

بازشناسی نسبت فرم و عملکرد در معماری

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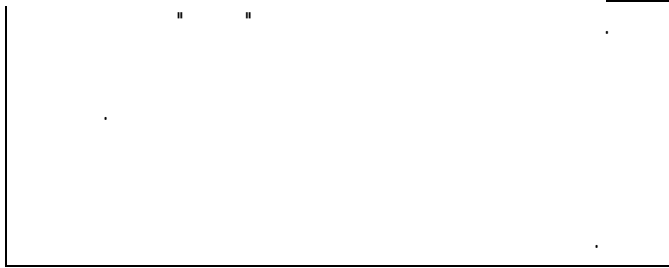
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این مقاله با هدف عمق بخشیدن به مفهوم "عملکرد" و قبول مشروط شعار معماری مدرن "فرم پیرو عملکرد است" به عنوان فرضیه از طریق تحلیل محتوایی بیانات و نظریه های هنجاری و تجربی موجود در معماری آن را به آزمون می گذارد. یافته های این پژوهش نشان می دهد که قابلیت یک فرم از یک سو به نیازهای استفاده کنندگان و انگیزه های درونی آنها و از سوی دیگر به توانایی های بالقوه شکل و فرم کالبدی محیط باز می گردد. از آن جهت که از یک سو مفهوم عملکرد گرایبی با مجموعه وسیعی از خصوصیات انسانی در گیر بوده و از سوی دیگر به نگرش معمار نسبت به مجموعه ای از پدیده ها مرتبط می باشد لذا طرح او طیف وسیعی از نیاز های انسانی چون زیبایی شناسی و نمادگرایی یا معناشناسی را به عنوان بخشی از عملکرد بنا شامل می گردد. این مقاله گزاره ای جدید جهت شناخت وسیع تر از نسبت فرم و عملکرد را جایگزین شعار معماری مدرن می نماید.

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تاریخ تئوری معماری، عملکرد، فرم، عملکرد گرایبی، خردگرایی، زیبایی شناسی.



*a thorough awareness of fundamental **human needs** and a universal outlook. Thus, our concern is to develop a new type of designer, able to face all kinds of requirements,"*

Quoted in Kostelanetz 1974

عملکرد و نیازهای انسانی در معماری

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(a1932،1937،1937

*"A fresh outlook can come only through satisfactory designs for our **biological needs**. Our aims today go far ahead of those of yesterday, of the labor-saving devices built into our architecture. When we design we must relate them on a much greater scale with our **psychological, psycho-physical needs** beyond those of our physical comfort. This, I confess, cannot be done easily because **we do not know enough about ourselves**. We must work hard for such a knowledge since our biologists and physiologists, etc. have not supplied as yet sufficient data to enable us to understand the human being and his most important needs. When a clear statement, clear function and clear means are given, the design will not be difficult to execute."*

Moholy-Nagy 1937

*'The Starting-point of any artistic creation must be **the needs**, the abilities, the means and the characteristics of "our" time....When considering the solution to a problem, how appropriate is it to its contemporaries, the task, **the genius loci, climate conditions, the available materials and pecuniary means**?...The realism of our time must permeate the work of art.'*

*Otto Wagner (1894
in Vienna Academy), in Gossel 1991: 88.*

*"Our task is to contrive a new :
system of education which, along with a specialized
training in science and technique leads to*

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بازشناسی نسبت فرم و عملکرد در معماری

(a1987,1994)

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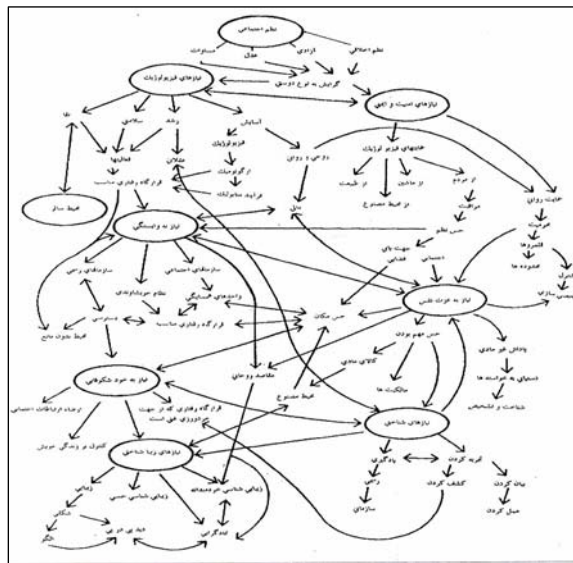
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باز بینی نسبت فرم با عملکرد در معماری

