

Original Research Article

Effective Components in the Design of Cultural Spaces through the Lens of International Documents*

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Received: 29/01/2023

Accepted: 06/04/2023

Available online: 21/04/2023

Abstract Contemporary architecture has not been able to fulfill its role due to its disconnection from its indigenous culture and identity. Such a disconnection has brought irreparable consequences since it has made architects get disconnected from their true origin. This has resulted in overlooking the real rules and principles governing the design of buildings, especially cultural buildings that have an identity-maker role in society. Therefore, studying the laws and rules that govern cultural spaces, especially at the international level, due to the extent of their duties in promoting and preserving ethnic culture and teaching science and technology, is important and needs to be considered in the design of such spaces. Therefore, the main goal of the research is to study the rights related to cultural spaces included in the selected international documents of the research to extract principles and components for improving the quality and functionality of these valuable places. Due to the generality of cultural spaces and the fact that the majority of their audience is children, it is necessary to pay attention to and evaluate the cultural rights related to children included in international documents. In this regard, efforts have been made to examine selected international documents, including the Universal Declaration of Human Rights 1948, the International Covenant on Economic, Social, and Cultural Rights, 1966, and the Convention on the Rights of the Child, 1989 to see how the rules of cultural rights and a series of requirements and components provide architectural solutions to achieve these requirements. These solutions can improve the quality of cultural spaces and exercise relevant rights. The research method is descriptive-qualitative, and the method of data collection was library type. The result of the research indicates effective components such as sociability, the manifestation of Iranian identity, the responsiveness of spaces to children's needs, and the efficiency and usefulness of space in cultural places.

Keywords International documents, Cultural spaces, Cultural rights, Effective components of design.

Introduction Social changes caused by the emergence and transfer of technology are the complex issues of the new era, which have brought development,

modernization, cultural changes, and, in some cases, contradictions and social-cultural impasses. On the path of these social changes, human life and evolution are possible only through culture (Chit-Saz, Homayon Sepehr & Amir Mazaheri, 2017, 138). In addition, the rapid expansion of urbanization causes sociocultural consequences such as mistrust, a feeling of insecurity, loneliness, lostness, a loss of social harmony, an increase

*This article is an excerpt from the Asal Sattar's master's thesis in architecture entitled "Design of the Bani Hashemian Cultural Center according to the architectural model of the Qajar Kashan Hosseiniyehs" which was supervised by Dr. Bahram Gosili and advised by Dr. Yavar Rostamzadeh in the University Mohagheq Ardebili.

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in social violence, individualistic attitudes, and a decrease in empathy and social solidarity (Maqsoudi, Navabakhsh & Seyed Mirzaei, 2018, 34–36). In other words, with the growth of urbanization and the transformation of patterns, the lack of cultural spaces with original architecture has affected the quality of people's presence and social interactions and has taken away the opportunity to interact with and experience the cultural environment (Mansouri & Saghafi Asl, 2019, 270). Society needs an environment that, in addition to improving social relations, will cause the cultural improvement of that society using appropriate culture; therefore, cultural centers are important from a social and physical point of view. Due to the role they play in the transmission and introduction of indigenous-Islamic culture in Iranian society, cultural spaces have distinct and special rights in promoting religious culture and social life through the space and environment they create through their architecture; The design of the central cultural architecture with regard to the effective socio-cultural components based on human social needs, such as increasing the scope of social interactions and connection with religion and national values and introducing it to other societies, provides the basis for social-cultural growth and development of the people of the society. Cultural spaces are included in the category of public spaces (Mohammadi & Ayatollahi, 2014, 81). Nowadays, the construction of public spaces is considered a lasting legacy of the culture and identity of societies in different urban scales due to the social need of humans for urban public spaces as a platform for establishing social interactions (Sadeghi, Mousavi & Pasotun, 2017, 150). The main feature of public spaces with high access is expressing collective life, urban culture, and everyday topics such as religion, art, business, and so on. (Mansoori & Saghafi Asl, 2019, 272). Therefore, the requirements for the design of public spaces are also true for cultural spaces, in addition, cultural spaces should be organized and designed in such a way that they can accommodate different sections of society which obligate them to have more sensitive and serious rights. In other words, since cultural centers have a heavy duty in the field of revitalizing and preserving the community's identity and the native culture of the region, this right and duty require the application of a series of architectural rights in the design of cultural spaces. The rights mentioned are placed under the set of cultural rights. "The basis of cultural rights can be defined as the right to perform and benefit from and access freely, without discrimination, cultural goods and activities in each of the areas of culture, including language, belief, religion, norms, and values. And traditions understand that they can be

individual, group, or social, manifested and expressed in various forms such as literature, art, communication and information, architecture, music, lifestyle, and so on" (Kavousi, 2017, 159). Therefore, everything that is directly or indirectly involved in creating and promoting the culture of the people of the society or is somehow related to cultural and educational affairs, such as cultural centers, libraries, amphitheatres, etc., is subject to cultural rights. Due to the prevalence and spread of cultural rights at the national and international level and the influence of the dominant culture from the developed countries due to their technological and economic superiority in other countries, the indigenous culture types have been disappearing. In particular, the influence of the native architecture of various nations on the architecture of the dominant countries and the loss of their native identity is the focus of the research; therefore, the attention of the research is directed to the investigation of its cultural rights at the international level. The main goal of the research is to extract effective components in the design of cultural spaces based on the cultural rights contained in international documents so that a favorable platform can be provided for the gathering of different social strata and social cultural exchange and improvement of the society. In this regard, an effort has been made by investigating the content of selected international documents, including the Universal Declaration of Human Rights (1948), the International Covenant on Economic, Social and Cultural Rights (1966), and also by studying the research conducted in this field to a series of requirements, the rights, and solutions that can be effective in promoting cultural spaces and applying the relevant rights were obtained and introduced. Also, due to the generality of cultural spaces and the strong and active presence of children in cultural places, and the future-making role of this important segment of society, the Convention on the Rights of the Child approved (1989) has also been considered and evaluated. It should be noted that the contents of these documents have been analyzed from the perspective of architectural design, and their cultural and social effects have also been the focus of research; In other words, the research takes into account the factors affecting people's presence, social behavior and the organization of society. Therefore, according to the importance and sociological role of cultural centers to design efficient cultural spaces, it is necessary to know the architectural components required by cultural rights at the international level. In this regard, the questions in this article are: 1. What cultural rights for the design of cultural spaces are recognized in international documents? 2. Given the relationship between the audience and the cultural spaces, what

components and criteria of architectural design can be derived from the study of international documents? The hypothesis of the research has been formed on the basis that the architecture of cultural spaces has the rights contained in international documents that designers are required to comply with. Moreover, effective components in the design can be inferred and architectural solutions can be offered accordingly. Therefore, an attempt has been made to investigate and prove the mentioned hypothesis by studying the documents and research.

