Vol.5, No.2 pp.275-290
ISSN 1805-3602

From a building to an architectural artifact: The impact of architect's worldview on the status of an Architectural artifact

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Received for publication: 27 November 2015.
Accepted for publication: 13 March 2016.

Abstract

Architecture is to design a space by human-architect for human-user; hence in addition to the physical and environmental factors, architect's worldview is deemed to be as an initiative and a directing factor for the architectural designing process which is of high significance. An architect's perception of human and human needs has a great impact on design process and the way designing is directed, it also architect's worldview determines the domains from which the required data should be obtained and for which purpose they should be processed. The present study is aimed at exploring the issue of how the status of an architectural product as the tangible result of the designing process might be influenced by the architect's worldview. Hence, by examining the relations between the existential fields of architecture and the existential realms of human beings, which is the resultant of the architect's worldview, a range of products starting from buildings and continuing to architectural products are investigated. Based on the nature of issues studied in this paper, a descriptive-analytical research method and deductive approach were used and the related data were collected through library method.

Keywords: architect, status of architectural works, worldview, building, architectural artifact

Introduction

Knowledge is the offspring of doubt and ambiguity. As long as there is nothing unclear and ambiguous, the endeavor and search for knowledge and understanding will be pointless. Indeed, understanding the world and obtaining knowledge about the universe is not a choice but it is regarded as a necessity. Undoubtedly, all human beings have considered fundamental questions and issues about "existence" and "its necessity" in their minds. The answers to such fundamental questions usually lead to the formation of worldviews and perspectives which function as maps and outlines inactions, creations and thinking processes. Indeed, worldview is a structure which helps us to integrate whatever we know or must know including ourselves and our created products into an unified framework and acknowledge stabilize them(Aerts, 2007, p.9); and we measure and evaluate things based on the criteria obtained from that framework.Assume that the set of humans' actions, reactions and creations are considered as the product of three factors. The first factor is "instinct" and the second one is "nature" and the third one which complements humans' actions and creations is "worldview"orthe humans' attitude towards the world (Abiri, 2008). Hence, worldview is the product of knowledge and understanding; in turn, knowledge and understanding are the essential requirements for subsequent humans' behaviors.

On the other hand, “production” is regarded as the inevitable outcome of knowledge. The production can refer not only to the creation of physical phenomena such as an instrumentbut also to the creation of non-physical phenomena such as a theory or an explanatory statement. The resultant product, either physicalor non-physical, can be considered as an initiative to initiate a new process for understanding and gaining knowledge. One of the products of knowledge and understanding is to provide a “definition” or a “description” which is intended to add a researcher’s new findings and discoveries to a pre-existing array of information about a phenomenon so that the pre-existing knowledge is improved or redefined; or a novel window is created towards a new phenomenon. In fact, it should be noted that understanding physical phenomena or quantitative phenomena is different from, if not easier than, non-physicalphenomena or qualitative phenomena which cannot be measured and calculated.

“Architecture” is a phenomenon which deals with human beings and an “architectural product” is regarded as a phenomenon which is designed by human and for human. An architectural work has its own epistemological difficulties. If we assume that human beings have various perspectives and characteristicsand architecture is a production in response to humans’ “physical, mental and spiritual”needs and to improve the quality of life, hence, we face such an unlimited territory that dominating all its features and peculiarities is impossible. Nevertheless, an architectural product is deemed to be an actual and concrete outcome of the designing process which should be inevitably studied and examined so as to obtain measures and criteria for designing and investigating future works and products. Indeed, the challenges and difficulties involved in the nature of architecture for specifying and determining the values of architectural products have never stopped architects and critics from conducting research on such thorny issues. In other words, the evasive and untouched aspects of architecture call for extensive research.

As mentioned above, architecture is a sort of creation and production which is designed and constructed by the “human-architect” for the “human-user”. That is, architectural production is a phenomenon which is the end product of a process at the outset of which the architect is positioned. If we assume that human being includes a “feedback system” which reflects upon his own products and creations (Glen, 2009, p.6), hence, architecture is considered to be a kind of creation which has the most serious and pervasive presence on the self-made life of human beings. That is to say, architecture intentionally or unintentionally affects the physical and spiritual lives of humans. Either when an architect is highly concerned with creating an efficient and valuable space or when he is concerned with creating a space without this aim just fulfilling minimal human needs, he has a remarkable impacts on human beings life.(Benevolo, 2004; Baver, 2009). In the first case, the architect attempts to inject a positive quality to the space but in the second one, he withholds such a quality; hence, the appraisal and valuation of the ultimate architectural products is highly significant.

The knowledge and wisdom acquired by the architect should be unavoidably objectified through an architectural product. The manifestation of this knowledge not only can be expressed in different ways but also it can be criticizedand interpreted in various ways. Efforts which are taking place in this regard has resulted in different categorizations and classifications of architectural products. Such classifications are developed by relying upon the architect’s “internal criticism” and critic’s “external criticism”. In fact, based on the selected departure point by each architect and his/her critic, his/her achievements and categories take the same coordinates (Khoyi, 2007). For example, stylistic, aesthetic, functionalistic, sociological, phenomenological, etc. categories are some of the evaluative criteria (Etinghavezn, 1995; Venturi, 1994; Pallasmaa, 2013). Hence, such criteria can be used to examine and interpret architectural products. Numerous definitions and descriptions provided by the architects and critics can be considered as evidence for the two-faceted or multifaceted nature of architecture which necessitates the continuous research in this field.