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"follows"

"evokes"
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"Flexibility is in my opinion about a necessity (these days)...What Sullivan Said "Form follows function" I think that has changed in our time, very much. The function in very short-lived today, and our constructions last much longer. So it only makes senses to make the plan very flexible".

Quoted from Broadbent 1978

"We do not let the function dictate the plan. Instead, let us make room enough for any function."

Quoted from Heyer 1993:13

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فرم "تأمین" کننده عملکردها است

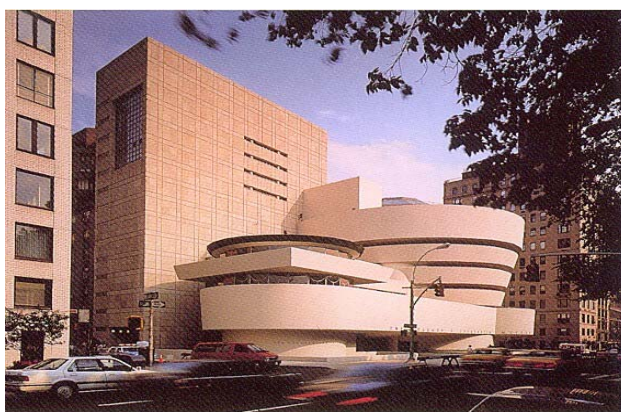
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"If the dictum, "form follows function," had any bearing at all on building, it could take form in architecture only by means of **plasticity** when seen at work as complete **continuity**....**Form and Function [were] are one.**"

Gutheim,
Frank Lloyd Wright on Architecture, P
182,3.

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"The Kitchen wants to be the Living Room. The Bed Room wants to be a little house by itself. The car is the room on wheels....A predetermined total form might inhibit what the various spaces want to be."

Louis
Kahn 1955, "Two Houses". P60, In Latour
1991.

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"Talk to a brick and it will tell you it likes an arch,".

Louis Kahn 1972, "Structure
is the Giver of Light". P293, In Latour 1991.

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"Desires bring about the new **needs**" and "What a school **wants to be** which is the same as saying what is the form of school."

Kahn in Wurman 1986.

follows

affords

"Form *affords* Functions"

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"*affordance*
follow"

"*afford*"

"*Form Follows Function*"

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| 1 Otto Wagner, Quoted in Gossel and Leuthauser, <i>Architecture in the twentieth Century</i> , 1991. | 2 |
| 3 Basic Needs | |
| 4 Higher Needs | |
| 5 Physiological Needs | |
| 6 Safety and Security Needs | |
| 7 Affiliation Needs | |
| 8 Esteem Needs | |
| 9 Self-Actualization Needs | |
| 10 Cognitive Needs | |
| 11 Aesthetic Needs | 12 |
| | 13 |
| 14 Lawton | |
| 15 Venturi | |
| 16 Multi-functioning | |
| 17 Double-functioning | 18 |
| Richard Padovan, <i>Towards universality: Le Corbusier, Mies+De Stijl</i> , 2002. | 19 |
| 20 Less is More | 21 |
| | 22 |
| | EVOKE |
| 23 Form evokes function | |
| 24 Deterministic | |
| 25 Availability | |
| 26 Aldo Van Eyck | |
| 27 Multivalence | |
| 28 Plastic continuity | |
| 29 <i>Availabilities</i> | |
| 30 Demand | |
| 31 Invitational | |
| 32 Valance | 33 |
| 34 <i>Afford</i> | |

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