Psychological Effects Assessment of Form in Architecture and Urban Design on the Human

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A B S T R A C T

Disburdening with the aesthetic category in architectural architecture and cities as a science ensures peace and mental security of citizens as part of human health is in the impact of anthropogenic environmental factors, so the necessity of attention to this issue is inevitable. The aesthetics can be divided into three types forms of sensory, Fermi and symbolic. In this between, the able aspect is a phenomenon, personality and recognition of an object in the material world and is an effective element in the creation of space. This paper examines concepts and basic definitions of form and beauty in architecture and urban landscape as well as the expression of its influential elements in this branch on the basis of Gestalt psychology. Then, with the extraction of a set of criteria and indicators, solutions for the design will be expressed in order to increase the positive effect of the form in terms of quality of beauty in architecture and urbanism on human psyche. The research method in this study is descriptive - descriptive. The collection of research data has been documents and library.

Keywords: Aesthetics, Form, Visual Quality, Gestalt Theory, Urban Landscape.

INTRODUCTION

one of the most important topics, which in the area of architecture and urban areas is visual and field, is highly stressed, the concept of beauty and beautification. Aesthetics in architecture, rooted in history of formation, but with this historical background and importance, lack of attention to criteria and principles of co - ordination in designing urban environments, from one single city to a city, has caused the physical space of city and its visual form to be unsuitable in most of Iranian cities.

Understanding the dimensions of cities and strengthening the aesthetic aspect of biological complexes may be a proper start to address this issue. The attention of this issue is guaranteeing the comfort and mental safety of citizens, which increases the productivity of the collective spaces (Gifford, 2007; Kose, 2008; Rapoport, 2016; Steg, 2018).

To express any spiritual content, it has to create an appropriate visual form, and it is that the need for the form is felt(Kasali & Nersessian, 2015; Parsaee, Motealleh, & Parva, 2016). We get from that space by seeing the visual forms available in a space.

It deals with the visual structure of the environment (visual features and composition of the environment), and the main subject is the values of the forms and structures of the environment(Parsaee et al., 2016; Vera & Fabian, 2016), and that the sense of pleasure from the realization of certain patterns, proportions, and forms is a biological basis, as well as from the subject of the Fermi aesthetic(Kasali & Nersessian, 2015).

Abstract urban planning cities are capable of improving the mental image of citizens and strengthening their civic pride by expanding their aesthetic experience and strengthening their image and image of city at national and international level, to strengthen the city's competitive ability to attract more capital and creative people(Rapoport, 2016).

In this thesis, we try to explore some of the principles and concepts, how visual forms can be dealt with from aesthetic perspective. To discuss this, we first need to have a comprehensive definition of form, urban landscape, and beauty. Then enter the beauty category of the form in the architectural and urban area and establish its bases as a result and an acceptable process for benchmarking.

METHODOLOGY

The research method is descriptive - analytical using library method to provide information and analyze and integrate them. In this stage, we collect information from books, publications and internet sites. This recognition leads to suggestions for more desirable architectural and urban design.

RESULTS

Form a capable aspect is a phenomenon. The form of character and identity of an object is understood. Form is a manifestation of the full unity of its constituent elements.

To the totality, the body and appearance of a phenomenon that is formed in terms of expression of a subject, meaning or content, forms from certain materials, forms, in addition to the role in the creation of space, has several major aspects as well. First, the form aesthetics, in which it looks at the appearance of form and its features, is made between the scale, proportions and shape resulting from the background.

Second, the relationship between form and function and the need to form the form and third form of meaning and form is the form of a device that can be used more than anything else to express a symbolic concept, the ability to transform an idea into form or form an idea into form and form of the most important parts in the design process(Parnell, 2016).

The bodies and all the spaces in all scales form a similar form, according to the rules of one year. The phenomena related to the laws governing the physical forms depend on all cases, whether it be a city or an object that is used daily. In the empirical research done to understand the design aesthetics of the constructed environment, the emphasis is on the relation between complexity and simplicity and the values of the environment.

According to the approaches of information theory and also according to

If high levels of complexity are received, they are evaluated with respect to the lack of discipline(Lang & Moleski, 2016).