Different definitions provided for architecture from the one provided by Vitruvius (1914) on the mission and purpose of architecture to Alberti'streatise (1991) or the above-mentioned categories indicate numerous attempts to define architecture and distinguish architectural product from non-architectural products. Indeed, the research background on defining and characterizing architectural products is very old and rich and researchers have always wondered about the question of what anideal architectural product is and what characteristics and features it should possess.

One of the most important approaches and means for producing and evaluating architectural products is the architect's worldview. Worldviews can be classified according to two perspectives: "methodological" and "content-based" perspective. With respect to content, worldviews can be either "physical"or "spiritual". Each of these worldviews has a different definition of human, world and their significance and position (Motahhari, 1989). Based on his/her attitude and viewpoint, an architect observes and considers the world and the user who lives on it; accordingly, he objectifies his findings and knowledge in the form of an architectural product and a physical-spatial structure. If, on the one hand, we accept the worldviewas an integrated set of ideas and actions and also as the origin of aims and values; on the other hand, if we acknowledge that different physical andspiritualworldviews call for different values and domainsfor world and human being, then, it can be assumed that different architectural products are formed in line with different worldviews.

The present study is intended to answer the following question: if an architect is responsible for the designing process and the architectural product, and if his worldview is the origin for his conceptual and practical criteria and values, then, can we establish a significant and meaningful relationship between the architect's worldview and the position of the architectural product? If yes, how does such a relation affect the features and characteristics of that product? In order to answer the research questions, in respect of the essence of present study an analytical and descriptive research method will be used. Furthermore, a deductive reasoning method was utilized so that with examining the related theoretical backgrounds, new theories and the final classification could be obtained.

Worldview and its structure

A worldview indicates a human's attitude and opinion towards the world and his relationship with it. A person's worldview affects his behavior and thought. The way, we behave impacts on our surrounding world. Inasmuch as worldviews are not independent of the people who hold them, hence, it can be argued that worldviews are the product and outcome of the responses we obtain for the fundamental and basic questions we have in our mind. Although worldviews are the results of our questions, they are regarded as the source of answers to our other questions; they give shape to our practical and theoretical structures. Indeed, constructs and concepts such as culture, ethics, aesthetics, art, etc. are profoundly affected by the underlying worldviews and mental structures.

Table 1: Questions raised and argued in humans' worldviews and related philosophical systems

Question	Philosophical systems
What is it?	Ontology
Where does it originate?	Explanation (the past)
Where do we go?	Prediction (the future)
What is good and what is bad?	Axiology (theory of values)
What should we do?	Praxeology (theory of behaviors)
What is right and what is wrong?	Epistemology (theory of knowledge)

Hence, humans' fundamental questions and the answers they find to such questions, altogether establish and give shape to the structure and foundation of their worldviews. Table 1 shows the fundamental questions which are raised and involved in humans' worldviews and related philosophical systems.

Hence, it can be argued that a worldview is an extensive set of interwoven questions and answers which cover every aspect of humans' theoretical and practical lives. Worldviews establish a rather clear system of "criteria" "dos and don'ts" "methods" and "strategies" which are used as guidelines for humans.

Different worldviews

Worldviews can be classified into types such as "methodological worldviews" and "content worldviews" which are discussed below:

A. Methodological worldviews

Depending on the method and instrument used for defining elements and clarifying their nature and features, worldviews can be different. That is to say, different approaches and methods can be used for understanding the existence and universe. Hence, the resulting worldviews have features and characteristics which indicate evidence of their underlying instruments and methods. Thus, worldviews should be inspired from three sources so that they can be shaped and formed: science, philosophy and religion (motahhari, 1989). Hence, a worldview mainly affected by one of these sources is labeled according to that source. Consequently, worldviews can be classified into the following types:

- Scientific worldviews
- Philosophical worldviews
- Religious worldviews

Scientific worldview

The purpose of this type of worldviews is to form and establish a model of universe and existence which is tangible and testable. In other words, depending upon the methods defined within the boundaries of science and relying on the three constructs of "observation", "speculation" and"experiment", this kind of worldviews can answer the first three comprehensive questions mentioned in table one. In this way, a person who believes in this kind of worldview tries to achieve the ability to clarify and explain the existence and the universe through observation and experiment. Explanation not only includes the ability to predict but also it can result in continuity and sustainability in science. A researcher can observe an event and test it; then, after acknowledging his/her findings, he/she can convert his/her theories into certain rules. Until those rules are dismissed and rejected, he/she can rely on them and view the universe through the lens of this theory. However, when a researcher discovers a more comprehensive result and finding, he/she replaces the old theory with the new one and attempts to expand his/her view and obtain a more comprehensive definition and explanation of the world. Hence, one of the dominant features of scientific rules and regulations is that they are "testable" and "fallible" (Popper, 2005).