Research Background

Due to the functional sensitivity of cultural spaces, certain rights must be considered in their design. Despite such necessity in recognizing and examining the rights related to the design of cultural spaces, few studies have been done in this field. These researches have studied cultural places from two aspects, one is educational and examines the effect of architecture on learning and mental-spiritual development of the audience, the other is cultural, including components such as identity and sociability of space, and have presented solutions, but none of them have directly mentioned cultural rights. Therefore, the sensitivity and quantity of the research carried out in relation to the recognition and introduction of rights related to the design of cultural spaces require that more studies be done in this field, therefore this research tries to identify the effective components in the design of cultural spaces derived from the rights contained in international documents. From the sociability dimension of the space, Karbalayi Hosseini Ghasvand and Soheili (2017) in the research "Investigation of the role of the physical components of the environment in the sociability of cultural spaces using the technique of space layout, case study, cultural complexes of Dezful and Niavaran" have introduced one of the main features of cultural spaces to be sociable and have discussed the effective factors in their formation and have examined this feature in Dezful and Niavaran cultural centers. Likewise, Mohammadi and Ayatollahi (2014) in research titled "Effective factors in promoting the sociability of cultural buildings, case study: Farshchian Cultural Center of Isfahan" have evaluated the sociability in Farshchian Cultural Center and They have provided solution analyzes in this field. Ochizi and Mahdinejad (2018) in research entitled "Recreation of Architectural Space with the Approach of Improving Iranian Identity" have discussed the importance of identity in the body of architecture and improving the quality of architectural space and ways to increase the quality of space based on One of the important rights in design is Iranian identity. In another research entitled

"The Role of Culture in the Promotion of Architectural Identity", Sheida Ettehad, Amir Reza Karimi Azeri and Ghazaleh Kari (2014) have described the identity of architecture in culture and tradition, and they emphasize that architecture with identity is based on today's needs, culture, and tradition.

Theoretical Foundations

The infrastructure and main structure of the research are formed by two important concepts of law and culture, which themselves have two sub-concepts of cultural rights and cultural spaces. To study and understand the provisions contained in international documents, one should have a proper understanding of these concepts. Therefore, these concepts will be explained accurately in the following.

• Rights

In Dehkhoda's dictionary, the word "rights" means the sum of rights, rights, punishments, rewards, and obligations, and the word "right" has the meanings of fixed, the right, truth, obligation, and merits (Dehkhoda, 1951, 737 & 745). Rights make up all the rules of human life. In other words, the "science of law" finds and compiles the rules governing human social relations and transforms those rules into law for implementation. The subject of rights is human social relations, which includes many issues due to the breadth and complexity of these relations (Qayumzadeh & Jahangiri Moghadam, 2013, 92). Rights are the obvious embodiment of "culture", thinking, and beliefs of ethnic groups; Today, the popularization, refinement, efficiency, and productivity of culture require regularity and organization through the science of law. Culture is the manifestation of the principles of law, which as a set of general rules is considered the foundation of laws and regulations (Fasih-Ramandi, 2017, 164). According to the opinion of Dr. Amirnaser Katouzian, the word "law" in the Persian language has various meanings, the most important and relevant of which are the following in brief: 1- The set of rules governing individuals in society; 2- To regulate relationships and maintain order in society, every person has rights that are called individual rights, such as the right to life and property (Zereshkian, 2014, 448 & 449). Cultural rights include a combination of both definitions and are considered a subset of citizenship rights. In the following, a more detailed definition of culture and cultural rights will be discussed.

• Culture

Culture is a Persian word composed of two components: "Far" and "Hang". "Far" means glory and greatness, and if used as a prefix, it means front, above, front, and outside. "Hang" comes from the Avestan root

“thang” which means drawing, education, and culture. Both of them correspond to advocate and Edward in Latin, which means science, knowledge, and politeness (Dehkhoda, 1998, 17132). In Moin’s dictionary, culture refers to science and knowledge, upbringing and politeness, reason and wisdom, resourcefulness and solution (Moin, 2007, 816). Culture creates a set of rules that is a reflection of those rules, gives meaning to the environment, and transforms the space into a place (Nazarian & Negahban, 2012, 306). The culture of any society is identified through its manifestations such as language, art, and architecture, and analysis in the field of culture is related to the study of cultural manifestations. Architecture, as a subject of human life, reflects the existing culture in every society, which closely interacts with the structural, historical, political, economic, and social features of society. People in every country try to observe their norms and use them to preserve their values in the construction of architecture (Ettehad et al., 2014, 410). “Culture is a complex and comprehensive concept with three dimensions and physical components (buildings, historical monuments, and historical cultural architectural body), performance (symbolic and cultural activities, interactions and individual experience and communication) and meaning (memories, imaginations, rituals, values (cultural, historical, artistic, religious, etc.), latent cultural concepts, meanings, and customs” (Qale-Noui, Moazazi Mehr Tehran & Shakarami, 2015, 46). It can be said that the general culture is complex of norms and values in three dimensions material, spiritual and functional, which organizes the identity, personality, traditions, customs, rituals, and lifestyle of society and brings with it the obedience of the members of a society, therefore, culture determines the rules governing the society and has a social nature, of course, the influence of natural factors, natural tendencies, psychological phenomena and events and policies governing society is also involved in shaping the culture.

• Cultural centers

In a general definition, cultural spaces are parts of public spaces that accept people within their diverse spatial organizations in an optional way and to participate in cultural and social activities. These spaces have the necessary capability for social interactions and are considered effective in creating and improving the interactions and connections of people and social life (Mohammadi & Ayatollahi, 2014, 79). Carmona considers today’s public spaces as places of social life, which is a step towards “social knowledge”, “personal progress,” and “information exchange” (ibid., 81). Public spaces have two physical and social dimensions. Its physical dimension includes spaces and collections with

public or private ownership that facilitate and support public life and social interactions (Majedi, Mansouri & Haji Ahmadi, 2015, 275). Its social dimension depends on how people use the space, there is a two-way relationship between the space and the social context in which people and societies create and change the space (Samadi, Mousavi & Azkia, 2018, 105). Therefore, a cultural center should have the ability to attract and accept people of different ages, genders, and social groups, be accessible, and increase the quality of relations and cultural systems governing the society. As a cultural indicator, it should also contribute to the identity of the place where it is located. This group of public spaces is less popular compared to other public spaces such as commercial and recreational spaces. Therefore, strengthening the social aspects of the space in the design of cultural buildings and applying social components such as sociability is effective in improving the quality of these spaces; Therefore, for sociable behaviors to occur, camps and places of behavior must be accepted by the people (Lang, 1928, 182 & 183). Therefore, cultural spaces are considered a behavioral camp; “Behavioral centers have an internal structure that can be coordinated with the internal system of the physical environment. According to Barker, a behavioral camp enables a person to achieve “satisfaction”. Therefore, in every camp or place of behavior, the physical environment must respond to the current pattern of behavior to meet human needs” (ibid., 128-142). According to the above definitions, cultural spaces such as cultural centers and behavioral centers should have an architecture appropriate to the patterns of behavior that occur there, can respond to the needs of people and different social groups, and be able to satisfy the clients and have enough attractiveness, flexibility, and dynamism to respond to many fixed patterns of behavior.