Form Visual Specification

The elements of the form include the point, line, surface, volume, and color, and the architectural space is also influenced by the relation between these elements and their

composition. In order to combine and determine the type of relationship between these elements, the organizing elements such as geometry, symmetry, repetition, rhythm, axes, etc. are proposed(Kandel, Paepcke, Hellerstein, & Heer, 2011).

For example, a line in the apparent form of a building can produce specific visual effects. In Fig. 1, the left image shows the masonry facade, created by the use of individual and individual elements and has a static and non - direction nature. In the right image, the application of the lines and the emphasis on them connected the building elements together and gave it a horizontal nature, in addition to the sense of vitality and dynamics.
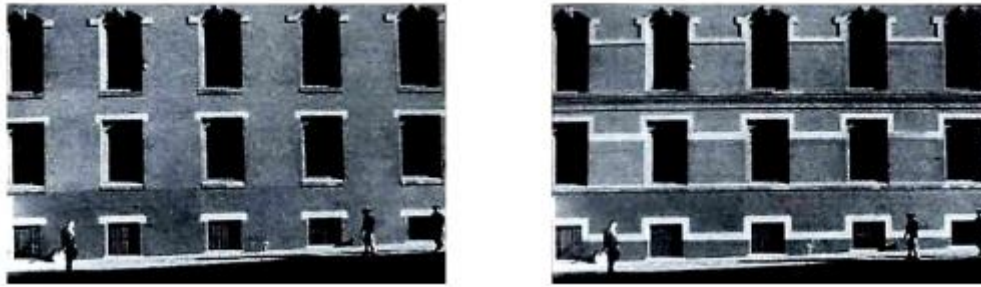
Figure 1. Line usage and the emphasis on it to create a sense of dynamic and visual motion.

Any element separate from the role or application that can have or the meaning of the semantic charge will contain visual features and play a different role in different positions and contexts.

The visual characteristics of the form are: shape, size, color, texture, location, direction, and visual balance of Francis Ching (2011), as the most important attribute in the form and says: The shape refers to a distance line or visible area of volume, and is the main object of recognition and recognition of an object's form.

The length, width and height of the form, called the dimensions, determine the size and proportions of the form, another form of form, which, in addition to its differentiation from the surrounding environment, creates different concepts and values in the viewer "s mind. The power and power of colors lies in the characteristics of color, these characteristics are in the dark, the warmth, the degree of saturation, and the degree of area of color levels.

The drop in architecture is reflected by the choice of various motifs. The Ching (2011) describes the texture as a characteristic of the form of a form and considers it an effective influence on the type of observer feeling and how light reflects light.

The location of one form in the environment is one of the other forms around it. The direction is the position of the form relative to the ground level, the surrounding points, or the person looking at the form, Ching says. Visual balance is a characteristic of the form that expresses the degree of stability or suspension of it.

The equilibrium is in fact the perceptual state of equilibrium. The balance involves stability and is used to create a sense of calm and security(Doroodgar & Moradchelleh, 2012).

Each of the works alone has different themes, such as figures. Heaviness, stability, purity, fluidity, form and … are examples of expression. The range of expression capabilities and the visual qualities of the formations increases in combination with each other, and sometimes similarities add similarities to elements and familiar forms.(berolin1382).

Impact of Form at aesthetics

When we see the visual forms available in a space to a concept of that space, it is easier to express concepts using visual forms easier than speech language and document. Because understanding visual forms does not require decoding.

For example, it is sometimes enough to see one thing to understand its performance and give us sufficient knowledge to assess and understand it.

Visual communication, mysterious phenomena that are not only understood by professional experts, but are simple features.

As a sample of the window proportions, the entry point, decorative elements, style, construction, and horizon of the building in an urban environment are features that constitute unity and solidarity with no unity and unity of a street, neighborhood, or region(Kim, Kim, Khera, & Getman, 2014).

Figure 2. Visual Communication and Coordination

According to what was mentioned in the definition of aesthetics, principles such as fitness, harmony, and unity and … were considered.

Now, the question is how and what to put together according to what? The answer can be found in respect of the principles of aesthetics. In fact, the forms should be put together on the basis of these principles.

Each urban environment has a mix of elements and a degree of freedom to diversify the design(Kim et al., 2014). Hence, the effect of form on aesthetics is very important, in general, the more the communication and coordination between the two elements becomes deeper, and their separation becomes more difficult. Of course, between elements that are associated with each other, the search and diagnosis distance is intended to have a meaningful dialog box.