Through relying upon its own particular instrument and method this worldview is regarded as a detailed and meticulous consideration of the existence and universe. It tries to examine the physical and quantifiable aspects of the world to obtain tangible and testable findings. On the other hand, due to its domain which is limited to "cause and effect" rules and existence principles, science can not teach humans how to live. On the other hand, science informs human beings about the material aspects of the world and existence; hence, it is not concerned with dos and don'ts (Motahhari, 1989). It can be argued that a scientific worldview has the following limitations:

- It cannot dominate and include all the aspects and perspectives of the world and existence. It cannot be fully regarded as the foundation for a worldview. It remains as a discernible and tangible worldview.
- It is not able to establish the fundamental components of an ideology so that it can inspire humans about how to live.
- It mainly results in the practical empowerment of humans not their theoretical improvement and progress.

Philosophical worldview

Each philosophical orientation and school of thought can be considered as a worldview. However, each worldview is not necessarily a philosophical orientation or school of thought. Unlike scientific worldview, a philosophical worldview is concerned with general issues about existence and world and it makes use of general, undeniable and non-controversial principles. As a mainstream framework, philosophy deals with "meaning" and "value". That is, it is involved with issues which can be investigated at the scope of a worldview (Wolters, 1989). While a scientific worldview is involved with the instances of physical reality, philosophy and philosophical worldview is intended to present an image of the entire existence and world. Motahhari (1989) contends that "although philosophical worldview does not have the precision and rigor of the scientific worldview, it relies on a sequence of clear and obvious "principles" which are evident and have certain theoretical value also are general and comprehensive. Indeed, the underlying rules and principles on which philosophical worldviews depend are fixed and invariable. Hence, due to the nature of its underlying foundation, this philosophical view is more compelling, cogent, reliable, inclusive and unlimited."

As mentioned earlier, since scientific worldviews cannot explain values and determine criteria, they cannot lead to practice. Only through a precise understanding of existence and its nature, it is possible to achieve the desirable actions and operations. However, it should be noted that inasmuch as philosophical worldviews deal with fundamental issues and are not concerned with trivial details, it can help achieve an ideology. Hence, philosophical worldview is able to answer questions 4 and 5 mentioned above; it can determine the criteria for practice and define and explain how to operate based on its own criteria.

One of the most significant characteristics of this kind of worldview is that human's rationale and wisdom is regarded as the main tools of achieving these criteria and all the developed systems and disciplines in this worldview are the products of rational reasoning and intellectual arguments towards the existence and the world, in other words it is human-based.

Religious worldview

Regardless of the source and content of philosophical and religious worldviews, one can claim that, due to the nature of its reasoning and view towards the issues of the world, one can claim that religious worldview is a type of philosophical worldview (Motahhari, 1989). In other words, scientific worldview has an inductive approach and extracts rules from the world; however, the other two worldviews attempt to use general facts to obtain comprehensive rules and principles which account for all the mental and physical issues. It should be pointed out that by the term religion; we refer to views and attitudes which are based on a broader scope than monotheistic religions. That is to say, religion denotes a general view towards existence and universe where the material world is not the only existence and substance is not the only existing element in the universe.

In the religious approach towards the existence and universe, there is always a greater and more powerful being than human who is responsible for the creation of and the origin of ethical and social standards and art.

Table 2: Different worldviews and their characteristics

		Titles	Characteristics	Capabilities	Shortcomings
Worldviews	Methodological	Scientific	Presenting a tangible and testable model of existence A "critical" and "realistic" view towards existence and universe using an inductive approach	Access to precise information and details Quantifiable and measurable propositions "Practical" empowerment of human	A partial and limited view towards existence and universe Unable to present a method for life and ideology Unable to cover all aspects of the existence
		Philosophical	Dealing with general issues about existence and universe An attempt to explain and define "meaning" and "value" Using a Deductive approach	The possibility to obtain an ideology More general and comprehensive than the scientific worldview Fixed and invariable when compared with scientific worldview	Unclear and ambiguous when compared with scientific worldview Criteria are human-based and fallible
		Religious	Attempt to obtain comprehensive and all-inclusive rules Belief in the presence of supernatural, metaphysical and a superior being (God) than human Reliance on the principles and rules derived from a nonhuman and eternal source	Achievement of ideology General and comprehensive Fixed and invariable in the primary principles but flexible in secondary issues	Non-generative if scientific and rational instrument was notutilized
	Content	Divine	Attempt to obtain comprehensive and superior inclusive rules World as objectification of a superior force and more complete than human Reliance on the principles derived from an eternal and non-human source	Accessibility to ideology General and comprehensive Fixed and invariable in the primary principles but flexible in secondary issues	Non-generative if scientific and rational instrument was not utilized
		Material	Belief in the material and tangible world as the only existing world Belief in "substance" and "energy" as the only factors of the world Belief in the mono-dimensionality of the human and rejection of his spiritual and metaphysical dimensions	Using science as the instrument to grasp the world and existence The possibility of obtaining a detailed and precise understanding of the material dimensions of the world The ability to explain material rules of the world	Restriction of the universe to the perceivable world Lack of belief in the purposefulness of the universe and human Unable to present an infallible and irrefutable ideology

