

# The Lost Space of Architecture in the Context of Urban Lost Space

Alireza Memarian, Navid Niazkar

*Abstract- Among various functional concepts in architecture what takes our attention mostly, is the word "SPACE". The concept which might have been unseen in many cases of today world's architecture, but this carelessness has been developed until we can see its impact on conversion of the word "UNSEEN" to the word "LOST". Space...? Lost...? First it is better to perceive the meaning of space and after that it is more interesting to know what the "Lost Space" means. One and maybe the most essential duty of any architect is the creation of space. But, what is the definition of "SPACE"? Assuming architecture presents the issue of space, having in mind the present time's notions as well as being responsible for the projects prospective and demands, taking into account what the space accepts and how it happens, will bring us to more qualitative aspects of space. The essential elements of architectural design consist of two factors "Mass and Space". The essence of design is the interaction between these two factors. The awareness of space is much more than a mental activity. This awareness occupies all domains of our senses and feelings, which needs a vast presence of essence to find a perfect response. In fact, any surrounded space, or better said, a building as a small member of the city, has to be in total harmony and solidarity with the whole city and the adjacent areas. Lack of attention to these criterions, qualitative policies and aesthetic parameters had led to our characterless current urban images. The space which is the basics for nowadays cities and urban architecture had lost its inner spirit; chiefly, it is a blind and decayed space without any organic communication with important capabilities of human being. Lack of various qualitative surfaces and volumes in space is simply the reduction of space to the quantitative aspect of humans. This happened while the current human being had broken down the priority of tradition due to its limitations and managed to get into the pathway of the modern world with a joyous approach. Another important issue in creating space is memory which is used as an essential factor in space formation and is dependent on the political, social and economic fluctuations further than functional operations. With growth of urbanism and the massive movement of the city toward modernism, an avoidable discussion, is the creation of space as well as its influence on the creation of place. In other words, what we understand from our environment and our recognition and perception of that space, is quite a different category of the massive shape through the surrounding walls. The important issue that emerges is the spatial experience and the massive function of space which makes its identity. In this research by utilizing both field research and library researches, the above discussion is complied and studied.*

*We try to work with creating dynamics and shaping spaces with modern architecture through identifying the relation between architecture and urbanism in the middle of our cities. Also, this is actually an effort through identifying dynamic spaces in the middle of unidentified ones, and at the end donates them once again to the cities. On the procedure of this study, classified lost spaces are obtained and finally tried to design a space with the capability of responding to the primary demands of the contemporary society and also the future demands which are hardly to foresee; a space for an interactive sensibility and responsibility not dictating an idea or a definite rule.*

**Keywords:** space, lost space, urban spaces, architecture and urbanism, modern architecture.

## I. INTRODUCTION

Definition of the word "Progektum" in Latin is to control rigidly, or conversion of a material from its initial shape to another which contains the concept of innovation and creation. In fact, the human being is to respond to his demands in any project. Therefore, despite of having a mental environment he creates another environment which contains architecture and is his own creation. Manmade environments have got different surfaces and the culture of any society is a function of manmade environments. Preserving and upgrading a society and responsibility for its demands such as subsistence, comfort, health... is a variable level of culture from manmade phenomena's during the history. Therefore, quality of life in a civilization is the function of its cultural level [1]. Using different variable surfaces as a positive point in creating an art piece, has to be shown obviously with emphasis on the process of heightening and landing from a



surface to another. This matters not only in planning, but ornamentally has to be seen with proportions to have a building which is acceptable both from the urban and psychological view [2]. In fact, any surrounded space or in other words, the building as a small member of the city, has to be in a total harmony and solidarity with the whole city and the adjacent areas.

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Lack of attention to these criteria, qualitative policies and aesthetic parameters had led to our characterless current urban images [3]. The space which is the pattern for nowadays cities and urban architecture had lost its inner spirit; chiefly, it is a blind and decayed space without any organic communication with important capabilities of human being. Lack of various qualitative surfaces and volumes in space is simply the reduction of space to quantitative aspect of humans [4]. This happened while the current human being had broken down the priority of tradition due to its limitations as well as managed to get into the pathway of today's world with a joyous approach [5]. With appearance of industrial age and initiation of modernism, the man's view to the society and its demands were affected by enormous changes. Definitely this change of attitude affected most aspects of men's life, from industry and art to human science, and of course architecture and urbanism which are the resultant of all these changes. Subjects such as providing the