• Cultural rights

Cultural rights are important parts of citizenship rights and have various effects (Mirbagheri & Khazaei, 2017, 140). The concept of cultural rights can only be understood through culture, the relationship between rights and culture is two-way and culture is the origin of rights. Changes in culture cause changes in legal rules (Fasih Ramandi, 2017, 165). Cultural rights are a wide range of human behaviors and activities related to family, social norms, customs, religion, art, architecture, drama, music, and connections between these phenomena. Based on this, the concept of cultural rights is formed regarding the relationship between rights and culture, which are two inseparable concepts (Zereshkian, 2014, 462). Cultural rights, despite having a fundamental role in global human rights, as one of the parts of global human rights and a complex concept in the set of

international laws, have been neglected, and awareness of them is one of the primary elements of cultural policy to improve the quality of life and public access to culture and cultural facilities (Fasih Ramandi, 2017, 174). Cultural rights are a group of rights in international documents such as the Universal Declaration of Human Rights and the International Covenant on Economic, Social, and Cultural Rights (Fazaeli & Karami, 2016, 13). The current research is based on international cultural rights. In the following discussions, three examples of international documents with provisions for cultural rights, around which the research was formed, will be discussed. Therefore, it is the concept of culture that defines cultural rights and specifies their criteria.

• The importance of culture and cultural rights in the Islamic society of Iran

In the Islamic worldview, the culture emanates from the revelation and includes the system of beliefs, values, ethics, and behaviors that guides the Islamic society. Iranian Islamic culture is the transcendental Islamic culture permeated in the soul and body of ancient Iranian culture. It has evolved according to history, geography, religion, and language over several centuries (Amanpour & Saeedi, 2016, 83). Iranian Islamic principles are derived from cultural values and beliefs with the nature of Islamic rules that affect the lives and settlements of Muslims (ibid., 101). Therefore, Iranian culture represents his religion, which shapes his lifestyle and architecture. From Professor Motahari's point of view, culture, in a special sense, is considered the spiritual reserves of Islam, which is a culture-creating religion, and is placed under it, but in a general sense, culture is the collection of spiritual reserves of society, which is based on two-way interaction with religion based on truth-seeking (Yaghoubian, 2014, 5). Hazrat Imam Khomeini has introduced alienation as the greatest scourge of Muslims and considered cultural transformation the only way to face it and achieve authentic identity. "There should be a lot of care in this new year; First, there is the culture, which must be transformed into a healthy culture, an independent culture, and a humane culture" (Mousavi Khomeini, 1978, 396). Hazrat Imam has prioritized dealing with culture in the transformation programs of the country, which shows the importance of culture in Islamic society because culture has a two-way interaction with religion and has been influenced by Islam, therefore, it represents an Islamic society with a rich identity. Since one of the good qualities of Muslims is to be active in various fields of life, including participation in cultural activities (Shayanfar, Hosseini & Momeni, 2021, 187), one of the transformation programs of culture can be considered an architectural evolution, especially in

cultural spaces that receive a large group of people and are considered public spaces. In other words, in the construction of Iranian-Islamic cities, the importance of public spaces in securing the interests of a large group of citizens, as well as the educational role of public buildings in promoting and spreading the principles of Islamic religion and culture while respecting the rights of individuals, is important (Amanpour & Saeedi, 2016, 99). The concepts of "independent and humane culture" in the words of the Imam express globalization within the framework of Islam, which must demand "the rights of all nations, religions, and groups and enjoy equal cultural rights, in this case, Islamic societies have the supply power at the global level" (Fakhrzare, 2012, 131). On the other hand, "Islam emphasizes the design of urban spaces and environments to meet the economic, social, and cultural needs of all members of society" (Ahmadian & Ismailzadeh, 2013, 112). The Islamic city absorbs the scattered cultural elements of the world and creates a new intellectual system by harmonizing them (Amanpour & Saeedi, 2016, 101). Also, Islam, as a heavenly religion, "has goals and teachings, the realization of which requires establishing relations with other societies and depending on international law" (Salimi, 2014, 81). The mentioned contents reflect the importance of cultural rights in Islamic society and their recognition at the international level. Therefore, in the following, international documents are studied and reviewed.

• Universal declaration of human rights (1948)

In the Universal Declaration of Human Rights (2018), Article 27, Clauses 1 and 2, the introduction and enjoyment of cultural rights have been discussed in this context: "1- Every person has the right to participate freely in the cultural life of his community, to enjoy all kinds of arts. and participate in scientific progress and benefit from its benefits. 2- Every person, as a creator, has the right to protect the material and spiritual interests resulting from his scientific, literary or artistic productions" (Universal Declaration of Human Rights, 2018, 8). From this clause of the right to cultural and educational justice, it is inferred that, firstly, the design of cultural centers should be in such a way that all people can benefit from and use it, and the spaces should be designed in such a way that They should have the ability to accept people of different ages, and in their design, the characteristics of different people in terms of age, social, economic and culture should be considered, which refers to the sociability component of the space. Also, according to clause 2 of Article 27 of the Universal Declaration of Human Rights, a part of these centers should be dedicated to protecting, maintaining, valuing,

and introducing, selling the works of students or local cultural and artistic products, respecting their material and spiritual rights. Therefore, the security component is inferred from clause 2 (Fig. 1).

• International covenant on economic, social, and cultural rights (1966)

Another international document in which cultural rights have been mentioned, the International Covenant on Economic, Social and Cultural Rights approved (1966), is stated in Article 15, Clauses 1, 2 and 3, “1- States Parties. This covenant recognizes the right of everyone in the following matters: a) participation in cultural life; b) benefiting from scientific developments and its channels; c) Benefiting from the support of spiritual and material interests resulting from any scientific, literary, or artistic work of which he is the author (or inventor). 2- The measures that will be taken to ensure the full enforcement of this right by the countries party to this covenant, include the necessary measures to ensure the preservation, development, and promotion of science and culture. 3- The countries party to this covenant undertake to respect the necessary freedom for scientific research and creative activities” (International Covenant on Economic, Social and Cultural Rights, 1966, 8 & 9). The countries that are parties to this covenant acknowledge the benefits of encouraging and developing, cooperation and international contacts in the field of science and culture. At the beginning of referring to clause 1 of part A, it should be mentioned that the term cultural life is an explicit reference to culture as a living historical, dynamic, and developing process with past, present, and future. This clause is similar to the rights in Article 27 of the Universal Declaration of Human Rights.