Indeed, the religious worldview is not limited to the material world and it is concerned with an existence and world which is beyond the material world. In other words, based on the religious worldview, world has a supernatural and metaphysical nature and aspect. Accordingly, the universe has a creator that is superior to human and determined and specified humans nature and destiny. Based on this perspective and view, the reality of universe is accomplished. In fact, "purposefulness" and "intentionality" are remarkable features of this kind of worldview. Hence, the universe is regarded as a system whose components, i.e. human, God and the universe, both material and non-material have certain relations with each other; therefore, humans' theoretical status and practical behaviors are established, determined, examined and measured exactly by these relations and circumstances. The fact that god is the origin and the destination for everything can make all the human's thoughts and behaviors purposeful; this belief can be used as a point for obtaining standards and criteria. Thus, human as a being created by God has a longitudinal relation with him; although he has a lower position in comparison with his creator, nonetheless existentially has the signs of God. As a result, human can transcend to his status and achieves a higher and better position. Different religions have their own particular worldviews and they try to explain and define the realities of existence and universe based on these stances. Nevertheless, it should be noted that, in the philosophical worldview, the central compelling source and guideline for extracting concepts and values is human's wisdom and rationale. Although human mind and wisdom is effective, useful and efficient in many cases, because it is derived from human and is the product of the nature of human; hence, it cannot dominate and grasp all the aspects and perspectives of the existence and universe. In contrast, in religious worldviews, in addition to the human's intellectual reasoning and wisdom the reading of the world depends on a more superior source which is non-material, but supernatural.

B) Content: according to this perspective, worldviews can be divided into two types: divine and material worldviews.

- Divine worldview: this is the kind of worldview which was discussed and described above.
- Material worldview: unlike religious worldview, this worldview restricts the reality to the material world. According to this worldview, there is nothing beyond the tangible material world. Hence, it does not define a meaningful beginning and end for the world. Furthermore, human is the central and most outstanding factor and agent for the interpretation of the world. Consequently, all the required standards, criteria and rules are the products of human's intellectual reasoning.

Different worldviews and different dimensions of human

Anthropology is regarded as one of the major variables in different worldviews. Since worldview is a structure which integrates all the behaviors and viewpoints, it should first define and specify the role and nature of human being so that it can provide effective propositions for the practical and theoretical life of him. A worldview defines the nature and characteristics of mankind based on the method and instrument used to understand them; consequently, according to the resultant definition, a given worldview defines the different aspects and dimensions of the human's existence. Consequently, drawing on different methods and instruments, the definitions given for human are different from each other. For instance, Plato's consideration of human being as a spiritual being, the treatment of human as an individual and single being by Aquinas, Kant and Adorno or Augustine and Feuerbach's and…(Dierks, 2005)definition of human as a being related to God, all indicate different views which have been inspired by different worldviews and their underlying methods and instruments. Thus, anthropology has a significant standing and role in worldviews and is determined by the "scientific", "philosophical" or the "religious" method used in the worldviews (Saadatfar, 2008).

A brief overview of the definitions and specifications given about human by different schools of thought indicate that humans have nearly common features they can be discussedin different levels.The mostsignificant features of these characteristics is to believe in human as a multi-dimensional being and as a result to attribute varied domains for his existence and accordingly to calssify his needs. Different dimensions of human's life and his different needs in line with different circumstances indicate that any kind of creation and development, namely architecture should have different classes and scopes so that each level and class is consistent and compatible with certain needs and aspects of human life (Naghizade, 2001).

With respect to three dimensions of "body", "spirit" and "soul", it can be observed that different worldviews believe in some or all of these dimensions. For instance, material worldviews believe in two of them but religious worldviews believe in all the three dimensions. Hence, while creating or criticizing and studying architectural works by architects believing in each worldview, the evidence and traces of these different dimensions should be considered manifested. In fact, any worldview has certain macro desires and goals for its defined human which leads to macro ideals and objectives that eventuate to microideals in its hierarchical system. The ideals can be material and worldly or eternal and celestial.

An architect who believes in a material and non-religious worldview searches and defines the alpha and omega of his architectural works with a manifestation of this world. Consequently, since he believes in the "physical dimension" and in the uttermost to the "psychical dimension", he defines, designs and creates a space which can accommodate the forgoing needs. However, this case is a reciprocal case and completelydepends on both the user and architect. Whereas the architect is inspired by his worldview and the underlying conceptual and physical method;, he reflects his view and attitude in the work and product. Similarly, a user of such an architectural work uses the same worldview to interpret and discern the architectural work and he is satisfied with the characteristics of the created space. Furthermore, with respect to an architect who believes in a religious worldview, he attempts to create and develop a space which highlights the spiritual and transcendental dimensions of his worldview. Accordingly, he utilizes such "elements" and "spatial systems and features" which is familiar and interpretable for user with the same worldview. Thus, the architect creates a space to communicate with the user in a deeper manner and fulfill the numinous function and purpose.

