standardized factors have characteristics and orientation of determined design that relies on visual attraction and model space. Organizing these elements is a possible answer to the needs of the practical architecture and impulses beauty and knowledge. These elements should be simultaneously reached to provide a balanced visualization between the forces and element (Nooy, Mrvar, and Batagelj, 2005). It is a reach balance that synchronous and synchronous radial are in harmony with each other balance and the elements are making a relative and similar specific axis to the form. Symmetry is figured into the design but at the same time, ability is added to create visual order and to recognize a kind of hard and strict inner space.

Coordination of the main pillars of aesthetic architecture needs materials, colors, variation, and an apparent design (Rasmussen, 1964). All consistent patterns had been separated from each other and it is a necessary subject to order superiority and comprehensiveness. Visual perception is in coordination of visual balance. The perception of physical system and all psychological desires to reach a situation, in which the amount of tension to its minimum possible goal is reached, is in a balanced pattern more than others. Boost coordination can be compatible in the ideal combination or in a combination of the design (Nooy, Mrvar, and Batagelj, 2005). In balance through regular elements similar or dissimilarto unity while coordination in connection with the election of that characteristic elements or qualities such as a common form and texture and or materials are provided. What elements in the internal collection of internal unity and harmony makes visual, repeated a common characteristic that is considered as the principle of harmony and the principle of dependence on form, and the value color also can preserve the unity of the plan (Nooy, Mrvar, and Batagelj, 2005).

Rhythm is as one of the principles of design based on repeated elements in the place or time. This repetition not only is visual alliance of collectors (Rasmussen, 1964), but also rhythmical movement aroused continuity and mind it can be viewed in a path, within a composition or around a space. Simpler formsof repetition, instead of making the regular uniform of space elements are created during a manuscript. The manner of setup is in the result sequence of visual rhythm and can be collected to emphasize the special patterns to be changed. Repetitive elements exist while at the same time in order to continue the common characteristics, patterns can form the detailed colors and textures as a variety (Rasmussen, 1964). Emphasis also for substituting domestic influential in designing is considered. The principle of proximity of major elements is secondary in the combination of a collection of internal. Such issues can be proposed with the point as much as for any element or a combination of important forms only as a color, value conflicting structure or visual highlights. It can also or instead of making a special orientation element in a space or a combination of the visual to that emphasized pattern that was concentrated in the space (Rasmussen, 1964).

Proportion of elements at the same time can determine factors for coordination of the issues that are always important in the discussion of architecture. Proportion is a mental value and only in connection with the form that can be studied. The proportion of the architecture, connected with the producer of the art is in relation with the two principles. The principles of scale are in the design with

the proportion of the communication to art. Proportion and scale with both dimensions are relative (Kopp, 1994). If the differences can be such a way that proportion with relations to parts of the corresponding combination are met, the scale of an object for a standard fixed or known procedure is applied as well.

7. CONCLUSION

The internal atmospheres with formative elements were defined. The first step in understanding the domestic space was to understand the data elements that are suggested to the audience. Now these elements are part of an atmosphere that the performance of architecture and identity in domestic architecture also relate. We may infer that domestic architecture and design are both looking at the same concept of inseparability of elements such as environment, texture, and color (Rasmussen, 1964).

This is something that is bound to come to the line of thought of the designer and to design elements that are domestic with comparison to each other. This continuity is comprehensible to man and it may be said that visual perception of space is a reaction to behaviors and feelings of the surroundings (Newman, Barabási, and Watts, 2006). In the type of and the manner of production, environment is also effective. In this study the properties and quality of the internal space has been dealt with and we understood that elements of design can identify a space as a defined trigger of knowledge of the audience to determine environmental factors. Such qualities are the very principles of designing various internal forms and architecture.

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