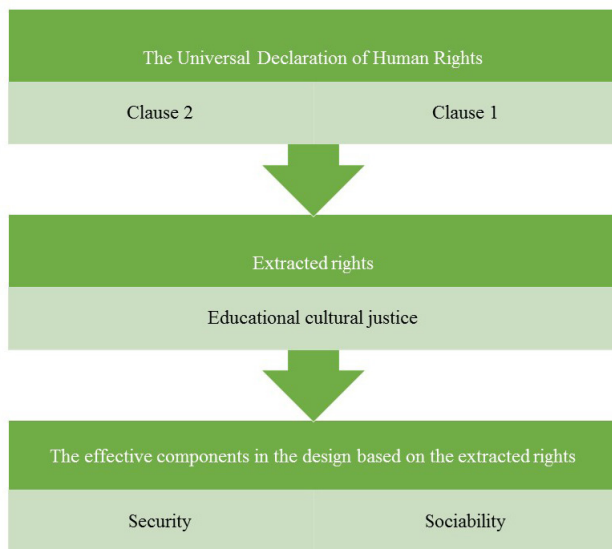


Fig. 1. Diagram of rights and components extracted from the provisions of the Universal Declaration of Human Rights. Source: Authors.

In this clause, all people have the right to use any cultural facilities, so the architecture of cultural centers such as cultural centers should be able to accept all sections of society. The use of modern science in the design and construction of cultural buildings is taken from part b clause 1. Also, it is inferred from Part C, Clause 1, to support cultural and artistic products through the allocation of spaces in cultural centers, which is the same component of establishing security in space. Based on clause 2, it can be considered one of the most important and effective measures to preserve, develop and promote culture is allocating material and spiritual facilities to create multiple cultural centers according to the local civilization and culture of the region, in other words, paying attention to the benefit component and usefulness of the space is inferred in the design. The right to progress is taken from clause 3 and that for the design and construction of cultural centers it is not necessary to follow a specific form and design or the common designs of Western societies and the designer has the necessary freedom to use the rich and original resources of native culture and Creativity is needed to use these patterns in design (Fig. 2).

• Convention on the rights of the child (1989)

The third and last document that has been examined in this research is the Convention on the Rights of the Child, approved in 1989. Due to the importance that cultural spaces can have in the development of culture and personality, in the design of such spaces, special attention should be paid to children, who are considered the future builders of every nation. In article 29, clause 1, and article 31, Clauses 1 and 2, references can be found to the design of cultural spaces suitable for children. In Article 29 of the cultural rights of children, it is stated as follows, “1- The countries that are parties to the convention agree that the following should be part of children’s education; a) complete development of children’s personality, talents, and mental and physical abilities; b) development of respect for human rights and fundamental freedoms and the principles mentioned in the United Nations Charter; c) developing respect for the child’s parents, cultural identity, language, and literary and national values of the country in which he lives, and for his original homeland and civilizations different from his civilization; d) preparing the child to lead a responsible life in a free society with a spirit of understanding, peace, patience, equality between men and women and friendship between all people, ethnic, religious and national groups and other persons; (e) the development of respect for the natural environment” (Convention on the Rights of the Child, 1989, 9 & 10). The necessity of complying with clause 1 of Article 29 of

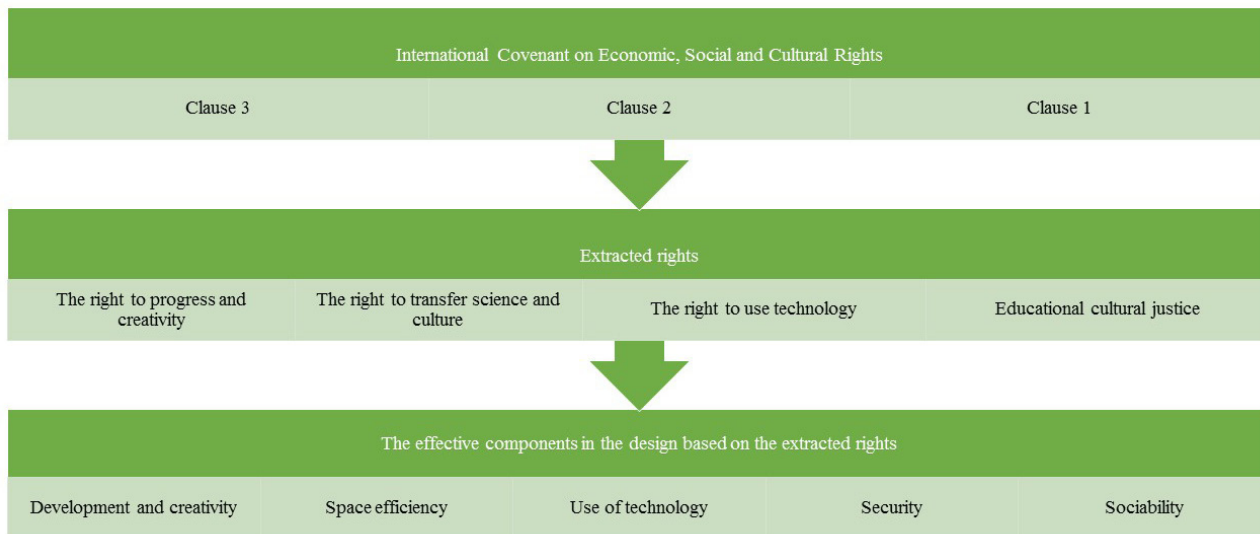


Fig. 2. Diagram of rights and components extracted from the provisions of the International Covenant on Economic, Social, and Cultural Rights. Source: Authors.

the Convention on the Rights of the Child in the design of cultural centers, which are considered one of the most important educational and cultural bases for young people, especially children, obliges designers to create spaces with the ability to develop personality, talents, and the mental and physical abilities of the child. Also, according to part (b) of this article in clause 1, using the cultural elements of architecture in the design of these spaces. It also provides a platform for familiarizing and introducing other cultures and respecting their values, and it promotes the rights of different ethnic groups to encourage others to observe human rights. According to part (c) of clause 1 of article 29, the design of these cultural centers should be the crystallization of culture, cultural identity, language, and literary and national values of people, both young and old. Also, according to part (d) of this clause, the design of the spaces should be in such a way that creates a sense of participation, equality, and acceptance of other ethnic groups in the child, and according to part (e), the spaces should be designed in interaction with the surrounding nature. In Article 31 of the Convention on the Rights of the Child, there are references to the need to respect the cultural rights of children, as follows: “1- The countries party to the convention shall recognize the right of the child to have fun, relax, play and creative activities appropriate to his age and participate freely in cultural and artistic life are recognized; 2- The countries party to the convention will respect and develop the right of the child to fully participate in cultural and artistic life and will encourage the provision of suitable opportunities to participate in cultural, artistic, creative and recreational activities” (Convention on the Rights of the Child, 1989,

10). From clause 1 of Article 31 of the Convention on the Rights of the Child, cultural spaces, in addition to spaces suitable for children’s education, should also have spaces for children’s recreation and creative activities, and this feature should be considered in the design of cultural centers. For the implementation of clause 2, the easiest way is to design and consider suitable spaces for children in cultural centers and to encourage and be sincere in their design for the presence of children and to encourage them to stay in such centers (Fig. 3).