Architecture: companionship between knowledge and art

It may not be an exaggeration if one claims that, not in any kind of art, "substance" and "orientation" are as important as that in "architecture" and "sculpture". In other words, it can be argued that the presence of substance is more evident and perceivable in these two fields than in any other discipline and fields. The observer depends on the materiality and the body of the work to maintain a better communication with the architectural product and statue. However, it does not mean that a work of painting, for instance, is independent of the color and material used in it. Hence, it can be argued that the ultimate result of an architectural product or sculpture, more than any other art, is tied to the material and the way of its application. One reason is that these two arts have three dimensions because the presence of "material" and "orientation" can result in a three-dimensional phenomenon. By moving "along" or "between" a created work of art, one can achieve aimmadiate understanding of that work so that the material and body plays a notable role in the process of understanding. Unlike arts such as music, poetry, dance, etc. in which space is independent of substance and material, an architectural space highly depends on material and direction. If we assume that architecture has quantitative and qualitative expression, it can be maintained that an architectural work has the following two dimensions:

- Concepts and issues which are not physical, material and tangible
- Features which are completely tangible and can be quantified and measured

The first aspect is qualitative; According to this aspect, an architectural product or a building should be considered and analyzed in terms of aesthetics or psychology like infusing dignity and etc.orideological concepts. The second aspect is quantitative which is concerned more with tangible and functional features of an architectural work. Material and substances, operational and functional characteristics, technology, size and proportion are the issues considered in this aspect (Sheikh Zeineddin, 1989). Flamaki remarks that it is assumed that when an architectural product is used in humans' life, it can be utilized in two main ways:

- First: an architectural product can be utilized through the function it is intended to fulfill
- Second: it can be utilized by stimulating and motivating humans to explore fictionally and imaginarily. This function is not directly related to the intended function of the work.

Hence, architecture can motivate the residents in every occasion and opportunity while their first use to reflect upon their internal self and contemplate their inner worlds (Flamaki, 2010). When we talk about material and substance in architecture, we do not refer to "raw or natural material"; rather, we mean "processed and developed material" which has been manipulated, handled and shaped through the architect's innovation; ultimately, it is transformed into a material means which is intended to respond humans' material and spiritual needs. It can be argued materials are converted into elements which are purposefully and efficiently used by the architect to limit orexpand humans' lives in its general definition. In fact for this reason, that the technology and science for the production, polish and burnish of material and substance in architecture is posed andemphasized (which is of high significance). Hence, it can be pointed out that the presence of tectonic knowledge and science of building and its sub-disciplines are regarded as the underlying components and origins of architecture, not like something optional or elective. In other words, the building science is embedded within architecture which is used to give form and shape to the building. When we talk about circumstance and timecontainer in architecture, we refer to a structure which, on the one hand, has been evolved, transformed and varied in accordance with the human's progresses and advances throughout the history; on the other hand, changes and evolution in worldviews and human's relation with the universe has led to alternations and transitions in it. Although the earthly and worldly nature of material and substance sometimes has limited and restricted the architects' ambitions and desires, a study of the history of architecture indicates that significant improvements and progresses have been achieved in designing structures and the quality of material have been remarkably enhanced. Attempts have always been made to provide the required instruments and materials so that the objectives and goals in architecture can be accomplished.

As far as semantic perspective is concerned, it should be accepted that, if not all, but some behaviors and feelings of humans are affected and influenced by architectural fabric and spaces. Theorganizing system, symbols, ways of composition, contiguity and proximity of architectural elements which ultimately create the architectural spaces lead to the adjustment and arrangement of user's behavior and feelings. Hence, humans' impressibility and affectability from space is inevitable. Whether an architectural work was established to merely respond a user's functional and practical needs or it was designed to go beyond these needs and become a phenomenon exceeding (fartherthan) just as means and maintain a meaningful communication between the user and itself, it should be noted that it will gradually impress the user's behavior and feelings. The architecturalworkand the user will sometimes communicate consciously and sometimes the communication will unconsciously penetrate the user's deep inside and will become a norm for user. Either positively or negatively, the architectural workwill affect the user's life. The user's

impressibility from what is considered to be the semantic, spiritual or psychological can be classified into at least three categories:

- Indifference
- Pleasure and enjoyment: this feeling is among human's desires, wishes, fancies and entertainments. It makes an architectural space to look either pleasant and bright or bizarre and dismal.
- A feeling of splendor: this feeling is distinct from and opposing to the earlier two feelings.

The proponents of this proposition contend that the pleasure and feeling resulting from this relation is caused by real art and is similar to the ecstasy and mystical feeling. It is manifested only through the feeling of happiness and heavenly and celestial pleasure (Sattari, 1968, p. 30). Hence, it should be highlighted that the semantic and artistic dimensions of architecture can provoke one of the above-mentioned feelings. The realization of this phenomenon depends not only on the architectural work and, the method of building and formation of it, in a word "architect-narrator" but also on the observer or "interpreter-user". Hence, even though an architect does not consider his architectural work as art, media or a form for communicating containerand conveying a particular concept or idea, it is unavoidable that the architectural space, its fabric, color, material and its organization system will have a definite impact on humans' minds and behaviors. In other words, architecture can influence and affect the users' both intentionally and incidentally. Indeed, an architect can consciously convey a message to the user through his architectural work. Even when he ignores the mission and role of communicating a particular meaning, again his work will inevitably impact on the user's spiritual and psychological conditions.