workforce for factories, holding health and comfort and as a result the everyday growth of the cities from one side, and expanding automobile usage from the other side and its nearby aspects such as provision of public transportation and communication, making roads, all had impact on the attitude of the developing societies to the city businesses and related topics. It was considered that substructure of traditional city cannot confront with modern society demands. From another side the changed attitude of architects in organizing buildings and their over indulgence interest in abstraction and the building sculpture's impact on the environment was promising a new kind of architecture that is different from those of the past; an architect who only concerns his own being, isolated from his environment. Building highways and urban expressways, vast city roads, high speed vehicle transportation, skyscrapers, high level buildings, giant residential complexes, all of these are the icons of modern cities. These cities carried an outward and physical predefined order and had the least attention to human and social communications of the society. The disintegration between architecture and urbanism and the selfishness ruling over the architect's attitude are the other causes of these disorders. Nothing more is expected from these pre-designed cities created on the design table with their sculptural buildings. The unfortunate social, cultural and environmental influences resulted from modern attitudes in recent decades, made the urban planners and critics to criticize modern urbanism and do their best through offering new theories. Actually, most of them were trying to find public spirit ruling

over the ancient cities and injecting it into the still life framework of nowadays architecture and urbanism, while this unfortunate condition is imaginable for most of our large cities or it is actually happening to them. The difference is that, firstly, we have a super brilliant history in the field of architecture and urbanism presented in the context of the Iranian historical cities of Naen, Kashan, Yazd, Isfahan, Kerman, and etc. These are the images to proof this claim and secondly still many of our cities are not totally affected by these kinds of problems and doubtlessly prevention is better than healing. Those who had all these values and lost it know what precious situations and spaces they had lost. While regardless to spatial values of traditional cities, they confess these facts, it would be valuable to follow the path and think about the future of the urbanism and architecture of our cities before it would be late. A very close relation between the past architecture and urbanism in creating urban spaces at a tight synthesis between these spaces and social communications is one of the reasons of past urbanism success. Architecture, further than paying attention to its internal organization also cares about urban organization and roles as a junction between urban spaces and internal environments of buildings. As a matter of fact, this is the integrated relationship between architecture and urbanism that inspires theorems like Roger Trancik, Christopher Alexander, Leon Crier and others, each one is trying to mark synthesis between current and past urbanism. Among them Roger Trancik with the "Lost Space" theory in 1986 took a major step through this synthesis. He tried to help the dynamic and livelihood of spaces regarding today's needs and demands of the society with emphasis on internal growth of contemporary chaotic cities through finding out the dropped down and useless areas of city centers and attempted to redefine them. Adaptation of this attitude with this paper view point made us to review some areas of city centers and dynamic urban spaces through designing modern buildings, synchronized with context and along with development with examination and study of this theory [6].

## II. DISCUSSION

The first part of this paper contains discussions which we can review them as basic hypothesis and theories. These discussions have got a major importance for obtaining a design discussion process whether about urbanism or architecture. In these discussions, recognition of the lost spaces and the relevance between architecture and urbanism and their mutual impact is studied. In this research by utilizing field research and library research, the above discussion is studied and examined. On the process of this study, classified lost spaces are obtained and finally tried to design a space with the capability of responding to the primary demands of the contemporary society and also the future demands which are hardly to foreseen; a space for an interactive sensibility and responsibility not dictating an idea or a definite rule.



### III. STUDY AND THE RECOGNITION OF THE LOST SPACE

#### A. Initial Basics for Recognition and Perception of Space

The essential elements of architectural design are consisted of two factors “Mass and Space”. The essence of design is the interaction between these two factors. The awareness of space is much more than a mental activity. This awareness occupies all domains of our senses and feelings, which needs a vast presence of essence to find a perfect response. [7].