Research Method

The research attempted to test the hypothesis of the research based on the purpose is practical because it deals with the rights and effective components in the design of cultural spaces. Such rights and components have practical and functional contributions to improving the quality of the spaces. This research is analytical-descriptive and since this research deals with cultural rights at the center of architecture, has an interdisciplinary approach. To analyze the data, the research documents were described in the framework of cultural rights, then the effective components were analyzed and extracted, and then architectural solutions were presented. Deductive reasoning was used to interpret the results of the research. Data was collected from library resources and authentic documents.

Research Findings

Studying the provisions contained in the selected international documents shows a number of effective components in the design of cultural spaces, which should be considered as design rights and requirements

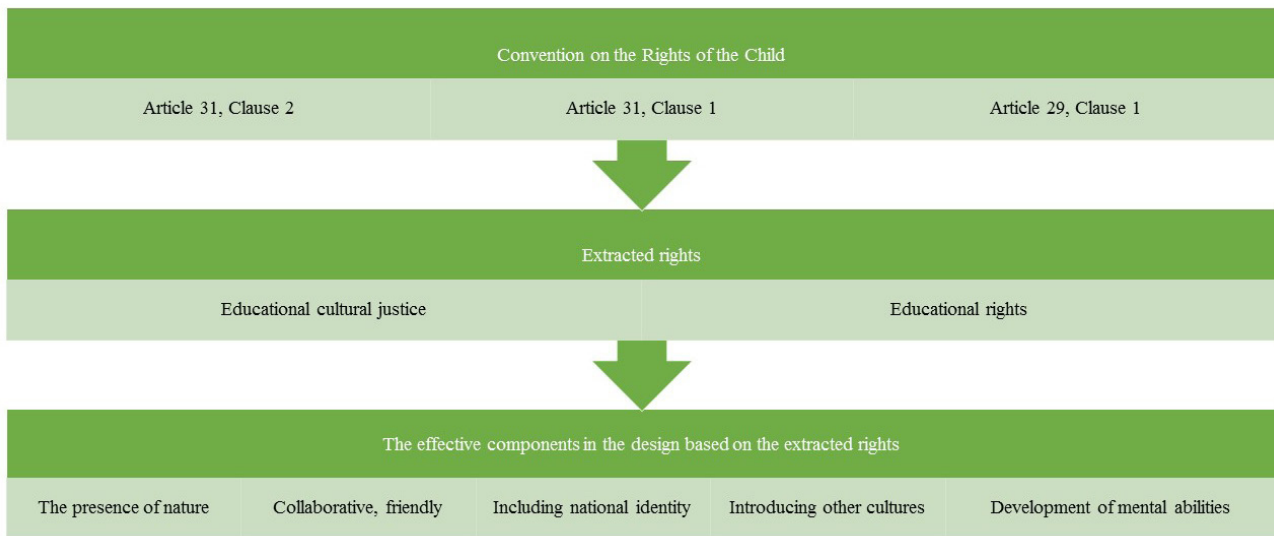


Fig. 3. Diagram of rights and components extracted from the provisions of the Convention on the Rights of the Child. Source: Authors.

in the implementation and construction of such spaces. The most significant effective components in the design of cultural spaces include sociability, (Iranian) identity, attention to children’s needs, and productivity and usefulness of spaces (Fig. 4). In the following section, the position of the most effective components in architecture is investigated.

• **Sociability**

Cultural spaces are considered a suitable platform for establishing social interactions due to their functional diversity. Therefore, paying attention to the social aspects of space in the design of cultural buildings and discovering the relationship between spatial qualities and social concepts, especially sociability, is a necessity for the success of these spaces (Mansoori & Thaghafi Asl, 2019, 269). According to the view of Lars Lerup (1972), creating a public space that welcomes different people should have the following factors, “1. Providing territory, security, coherent structure, continuity, legibility, and predictability of spaces; 2. The presence of suitable facilities in the space, responsiveness, comfort, and environmental comfort; 3. The amount of information, enthusiasm, and excitement of the environment required for the existence of dimensions such as complexity and mystery, education, diversity, and contrast and attachment in the space. 4. Social interactions” (Mohammadi & Ayatollahi, 2014, 83). Therefore, in the social public space, people from different social groups have succeeded in meeting each other and have easy access to it, and these headquarters are connected with the cultures and mental relationships of people and are proof of their identity, therefore, it causes a sense of familiarity and improves the quality of communication. Therefore, the architecture of the cultural complex

should be in connection with the cultural context, the climate of the region, the architecture of other buildings, and the intended use of the designer, and should provide sufficient security and attractiveness for the interaction of people (Ahmed Moradi & Pashayi Kamali, 2016, 35). Therefore, two social and physical-environmental factors are effective in the architectural design of cultural centers to strengthen social interactions (Mansouri & Saghafi Asal, 2019, 269). The survival of public spaces depends on the presence of different people and the creation of a dynamic and lively space. The physical components affecting the presence and social behavior of people are presented in Table 1.

Also, the need for sociability in a public space is the sense of belonging to the space and interacting with each other, which is established in a dynamic social space with peace, a sense of ownership, and justice (Mansouri & Saghafi Asal, 2019, 273 & 274). Paying attention to religion in design also causes the presence of different strata in the space by creating a sense of place and preventing the uni polarization of the space. In other words, religion and religious tendencies are considered to be an effective factor in the presence of public spaces through a deep influence on the relationships between people, which shape the quality of life and personalities of people by influencing the architecture (Sadeghi et al., 2017, 154). In other words, the main characteristic of cultural spaces as the identity-giving factor of the region is the presence of people for social interaction and confrontation, whose values and norms give meaning to the space, make it attractive and catchy, and provide the ground for socializing and commuting. make (Mansouri & Saghafi Asl, 2019, 276). Therefore, the satisfaction of users in social, cultural, and physical dimensions causes