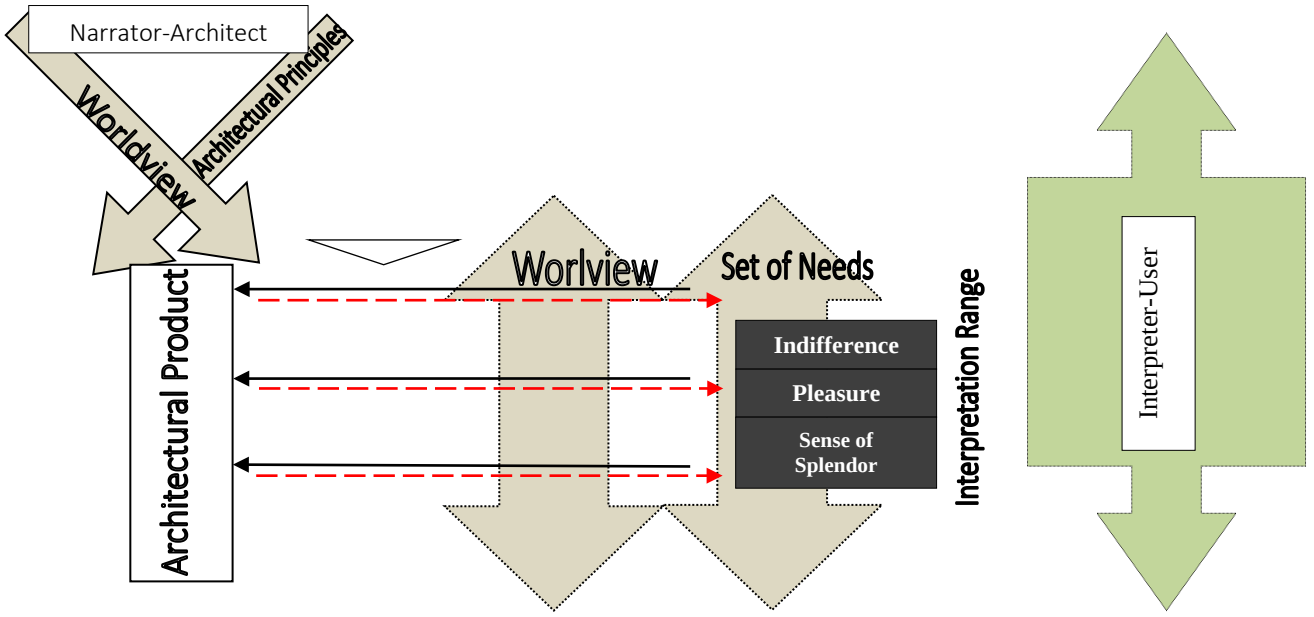

Figure 1: The scope of user's interpretations from an architectural product

Thus, it can be pointed out that architecture can be regarded as an applied art which stands at the middle of a continuum in which meeting the functional and physical needs of humans and the artistic formation and communication of a message or concept is located at the other polar end of the continuum. Indeed, an architectural product is a mixture of matter and form. Such a form, in its most artistic state, refers to a particular phenomenon and a distinctive world and concept. Alexander (2007) contends that architecture lead to the liberation of human's inner forces and frees him from

his inner contradictions. Hence, the artistic dimension of architecture is an action which incarnates and embodies existence to material and the structure of building.

Avicenna believes that form is a feature through which material and body are defined and characterized (Nasr, 1998). Nevertheless, it is the matter and material which carries essence and nature (Nadimi, 1999, p. 94). On the other hand, it is argued that matter and material are regarded as the inactive and immovable aspect of the world and existence (Nasr, 1998, p. 94). In fact, what happens in architecture is to characterize, qualify matter and material. Based on organizational system, the compilation and composition of elements are accomplished. Hence, depending on the designing process and the ideals inspired from the architect's worldview, the produced form can vary within a range from responding to human's functional needs to motivating internal movements and triggering thought and contemplation. In fact, it can be maintained that the first step of architectural formation is thought, contemplation and the compilation of a plan for organizing and arranging the elements of architecture. For embodying a form into a building so that it can respond to human's physical and comfort needs on the one hand and on the other hand, it can intentionally organize novel ideas and concepts which can result in humans' internal, spiritual and psychological explorations. Then, in the next stage, architectural formation and configuration, i.e. the architect's imagination which has been planned and drawn on the paper should be expressed and manifested on the material so that an architectural work is developed. Such as architectural work is a framework and body and it can realize residence and settlement for human in terms of Heidegger's concept (Norberg-Shulz, 2013).