Human being is a social creature; his perfection is related to his communication with the society and relevant behavior [8]. When the space starts its capturing, surrounding, shaping and organizing with the shaping elements, the architecture is created [9]. The essential nature of architecture is to respond to man’s needs in place [10]. “Spatial Relations” of all places – constructing and composing masses of a building with other places, masses, and building foundation – has got an intangible essence which is perceptible. This is the result which is parallel with the concept of the architecture. One of the characteristics of space and architectural space is their being intangible, but these spaces have defining and limiting elements which can be “measured and recomposed”. We can call the characteristics and specifications of architecture space and its structure elements tangible, intangible and perceptible. The characteristics which affects human and his perception of space are color, sound, the way it spreads into space, his personal, mental understanding, and his experiences and knowledge. “Architecture as creation of mold-spatial function for responding to human needs is an experimental knowledge...” [11]. Social and economic principles have got a vital impact on men’s activities, from science to art. But we should not be unaware of senses and human impacts. These two impacts are often unseen, but their impacts on human activities are so much that one of the last misery centuries was the consideration that there is only experimental benefit for industry and technology and the worlds of feelings have got no place in industrial and scientific experiences. Art was exiled to a corner and was far away from truth. The result was that life had lost its unity and proportion. Science and industry progressed geminately but the world of feelings was engaged with chaos and doubt [12]. Hegel was the first philosopher who accurately distinguished the modern and traditional world and expressed their characteristics separately. The founder of philosophy was Rene Descartes. He questioned the world of philosophy and world view of traditional world. Accordingly he founded wisdom and rationalism in the world which is considered as

the basis for modern art [13]. The modern architecture movement which was born in a universal dimension in Europe had brought patterns or models to the world and also, brought them to the world of experience. The modern architecture proposes “research in models of residential complexes with maximum habitants” and demands a “new city” in opposition to the current city. In this way, sociality of the city, almost with all human, social, economic and cultural aspects of it, is reviewed fundamentally. As dependence from the old city and approaching a new city – a new space constructed by new thinking – will be demanded. But inside of this architectural movement, either outside of it – in an atmosphere, as it claims to become global, any democratic comment was allowed – some new events were taken into account and brought some new experiences which from our view point, the World War II, is an event that has a great impact on urban knowledge and specially urbanism, in a way that without knowing what comes following, we cannot have a correct image of today various cities of the world. Since the beginning of the World War II, it had changed the European



cities vision in skeletally attitude and then defined a new “scenario” for them. After demolishing the built areas in vast scale –from Rotterdam to Berlin- the city insufficiently appeared in two sides: first, habitant areas and working areas of the citizens who still exist..., and second among foundations of urban – infrastructures – which without them, habitants’ working and more official attendance were not possible. Maybe before the World War II even with all the theory makings that great people, specially of the modern movement at the heart of “CIAMS”, had made, recognition of the 20th century city were not mentioned critically. But after this war with new circumstances responding to the new ruined cities from the war, two different issues were set: habitancy and urbanism. Habitancy as today’s issue, and urbanism as an issue that has to be answered during a long time [14]. But when time passes, the forms are being scheduled precisely to involve people in buildings, for such a reason people can be seen, felt and touched closely [15]. It seems most of us have got a strong desire of feeling of belonging to a place, that we can remind this need as a need for identity and belonging to a place, or in other words, establishment in space.

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Environment perception is possible for mind in a situation that information would be scattered enough through the space, unless mind would make a perception error from the environment. Motivation is one of the major needs, and is not that much luxurious as it might seem at first. The experiences of sensual frustrations will bring people to illusion! Therefore, there is no need for us to spend time in a neutralized space and to compensate this deficit; we create internal and mental motivations for ourselves that definitely can be out of control. One of the factors of providing man's



mental health is the possibility of counting on some rules that the external world moves based on them. We are still trying to avoid from high levels of doubtfulness and change and need a specific amount of stability and order in our lives. We can interpret it as a need for being secure, so we expect the places to protect us. Although it seems the internal needs of humans will shape their behavior but we can distinguish the (indirect) impacts of the space to humans' behavior. There is a possibility that these bunch of needs which are being satisfied with architecture spaces are not at the top of these sorts of psychological lists or in a situation while horrible disasters like earthquake and war are happening, considering these kinds of demands are not that much necessary; but most of us whether inside a building or outside of it are not distinguishable (separable) from the space. At a primary level, to response to the physical needs, and at a higher level we need space to be able to achieve a high perception of our condition. Each architectural function requires its responsible environment, an environment having the ability of meeting the commitments of the user in an appropriate range. Let's assume architecture is designing the issue of space which regarding the current time notion, is also responsible for demands and projects issues considering this fact that what the space accepts and how it occurs, bring us to more attention to qualitative aspects of space [16]. Reviewing the concept of space in architecture is inevitable. Meanwhile, this review is considering some points which are mentioned at the following and seem to be necessary. "Architecture Space" is a recent concept which is carried on/put upon architecture. This concept not only with a short distance from present time, was created due to social, cultural, and historical specific solutions, but also, the presumptions utilized for it were far from discussions and expressions used in architecture. Publically they called architecture "the art of enclosing space" and the priority and reputation of the concept of space