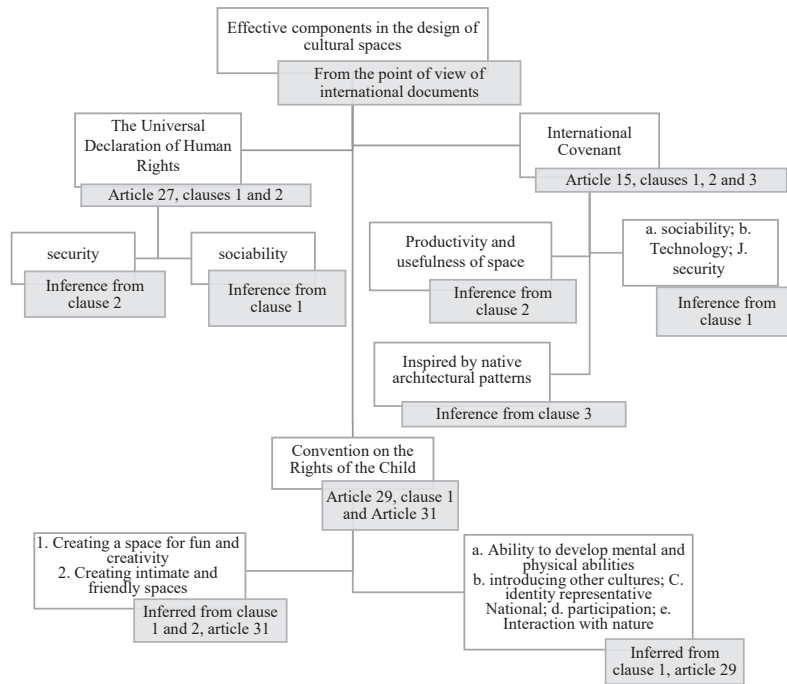


Fig. 4. Diagram of effective components in the design of cultural spaces extracted from international documents. Source: Authors.

Table 1. Physical components, their use and criteria. Source: Mohammadi & Ayatollahi, 2014, 85.

| Criteria | Application | Components |
|--|--|---|
| How people reach the space, the distance of the space from the active entrances | Visual and physical accessibility of space for all people | Location and access |
| The role of physical elements during social interactions. The level of people’s comfort from being in the space. The connection of artificial and natural elements with the presence of people | Matching space with people’s behavior, Capabilities of the space in responding to the presence of people, the comfort of people in space | Form, geometry, order, coordination, harmony, variety of dimensions and proportions, and other aesthetic dimensions |
| The location of the focal points of the interactions, the distance of the focal points from the functional space | Coordination of neighboring functions Communication of functional spaces and focal points | Formation and organization of spaces |
| The presence of people from different groups, and the percentage of obstacles in the access path to the space (the presence of stairs, doors, guards, etc.) | The possibility of using activity spaces for all people | Problems and obstacles of users’ movements |

the security of people’s minds, vitality, the creation of a cooperative spirit, diversity, the desire to be present, peace, and finally the sociability of the space, people with authority in social, cultural, and educational programs They participate and raise the level of social interactions (Table 2), (ibid., 286).

• Identity

Identity means a sense of belonging to a common self, which can be a neighborhood, position, religion, etc., and by using identifying and unifying factors, creating interest and bonding between people in the space and providing space for holding gatherings is achieved (Maghsoudi et al., 2018, 46). Therefore, identity, like sociability, is considered an important and necessary feature for cultural spaces, which should be considered in the design. In this way, the cultural indicators of

Table 2. Socio-cultural components, their application, and criteria. Source, Mansouri & Saghafi Asal, 2019, 287.

| Criteria | Application | Components |
|--|--|--------------|
| Accepting desired behaviors and increasing sociability | Various uses for all ages and genders | Variety |
| The permanent presence of people | Using the right form, color, and materials | Vitality |
| Ease of access for different segments of society | Using diverse and transparent forms and views, designing a different environment | Permeability |

society form the body of architecture, and only people who live with national cultures can produce architecture with identity. Studies show that the past identity of architecture was due to the reflection of human values

in architecture. Therefore, if we describe the identity of architecture in culture and tradition, the architecture driven by today's needs and the cultures and traditions of the past is architecture with identity, and this identity is and will be with us forever (Ettehad et al., 2014, 417). Identity architecture first represents the dominant values of the society, then it represents the desirable values of the society. In the land of Iran, due to its cultural background and richness, which is manifested in urban planning and architecture and is known worldwide, building cities and producing architectural elements is accompanied by special sensitivity (Ochizi & Mahdinejad, 2018, 33). In other words, paying attention to the components of Iranian-Islamic architecture in the design of public spaces causes the creation of a lively and dynamic space, and by influencing people's minds, it leads to gatherings and collective memories for mental peace, which, in addition to quantitative values, also fulfill qualitative needs and provide the possibility of better separation of space, creating a sense of stillness and dynamism at the same time (Nasr & Emadi, 2021, 60). Therefore, from the point of view of sociology, the identity of the space causes dynamism, vitality, familiarity, and a sense of belonging to the space. By creating an internal perception of space, signs and meaning-making elements as the main axis of the sense of place, create identity, beauty, and enjoyment of space; therefore, the sense of place by supporting the cultural concepts and social relations of the society by remembering past experiences causes people to achieve identity (ibid., 73). Undoubtedly, Islam is considered one of the main elements and the creator of Iranian identity (Moftakhari, 2013, 1993). In the following section, a series of principles and components that play an effective role in creating an Islamic Iranian identity is mentioned. According to the principle of hierarchy, the levels of forms are determined by the hierarchy of space, which physically defines the boundaries of the form and intellectually leads the soul to higher levels (Ardalan & Bakhtiar, 2016, 63). Therefore, the hierarchy determines the priority of the spaces in terms of accessibility and guides them from part to whole without making people feel confused or lost.

- The principle of introversion, "the inner meaning of a space, that is, confinement, entry criteria, the sphere of solitude, the permanence of presence in the territory, and gender segregation, is in accordance with the inner journey towards God (Tariqat) and the outer system (Sharia)" (Nari Qomi, 2010, 69 & 70). Therefore, Iranian Islamic architecture is an architecture that faces the inside, and one must pass through the outer shell to succeed in understanding and perceiving the inner space.
- The principle of privacy and hijab, to observe visual

and auditory privacy in the body used tools such as introversion (attention to the inside), hierarchy (separation of territories), location (protection from disturbing vision), and proportions (increasing dimensions and height) in more public spaces such as the vestibule and reducing the height in less public spaces such as the hallway to increase privacy and preserve sanctity). And each of these tools creates privacy based on different methods and elements (Momeni & Naseri, 2014, 22-30). Therefore, to preserve privacy in the architecture of spaces, principles such as hierarchy, indirect access, separation and indexing of spaces, and attention to human scale have been used.

- The principle of balance and harmony, Iranian architecture is balanced, in the sense that, with the understanding of the designers from the natural environment, the population of the city is adjusted in proportion to the capacity available in nature; Then, eco-friendly materials are used in the construction of buildings; Finally, a balance is established between the components in the views and volumes of the index (Ochizi & Mahdinejad, 2018, 41).

- The principle of avoiding grandeur and ostentatiousness, the buildings are not superior to each other in terms of height and decorations, and a kind of proportion and balance can be seen in the organization of spaces.

- The principle of unity, unity is considered one of the basic principles in architecture, and the building elements are organized next to each other based on the important principle of unity and form a single concept.

- The principle of security, considering the Qur'an's emphasis on establishing the security of urban spaces, this principle has been considered one of the most important principles in Iranian architecture. Verse 112 of Surah Nahl "And God gave you an example like a city in which there was complete security and its people lived in comfort and security, and you will reach them with abundant sustenance from all sides till" The characteristic of Abad land is the blessing of security, which brings comfort and security to society.