Building perspective and architectural perspective in the designing process

If architecture is assumed to be distinct from physical building and functional system which is intended to respond to humans' functional and operational needs, hence, while developing architectural products, we should inevitably believe in the message communication and conceptual expression and intention of architecture. Options and alternatives which give result in the formation of an architectural work should be taken into consideration. As mentioned earlier, by their nature, human beings respond to and reflect upon their own creations and productions. That is to say, all the humans' material and spiritual productions and creations are highly significant. Indeed, since an architect is aware of the fact that human beings contemplate on and react to their surrounding environment, hence, he designs and develops appropriate and fitting spaces based on his own and users' evaluation criteria. In other words, through his designing, an architect intends to develop a space which results in appropriate and desirable reactions and reflections in the users. The concepts and ideas manifested in a space are the products of the user's worldview and the architect' beliefs towards the world and existence.

Now, we should examine our definition and consideration of architecture and the criteria which help us evaluate an architectural work. In fact, numerous definitions have been proposed and continue to be given for the field of architecture. One interesting definition of architecture has been given by Galvanodella Volpe. According to him, architecture manifests and expresses ideas and values by means of a system of visual elements (Flamaki, 2002). This definitions highlights the distinction and difference between architectural productions and other productions and the fact that what can help use evaluate a work is a set of beliefs and individual and collective values which vary in terms of spatial and temporal scopes. Hence, as mentioned earlier, architecture is a combination of technology and art and a spectrum of values can be defined for an architectural product; that is, an architectural product begins with a meaningless body and physical construction which is then affected and inspired by the architect's thoughts and intentions and is transformed into a product

which reflects the individual desires and wishes of the architect and the collective values of the society and group within which the product was designed.

With respect to the multi-dimensionality of human being, on the one hand, and his reflectiveness and contemplativeness, on the other hand, while facing an architectural product, we can wonder which of the three dimensions (body, mind, spirit), the architectural product was designed to affect. When values and ideas interact with each other, they determine the conceptual and mental foundation of an architect. In turn, the architect's mental and conceptual background and viewpoint has a significant impact on his architectural product. It can be argued that ambitions and wishes are usually unattainable and they are defined and elaborated because they specify humans' directions and orientations; they are regarded as the genesis and foundation for humans' creativity which lead to criteria which are used not only to shape and guide the production of a work but also to evaluate and assess the appropriateness of a creation. Inasmuch as architectural productions and developments rely upon matter and material in the environment and since they are defined through natural factors such as climate, ground, vegetation, etc., they have complicated circumstances and they depend on different humanistic structures and situations such as economy, politics, religion, culture. That is, while an architectural product is established, achieves its final status and is given to the user, it obtains qualities and characteristics which indicates the degree of success in reflecting the architect's ambition, ideas and wishes. Indeed, the qualities and characteristics inspired by the architect's ambitions overshadow and dominate his architectural product; they determine the type of work we face. However, here, we did not involve the other parameter, i.e. user who is an outstanding consideration in the evaluation and analysis of the product. In fact, an architectural work is designed to be used by the user and designing an architectural product cannot be accomplished without considering the user. Hence, an architect may do his best to create a high-quality work which is capable of communicating certain messages with the user. However, the user of the architectural product might not be able to maintain communication with the architectural work due to different reasons. In such a case, the architect or his work cannot be criticized.

Hence, there is a hierarchy of actions and considerations from which an architectural work begins to affect the physical structure; then, it proceeds to communicate with humans' souls. IT can be argued that there a continuum where building is on one product located on one end of the continuum and architecture is on the other end of it. The first product achieves the minimal and critical requirements in a work; however, the second not only responds to the physical needs of humans but also it focuses on the other dimensions, namely soul and mind of the human beings. Thus, the characteristics and objectives of a building can be briefly mentioned as below:

Being a shelter: a building, at best, is regarded as a shelter which protects a person from natural disturbing factors or from other people's disturb. It provides the facility and possibility for physical living. That is, it can provide facilities for humans' physical comfort and it eliminates humans' concern for physical security.

Technological effect: it was mentioned earlier that architecture needs material and matter so that it can embody different qualities and features. Indeed, material and its utilization are the origin for the technological development of human life. If building and its presence are regarded as a function of technology, architecture needs the building too. To start the process of achieving an architectural work, the architect should inevitably involve himself with the building.

Being a barrier and guard: building a construction refers to building in the absence of architecture. An architect tries to equip human with space and develops a space which can maintain an interaction between the user and the product. A building is produced without considering such interactional aspects and it is regarded as a product which is standing in the middle of the event and

IGNORES such mutual interactional relations. Hence, a building is merely a physical realization and manifestation of media between humans and space.

Inanimateness and spiritlessness: in a designed architectural product, we deal with a set of communications inside the structure and out of the structure. That is, communications within the structure and product refer to the communications between the internal elements, components and architectural organs and communications outside the structure refer to the relations between the product and the background environment which includes a range from micro communications between the ground and product and macro relations between the product and the entire society and city. A building, at best, can result in maintaining an internal relationship. In other words, a product should coordinate the elements and the components so that it can be well-established and well-built. In this way, it can accommodate the sustainability and shelter requirements.