in architecture – after its theoretical presentation – was in a way that creation of space was known as the purpose and the prime goal of architecture. Henri Lefebvre confesses that providing any definition of architecture needs an analysis and explanation about the concept of space. The vision of space is "adventurous and theoretical" which means that despite of being a result of our direct experience, it also would be emerged from other peoples' inductions. From other side, before acceptance and utilization, shows mandatory considerations about some other specific and historical



situations and existence of some philosophical and aesthetic preconditions for forming and designing this concept. Rethinking of "Architecture Space" requires some significant methods and preparations, like studying and relieving them from requirements and inductions of the cultural and historical context of "Architecture Space", acknowledging the basic contrast existence of space perception; doubt about correctness or incorrectness of the manifest theories about space among a narration – including the personal and social aspects of human – were the turning points during appointed view. "Time" is the fourth dimension but not of the place, but of a fourth dimension machine which is the result of "Space – Time Continuum". Three dimensions of this machine belong to place (space) and the other one belongs to time. Therefore, the theory of relativity gives reality to time as much as space. In 1908 the great mathematician, Hermann Minkowski, in the natural science resources in Germany, for the first time, declared with confidence that the image of time would be changed. He remarked: "Space by itself is condemned to naught and only a unity of these two makes their existence possible". Some similar issues of this change were created at the field of art. By utilizing the new dimension: "time – space", in some noble arts like Cubism and Futurism the man's view part has been expanded. Indeed the appeared situation of today's world shows that "simultaneity" took place of "sequence". "Simultaneity" as one of the human qualitative aspects, affected his environment and his presence and doubtlessly the architectural space would be affected by that. While, architecture is the present time's thought that happens as space. Simultaneity in space occurs when spaces with different qualities meet each other at same time and as a result new space with new quality will be created.

Actually, simultaneity in space causes the third gamut where simultaneity is this and also that, and at the same time, nor this or that. In this case, simultaneity in space as a value causes a specific quality in space creation. For instance a space that is created from simultaneity of two old and new

between the spaces. This means that spaces with different qualities extend parallel to but separate from each other, but in special occasions will appear as combinations. Simultaneity in space is able to create special spatial qualities and can cause all sorts of complexity in space. On the other



spaces will make a new circumstance for the user which has got its own qualitative aspects. Some examples of new and old simultaneity can be seen in the project of “Le Fresnoy Art Center” in France by Bernard Tschumi, the huge courtyard of London Museum by Norman Foster, and another one in Italy. In this project, one of the Tschumi’s concerns is the visual strategy which means the space that the pre-existed facades and what Tschumi implants meet each other as well as this combination of modern and old would be the whole result of the design. Tschumi designed a huge roof which covers the entire complex; both the new and the old one. He says: “From my point of view providing some situation causes something that we are not expecting them, these appearances of space are not designable, but we made a result for the unexpected situations to occur. Therefore, as an example of these projects in Iran’s early architecture, in organizing of many factories, palaces, and gardens, spaces are designed in a way that “Simultaneously” puts the “Physical Reality” and “Visualization” of the building in front of the user by the reflection specification of pools of water. Because of that reflection, the real and the virtual visions connect to each other simultaneously and such a condition causes the creation of a perfect form in space which connects visions of past and future, visions of horizontal and vertical and conjoins them in a way that give a unique concept to the space and indeed this time simultaneity causes “integration”. Sometimes simultaneity in space will lead to some sort of coexistence