- The presence of natural factors, in the traditional architecture of Iran, natural factors such as light, water, wind, flowers, and plants have established an unbreakable bond with architectural elements and humans.

• Spaces responsive to children's needs

As mentioned, cultural spaces are behavioral camps that should be able to respond to the needs of different age groups. Therefore, allocating suitable places for children is one of the necessities of these spaces. Because cultural spaces can play an important role in the personality, social and physical development of children. Therefore, understanding the needs of children

and being careful in using the features that are effective in their all-around development and applying them in design will be effective in creating an efficient cultural environment with the ability to accept children. The emphasis of the Holy Quran and Islamic traditions is on the adaptation of urban spaces and environments to the behavioral and psychological needs of children because the environment and culture are effective in the interaction and social behavior of children (Ahmadian & Ismailzadeh, 2013, 128). One of the most important features and needs of a child is imagination and fantasy, curiosity, exploration, and play, in addition to environmental factors such as nature, shape, size of space, furniture, complexity, and stimulation (Atayi & Torabi, 2021, 155). In a more general division, the child's needs are divided into physiological needs (motor activities, balance of reactions, sensory perceptions such as smelling, etc.), psychological needs (self-esteem, responsibility, imagination, creativity, enthusiasm), discovery, recognition of concepts, etc.), social (group experience and recognition, belonging, altruism, etc.) and educational (transferring the beliefs and behaviors of adults, etc.) (Soleimani & Khairi, 2021, 309). In the Table 3, some of the most important needs of children and the way to respond to them are presented.

• Productivity and usefulness of cultural spaces

The last characteristic inferred from the provisions of international documents is the productivity and usefulness of space. Considering the cost, time, and energy consumed in these spaces, it is a necessity to try to design an efficient and optimized environment. Achieving efficient environments requires changing the environmental criteria so that they can have a positive effect on the activities and learning of users. Therefore, creating suitable conditions for improving user learning requires the full use of comprehensive knowledge of architecture and physical environment design with regard to environmental, social, and

aesthetic dimensions (Azemati, Aminifar & Pourbagher, 2018, 6). In other words, the productivity of cultural spaces can be examined in four dimensions: culture, education, economy, and environment, depending on the type of space, for example, in schools, educational and environmental productivity has priority over the other two dimensions, but in cultural centers, cultural productivity, educational, environmental and economic have the same degree of importance (Table 4).

Conclusion

Cultural spaces, as the beating heart of society's culture, have a series of rights in their design, and ignoring these rights can reduce the efficiency of these spaces. Studying the cultural rights included in the international documents expressing mandatory rights in the design of these spaces, such as preservation and transfer of native culture, observance of cultural and educational justice, observance of children's rights, etc. These rights themselves require a series of features for the design of cultural spaces, which are, in order of priority, sociability, using the components of national identity, paying attention to the needs of children, and designing an environment that is responsive and provides for the needs of children. And finally, the efficiency and usefulness of the space, each of which alone requires the application of architectural solutions. Such spaces should not only be welcoming to different sections of society by increasing sociability and productivity in the four cultural, educational, economic, and environmental dimensions and using the identity elements of the region but they should also be adapted for the use of children and The design should be done with the aim of mental, emotional, physical and social development of the child and creating a happy and inviting environment. In Figs. 5-7, the effective components along with the architectural solutions to realize each of the components are summarized in the form of diagrams.

Table 3. The needs of the child along with the answer. Source: Authors.

| Psychological | | | |
|--|--|--|---|
| Motivate and stimulate | Imagination | Curiosity and discovery | Play |
| -Use of light in full and empty volumes -Using unusual and diverse spaces such as huts | -Using light and natural elements -Window design with colored glass | -Unfamiliar forms, elements, moving floor and walls -Lighting, walls with different textures for each space | Collaborative, active, innovative, and sensual |
| Environmental | | | |
| The shape and size of the space | Layout | Complexity | Flexibility |
| Using circular and oval shapes Size in child scale and in terms of appropriate communication function | -Educational, educational, and game layouts -Varied arrangements suitable for age group | -Winding passages -Variable spatial patterns using light, shadow, and mirror | Multi-functional space using movable furniture and partitions |

Table 4. Productivity of cultural spaces. Source: Authors.

| Productivity of cultural spaces | |
|---|--|
| Educational | Cultural-Social |
| Educational planning and creation of places and workshops for science and technology education | <ul style="list-style-type: none"> - Considering places for cultural and religious activities to encourage participation in matters affected by the need for belonging, respect, and self-actualization (Maghsoudi et al., 2018, 47) -Provision of spaces such as an anthropological museum to introduce the local culture of the region <ul style="list-style-type: none"> - Building a library to improve the level of public knowledge - Creating a focal point for social interactions and cultural transfer - Giving identity and creating a sense of belonging through local and familiar elements |
| Environmental | Economic |
| <ul style="list-style-type: none"> -Environmental comfort using natural light, opening, adjusting temperature, air, and sound -Attention to visual factors such as color, scale, materials, and visual connection between spaces and nature -Organization of space through circulation, accessibility, flexibility, the connection between indoor and outdoor space, furniture, open space, and layout -Psychological factors such as security, readability, provision of solitude and territory, and sociability (Azemati et al., 2018, 6) | <ul style="list-style-type: none"> - Considering a place to sell and introduce cultural products - Forecasting restaurants, coffee shops, amphitheatres, and teahouses to earn money |