In contrast, an architectural product should have the following features and characteristics:

Artistic creation: in case remarks and arguments which absolutely consider architecture as an art and architectural designing as an artistic production are examined, it can be noted that all the architectural styles and movements are attempts and endeavors which rely upon evidence and definitions of architecture as an artistic production and they result in products which be selected as explicit or implicit interpreted as manifestation of art. Architecture has the reputation of a field and discipline which, on the one hand, responds to quantitative and material requirements and needs such as climatic, economic, technological factors and, on the other hand, it considers conceptual and abstract features such as cultural and political issues. Architecture should always make a balance between these two different dimensions. Indeed, architecture is an attempt to express the magnitude and splendor of reality. Accordingly, architecture is regarded as an epistemological discipline and field.

Multidimensionality: an architect, at first, should be able to examine and study human according to quantitative features and requirement. Namely, the degree of required light, optimal and desirable temperature, structure resistant to destructive factors, specifying appropriate size of space for the intended activities and other quantitative considerations. Next, at a deeper level, the architect should address human's other needs such as need to freedom, privacy, meditation, worship, etc. It is obvious that the architect's abstract and spiritual considerations of material and physical elements make him to expand the roles physical elements such as light, wind, views, prospects, vegetation, planning, etc. play in the architecture. Hence, architects have a significantly deep understanding and consideration of materials. Indeed, in their designs and plans, architects define deep and surface functions for the elements and material so that they can accomplish their objectives.

Liveliness and spiritedness: since an architectural product is designed by human and for human, at the elementary and obvious level, it is capable of maintaining communication with human beings. As the term communication can be defined according to different aspects and dimensions, architecture is also a multidimensional and multifaceted concept and area which can lead to deep communications and interactions. Hence, the communications and interactions within or around architecture can be defined as follows:

- Internal communication: it is realized between elements and components of the architectural product.
- External communication: it is maintained between the elements and components of the product and the environmental factors.
- Internal communication: this type of communication is maintained between the product and the user.

- External communication: it is realized between the architectural product and the city.

Conclusion

Undoubtedly, creation needs understanding and awareness and production is the inevitable function of understanding. In order to realize and establish architecture as a phenomenon which needs two planes and perspectives, we need to acquire awareness and understanding towards human and his material and no-material dimensions.

Table 3: Characteristics of a building versus an architectural product

Building	Architectural product
It functions as a shelter It is intended to protect human from natural destructive factors. Under such circumstances, buildings are constructed with the minimal resistance against natural phenomena.	Architecture is an artistic creation In addition to the physical and quantitative dimension, an architectural product has a conceptual, abstract and qualitative aspect. In other words, an architectural product is an artistic response to the functional issue.
Building is a technological effort Building is established for responding quantitative and engineering needs. For this purpose, a building organizes and coordinate the elements and sizable factors which are affected by economy, building technology and produces a reasonable framework and a certain setting which lacks abstract and conceptual aspect.	Architectural product is a multi-dimensional and multi-faceted phenomenon As well as considering quantitative and qualitative factors, the designing process should take different dimensions into consideration
Building is considered as a shelter Building is the manifestation of physical, material and tangible intermediate substances. It is evidence of the concept of non-space which is on the midway to the important phenomenon of understanding and interpretation. In building, space is a secondary concept. Materials and substances are collected in building. In its best condition, the quality of architectural designing can be improved so that the space created within a building can be habitable.	Architectural product is regarded as an alive organism It is considered as a phenomenon which maintains a communication and interaction. The communication extends the building stage in which the elements and components are related and organized. The communication bounds the internal materials to the surrounding context and environment at a conceptual and qualitative level. In other words, architectural product is an active construct which makes use of the surrounding visual and abstract features and enhances its quality.
Building is a non-alive and inanimate construct Under the best conditions, a building can maintain a dynamic relation and communication among the elements and components of the construction. However, as a construct located in an urban context, a building cannot maintain an active interaction and communication between itself and the city.	

The consideration and definition an architect assumes for human being, his needs and different aspects directs and helps the architect in adopting his instrument, characterizing the nature

and method of designing process. Consequently, all of these considerations have a profound impact on the final architectural product. In other words, the response to all these questions can be found in the architect's worldview. In turn, worldview is the product of responses which a human can acquire while exploring and investigating about world, existence and himself. Hence, the answers of the questions and findings specify the nature of human and direction which should be followed.

Architecture is a two-sided phenomenon which includes both art and technology and has certain complexities. No creation and filed depends on substance and body as much as architecture and sculpture. The fact that an architectural product can have impacts on the user and observer's mental and spiritual conditions highlights the significance of architecture. In the simplest state, if architecture is regarded as the selection and companion of physical, technical and conceptual dimensions, the quality nature and the meaning structure of this combination of dimensions can result in a product and work which run the gamut from building to architectural product.

Architecture is considered to be one of the most significant and comprehensive creations which can be considered and analyzed independently of architect's worldview. Whatever is included within this scope and spectrum is characterized based on the above-mentioned different factors. It is obvious that the underlying factors and parameters are affected by the architect's worldview, ambitions and objectives which ultimately influence the formation and structure of the architectural space. The effects and influences can result in different features which are categorized in the following table.

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