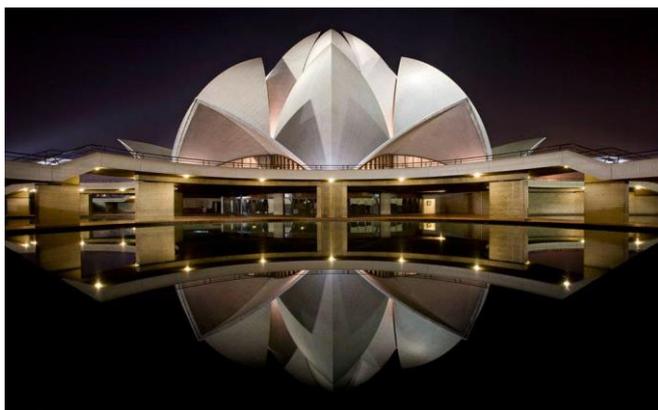


hand, complexity in space can be made because of the utilization of design systems while creating spaces [17]. Choosing is the first power of man in a free area. This certification in modern age is giving to the user to choose as a willing person. So the traditional characterization in drama that concerns presenting the hero’s evolution will change to presenting his decision methods. People are free to choose between being and not being and this is critical. In modern architecture which is emerged from the first 20th century of England’s sculpturing,

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the fill and hollow space is not a sort of “to be” or “not to be” representation but this is the user who chooses between the inside or the outside of “Hip Waves” holes or between glass and concrete of Le Corbusier.

Now this is the human who neutralizes the function of a building. The human scales became principles of design, even emotion scales are based on sensational needs. Architecture does not use a building to express its ideas. Architecture is a space for people to face each other as humans. To enrich the architectural space; it creates numerous opportunities to discover space and place within itself. The first one is invention and the second one is exploration. The interesting issue is about the contemporary human's place in the context of a new space that has been created, which has a direct impact on the necessity of spatial continuity through the properties of his life. So, the space may occur in public territory. Waltz belongs to dance rooms. It is a place between home and work, somewhere between government and family. It is a passage that we stop there for a while, stand to see, to be seen and get familiar. A place for choosing and be chosen; an activity through democratically cultural growth of society. A sort of feminist attitude to space and place. During Waltz, space and place are utilized by human.



The human will get rid of three dimensional spaces in public territory and with this power will reach the space. Space is the result of public territory in society. In architecture, the cities give identities to the buildings and the modernist world would move against its structure. Therefore, the building will reach its individual character with human relations and communications and man talks to the building. Conversation needs a speaker and a listener and something to talk about, in a place against dialogue, and all these factors are a space for recognition and therefore being chosen or to choose. The modern human goes through feminism, through representing the power of electing and not the ability of dominance and advantage. Election will be provided with dialogue in free space. Being born, curiosity and curios spaces begin from where the quality and the curiosity spaces are dependent on various factors like culture, tradition, economy and politics. Research for achieving the ideal space is developed in all these layers parallel to each other. Any of these factors change during the time and will revolve the nature of spatial experiences. In a city, space and time are experienced simultaneously and visually, that are carved among the layers of nostalgia. The built shapes and forms in a city are actually the factor that cause the dynamic vision of urban spaces and



stimulates our curiosity. “Time” causes variety of experiences, repeating of repeated events, progress and regression, review, happening of what we do not expect, and making citizens of different time periods amazed. Time is not dependent of place but occupies the place that events are happening there. Time is presented wisely, experienced unconsciously and is placed in layers of society. Time is an institution with a nature that its domain is variable from a passing time to future generations. Time is continuously present in space and town is a part of this process and a huge house for large and small events; and also the landscape of the city in which we live. Social interactions in cities are dynamic relationships. Even though we always have emphasized the important roles of space but recently time and its passing feature entered more and more into social production of space discussions, not only time passed from the historical point of view, but also time in personal format. Various kinds of people's experience of spaces which has compassed them are quite different. Nature, quality and each citizen's perception of the spatial framework that has surrounded him, is unique. Even if all of them would have the same style and will be in one place,

they will have different understandings and reactions. Their comprehension of space is formed according to their expectations and memories that are caused by layers of past and present time and future expectations. The concept of collective memory covers the shared space role. So, this can be regarded as a bilateral relationship, the place which can be a tool to remembering different images by itself is not enough. In fact, it is our eyes that will recognize the location of our presence and shapes our comprehension of space [19]. To enrich the architectural space; it creates numerous opportunities to discover space and place within itself. The first one is invention and the second one is exploration. The interesting issue is about the contemporary human's place in the context of a new space that has been created, which has a direct impact on the necessity of spatial continuity through



the properties of his life. In organizing the complexity of architecture, the relationship between form, space, time, function, structure, environment, material, and multiplicity of factors involved in the formation of space suggest the need for a new geometry with the ability to communicate with all the components of this story. Since the benefit of such geometry has the power to find the creativity in this joined context, we could enjoy our strong paradigm architecture. The “intermediate” notion is the description of the human’s position, gravity and consequently the horizontal expansion view [20].