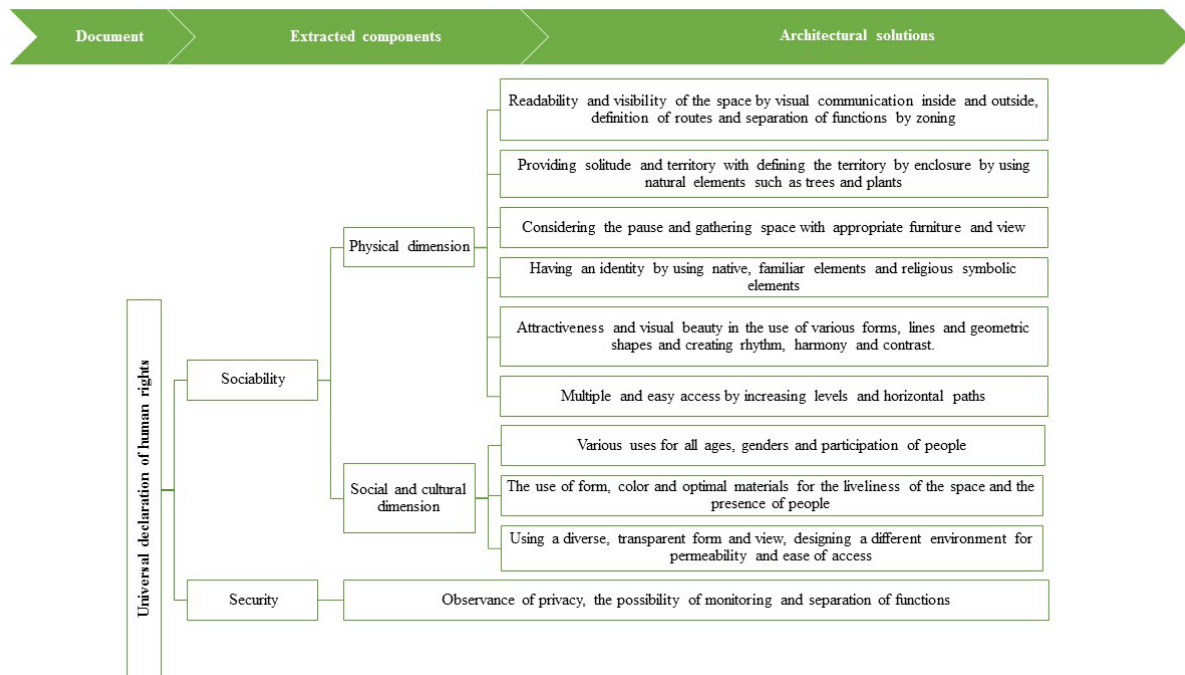


Fig. 5. Diagram of architectural components and solutions taken from the provisions of the Universal Declaration of Human Rights. Source: Authors.

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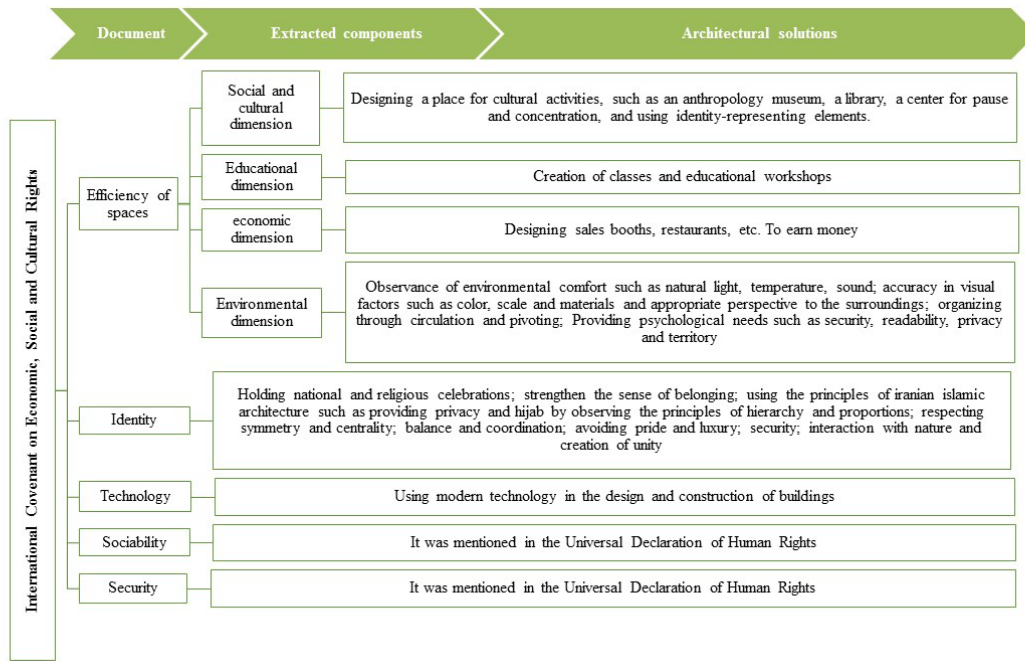


Fig. 6. Diagram of architectural components and solutions taken from the International Covenant. Source: Authors.

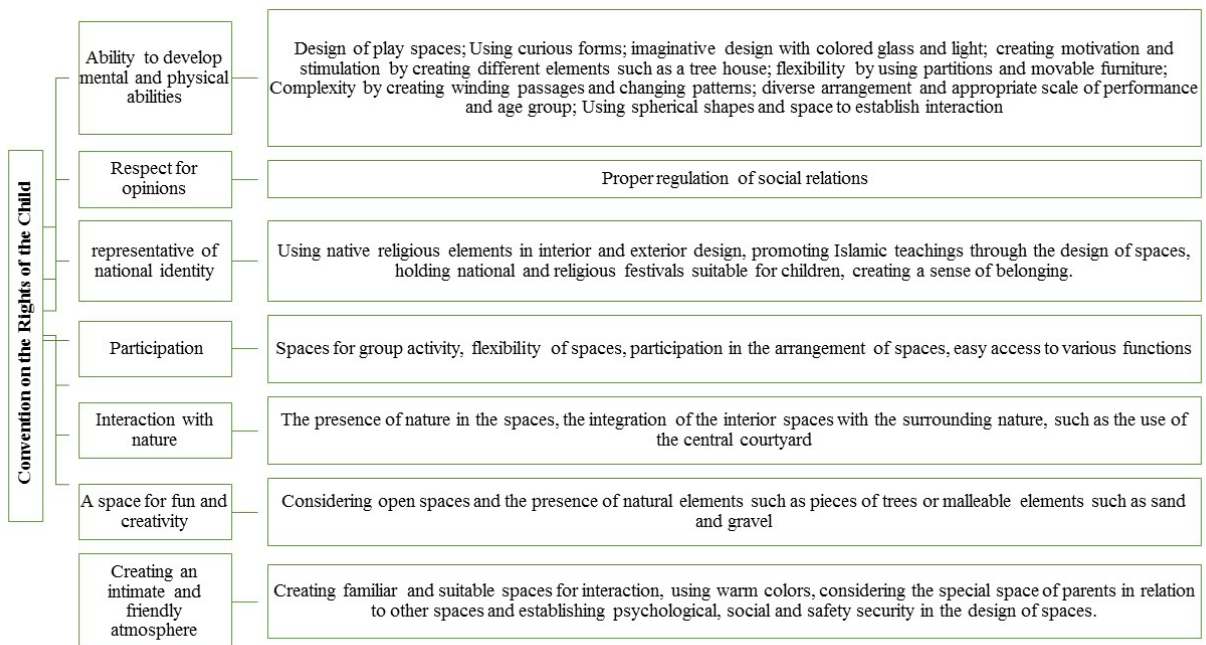


Fig. 7. Architectural components and solutions taken from the Convention on the Rights of the Child. Source: Authors.

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HOW TO CITE THIS ARTICLE

Sattar, A., Gosili, B. & Rostamzadeh, Y. (2023). Effective Components in the Design of Cultural Spaces through the Lens of International Documents. *Tourism of Culture*, 4(12), 30-43.

DOI:10.22034/TOC.2023.383689.1108

URL: http://www.toc-sj.com/article_169591.html?lang=en