#### B. What is the “Lost Space”?

Roger Trancik, the American urban theorist uses different phrases to describe the lost features such as the following expressions in the notable way.

- Broad, without form, without boundary and continuous edge, incomprehensible and incapable of connecting with urban elements, and etc.

- Unused spaces that is isolated from the flow of walking activities, abandoned and left areas that have lost their original nature, spaces that do not have a guardian, etc.

As it is noticeable, this feature can be divided into two general discussed categories. The first category refers to the features of shape, form, and a way to communicate with other urban elements which occurs to the area of physical debates. The second category refers to the user types of these spaces in the field of functional issues. In other words, Roger Trancik points out and deals with two aspects to investigate the causes of the lost:

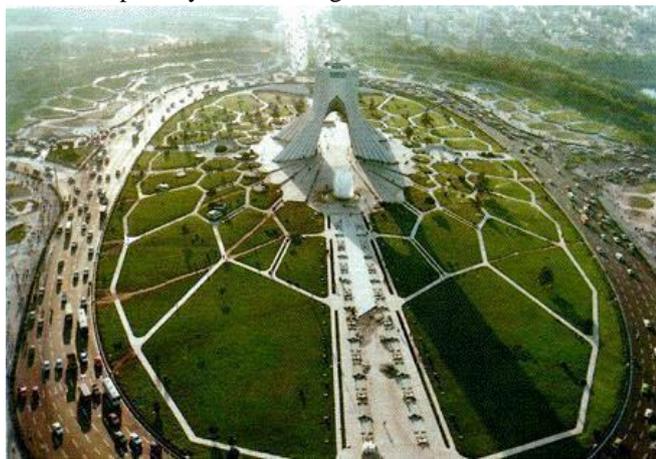
- 1 - A view to the form, mass and space relationships, the quality of the space defined by each location, how to communicate with other urban elements, and etc.

- 2 - The functional view of each user type and function space, the compatibility functions, acquisitions, and etc.

Somewhere else Roger Trancik wrote in his book:

“In general, the lost spaces are the urban areas which are undesirable and need to be redesign; or its suppliers do not have any positive impact on the environment. Most of them have no clear definition and boundaries as well as in communicating with other elements of the [city] that are incapable. However, these spaces present some valuable opportunities to define and revitalize urban spaces to designers” [21].

Furthermore, Trancik mentioned the definitions of different aspects of “lost” in creating disabilities in having a positive impact on the environment and users which they are considered as suitable criteria for the lost space identification. In order to understand the subject by further analysis in a better way, the identification and classifications of these spaces are discussed thoroughly and more accurately. The inability to make a positive impact on the environment and on users are general criteria that can be considered from various aspects. Essentially, creating a positive impact on the environment and on users is possible in different ways. As earlier mentioned, Trancik evaluated two physical aspects - aesthetic and functional - whereas in the absence of any of them that leads to a lost space. The positive effect on physical aspects - aesthetics by giving the definition of a success or failure in space by coordinating with other elements to define



a unified space, depends on the created connections with other urban areas. As more the coordination and integration with the surrounding contexts are, the scope of the environmental impact will be greater. It has to be mentioned that in association with positive space impact on human, psychological aspects have a close relationship with the issues of the physical - aesthetic space. In fact, the effect on environment space depends on one's space definition. As space definition will be defined more successfully, its impact on environment to human would be better. Another aspect to look at the issue from a functional perspective is far more important than the physical- aesthetic aspect. A space that does not have a function will become devoid of crowds and since a space is devoid of population then it will become a lost space. In fact, the presence of people in a space shows the existence of a function in that space. In other words, a space will have meaning by the presence of its human. Human



presence is a sign of dynamism, liveliness and freshness to any space. An existing function in a space depends on the spatial quality definition that leads to achieve this spatial quality in the consideration of the fundamental objectives of architecture and urbanism. The above criteria can be appropriate for the identification of lost spaces in the cities. As previously mentioned, two important factors in lost space can be described as physical aspect and its functional space, which by absence of any of these factors; it leads to the creation of lost space in cities. If we thoroughly review any lost examples in Roger Trancik book, “Finding Lost Space”, certainly those lost spaces suffers from lack of both or one of the above mentioned aspects. Thus we can define a mechanism by which a systematic way leads to find the lost spaces in cities. It should be noted that the environmental aspects are one of the other proposed factors which we will not mention to it in this article.

### C. The “Lost Space” Definition

What exactly is the lost space? How can we recognize it from an alive or a positive opening urban area?

Lost space includes the left sights without manufacturing, fields and tall towers lands for any reasons that are separated from the flow of walking activity, stagnant and have been left unused. Lost spaces also includes car parking places, areas at the edge of freeway and highways which are being left without any care. Basically, there are places that nobody does have any sentiment in belonging to them. Lost spaces consists of abandoned beaches, railway yards, evacuated military sites and industrial workshops due to possibility of development and paying lower taxes to outside of the cities. Also, it consists of empty places that for any reason have not been rebuilt and are located on fringe park areas besides the areas which are facing destruction. Public buildings need to be reconstructed and renovated due to failure to respond to the needs and time objectives.

In general, lost spaces are unacceptable areas which need to be redesigned. Irregular space does not have any positive impact on the environment or consumers. However, they can be an invaluable opportunity to define a new set of urban spaces by designers.

### D. “Lost” Causes

Roger Trancik notes and explains causes of being “Lost” in five main important factors about the lost spaces. Despite the differences in formation of Iranian cities in comparison to the American cities, these factors can be traced in Iranian cities as well.

### E. Causes of the “Lost Space”

Five main factors in creating the lost space can be named:

1. Daily increasing car dependence
2. Modernism architecture tendency toward establishing open spaces.
3. Zoning and land-use policy in the renovation of the cities led to their division into different cities.

4. Lack of interest in contemporary, public and private organizations for their commitments and roles in the public spaces of the city.

5. Enclosure workshops, barracks or abandoned terminals in the inner city area.

*F. Redesigned "Lost Spaces"*

The five main cited reasons – tall buildings architecture, zoning and city renovation, attention to private sector investment and more profitability, and land use changes in the urban centers – made these huge and complicated problems in our modern cities. To solve the problems of lost spaces, designers have to use the mass and buildings to define and replace the external spaces as well as not only to buildings synthesis, but also architects and investors should note the properties of space. Besides that designers have to pay a special attention to surrounding areas of a project since they are designing it, and equally important, they have to play a significant role in defining these spaces. Great cities have been designed through the well-defined urban spaces by impressive buildings and like architects; the urban planners are playing a significant role. The history of urban designing shows that the open urban spaces have been created not only as a merely empty space, but also as social place that is



considered to have important roles which this can be tailored to the working relationship between buildings and open spaces in a reachable context. The point we can get from the traditional settlements (before the industrialization) is that these are still the outside spaces which define their surrounding buildings, and people's perception of space is dependent on the sheer level of that closed space. People enjoy visiting the enclosed spaces; they are living in enclosed rooms, either at their homes or at their work places and are accustomed to these enclosed spaces. Perhaps that is the reason tourists enjoy visiting the enclosed spaces of the old cities of Europe like Rome, Venice, Paris, and etc. these cities are similar to rooms. The design of urban spaces that needs to be considered more carefully than other things is a series of outdoor open spaces that are defined thoroughly and as one



single larger space, rather than seeing the formation of separate spaces without any definition. Today the remaining spaces between the defined and active places have to be considered more deeply, and then we should deal with the reconstruction of the lost spaces in order to achieve a suitable position in urban development. Indeed in this case the unused lands can be regenerated through the historic centers of the cities. Pedestrian plazas, streets and lands that are related to existing parking, currently are useless or have been abandoned in an incomplete way likewise the acceptable notion that they can be converted into worthy urban spaces. These designs and renovations can again attract the crowds to contribute to urban centers. Therefore, one of the main topics that should be considered is that all existing buildings in cities have to establish links with neighboring public spaces until the physical form of the city by zoning or mandatory systems does not destroy the relationships. Naturally different elements and objects in all shapes, sizes, colors, and etc. are present in our sight. For a better understanding of the construction of a visual range, we would like to organize the inside elements in two contrasting groups. Positive elements which are seen as shapes, and negative elements which provide background shapes. Our perception of a combination depends on how visually the interplay of positive and negative elements of that range are illustrated. According to history, architects have spent most of their attention to the parts of the building which meets the sky. In all plazas, streets and urban factors, city can be seen as dark figures on the sky (the white screen). Thus we are able to organize volumes, surfaces and lines we observe. When the line factors of a town can be seen as surface or shape, this would not mean





that we know it as a bulk in a city, but it is because of the feature that is determined; its value is in contrast with its background as well as the way of its placement which



separates it from the sky horizon line. In any case, by increasing its size relative to the sky horizon line, other elements - inside and surrounding it - start to compete with each other to express their shapes and volumes. Sometimes the relationship between these shapes, volumes and their field are so uncertain that approximately we can visually express different identities for them simultaneously. However, in all cases we need to know the shapes and volumes, or in other words, the positive elements that have attracted our attention cannot exist without a contrasting background. Therefore, shapes and their areas are nothing more than conflicting elements. Together they create an inseparable reality, or in other words, the unity of opposites as form and space elements form together the architectural reality. In architecture, collaboration and unity between form and space on multiple scales exist at every level which can be examined and explored not only by the form of the building, but also by its impact on the surrounded area. In urban scale we must examine if a building is placed in continuation of an existing context, or builds a context for other buildings, and defines the space of the city; however the right way of saying it is that the object is free and independent in the space. The scale of a construction site approaches several methods to establish the forms of the building with significant relationships among the surrounded areas. A construction can:

1. Create a wall at the outer margin of the site to define a positive space.
2. Enclose the courtyard space or the atrium within its volume.
3. Be combined with site walls by the interior space with the private and enclosed outdoor area.
4. Close part of the site as its own open space.



5. Be as a distinct form in space that its domination on the site could be exerted.

6. Be wide and create an extensive view in front of the features on the site.

7. Be free and independent on its own site as well as having a private outdoor space and surrounding that is stretched from its interior space.

8. Be formed affirmatively in a negative space.

Our tendency toward the scale of a building is to consider walls as positive elements on plans, however, the white space



between them should not be considered as grounds for the walls but also they can be seen as shapes on plans which seem to have been formed. The form and the closure method of any space in a building determine the shape of the surrounded areas or they are determined by the shape of the surrounded areas. When we draw the two-dimensional shape on a piece of a paper, that shape affects the white space around itself and will separate them. Similarly, the three-dimensional shape will separate its surrounded territory or will create its influenced realm. The direction of movement can be imagined as an intuitive string which connects spaces of a building or a collection of indoor and outdoor spaces together. Since we are moving in time and a series of spaces, we experience the space in relation to where we have been and where expect to go.

#### IV. SUGGESTIONS

How can we do accomplish this? How can we change the structure of urban spaces so they can be detected through a series of created building frameworks which are not matched together neither architecturally nor stylistic?

To find the answer we must look carefully back into the traditional cities, especially into the urban spaces that define and communicate with the principal rules of surroundings given by a series of functional relationship between the created spaces. We need to go back to the theories, models and examples of successful programs with the basic alphabetic design definition of modern cities. Perhaps the right time has eventually arrived to realize that history and environments are two main factors that are influencing the architecture; and without considering them no successful building will be created no matter how creative architectural solutions would be. Undoubtedly they cannot be considered without regards to the limits of urban structure. The most basic function that should be considered in the design of urban spaces are important to define the main city social spaces such as streets, squares, and other open areas prior to the design of individual buildings. Such rules should also be given to the scale and function of communication between old and new functions, buildings and their actions, and etc. To build a great city we should think not only to an approvable architecture and landscape design, but also we need simple rules, rules that may not guarantee values at any time but help to prevent the destruction of spaces. Paying attention to the outdoor spaces as physical and social spaces has been noticed; however some of the disregarded reasons in our modern cities are mentioned. As a result, instead of squares and streets of the city which they are converted once again into resort areas and stock cars, they could be converted into social spaces.

**V. CRISIS SOLUTION**

Here are some tips that an expert opinion on issues of urban design can only be done through them.



1. History of cities and how they influence modern spaces.



2. Development and understanding of the main theories of



urban spatial design. (theoretical mass, space, relation, place, etc.)

3. Development of skills and the use of these theories in the design process.

For instance: Napoli Roma High-Speed Train Station – Zaha Hadid, Ontario Museum – Daniel Libeskind, Walt Disney Hall – Frank A. Gehry, Buddhist Temple – Fariborz Sahba, Rin - Q Bridge – Omid Kamvari, and etc.

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