One way of interacting is the relationship and the dialogue between the two elements, the addition and reduction of the form.

Urban Landscape

view of the city as a set of natural and manufactured elements ranging from the fabric and spaces of human city, behaviors, activities, and as the first manifestation of the city, are considered the mirror of all historical, cultural, economic and natural features of the city(Larice & Macdonald, 2013). In the excerpt from the urban landscape, the Cullen views the landscape of looking straight streets with buildings in their form and their kind of coordination. Bell (2012) as part of the environment that could be regarded at a particular time and connected with his bed in the environment. Pakzad (2006), sees the landscape as the symbol of the indicator and the

quality of civilization and the collective mood of every nation, and the result of the people's perceptions of the city and the result of voluntary action.

in general, urban landscape can be seen as a category for the quality and utility of cities, an objective reality and the recognition and understanding of the city of buildings, spaces, activities, sounds, regions and when confronted by city phenomenon (at different scales, from distant from distant city or even while setting up in buildings) is active in the realization of urban landscape phenomena.

The urban landscape does not only contain the facades of the buildings and the visible elements, but also includes sounds, regions, types of natural and manufactured elements, either stationary or moving, and all of these factors contribute to the quality of urban landscape, i.e. existence of buildings with quality fronts while in the city spaces with different behavioral and behavioral disorders, it cannot be a desirable city for the city. The city's perspective on scales and levels is visible and understood, each of which is different elements in the formation of an effective urban landscape.

Most of the cities of Iran showed the natural features of the land and in harmony with the local material in the construction of monuments, such as the rouged color which is an example of the natural bed of a biological complex in its macro aspect. But the city's aspect is also raised when the observer is within the context of the city. in this case, the visual features and the different elements of the city including the anatomy, humans, and activities are visible from the distance and on the scale of the visible city, its constituent elements, vehicles, behaviors and population density of people passing or doing activity, trees, variety of urban index spaces, intersections, and main components of the city on the middle scale. aspect of the city on a smaller scale can be considered in the form of elements such as building facades, material, color and texture elements such as electric poles, booths, furniture, and architectural facilities such as electric poles, gardens, furniture, and architecture, as an example of importance to cores and corners and different designs with other parts of the view, which plays an important role in enhancing the quality of the city's public spaces.

As a result of the reciprocal effect of city shaping elements and urban community in different cultural, social, economic and natural fields, as a result of the city which is always against citizens, their attitude and behaviors in urban environment and their quality of life have a significant impact.

Aesthetics in urban landscape

There is a need for beauty but needs of needs, "mazlo" says that there is a need for some people to be sick when they see ugly, and they can be improved by exposure to a beautiful environment. This mode is commonly found in healthy children. It is important to define the need for three themes of value, enjoyment and surprise.

The point to be considered in the context of aesthetics is vibrant demand. One feels depressed by the monotony of the environment. Though her environment is the most beautiful landscape or work of art. As the guards of art who have a permanent hold of them do not enjoy the sight of them.

It is no doubt that every human and every nation and nation are characterized by the notion of how they interpret their lives and view the culture in which they live, the realization and their adaptation in the objective life of humans is called intellectual beauty, and if they are of the type of compounds and qualities they feel, beauty is called sensory beauty(Jorgensen, 2011).

The physical aesthetic

The structure and quality of the geometry of the environment are the issues that are discussed in relation to the physical aesthetic. In the physical aesthetic, factors such as design elements, formations, formations, order, and proportions are involved. In this approach, visual appeal is based on the combination of available sights and changes in perspective, which are considered to assess those cases such as form, design light materials, and the number of elements of the layout. It defines the physical aesthetic, the role and effect of shapes, proportions, rhythm, scale, complexity, color, and light, and is natural. One of the important approaches in the physical aesthetics is the Gestalt approach.

The Gestalt psychologists accepted the hypothesis that there is a direct experience in the perception of the lines, the level, the masses, or the masses. They do not think that experiences are not subjective associations, but are the result of the interactions between the neural processes and the patterns of the environment. As a result, the buildings are not due to the association between current patterns and their earlier reference, which are light, heavy, or sound, but because of a biological process that is the same concept of "too shape" in the Gestalt theory(Lang & Moleski, 2016).

Arnheim (1949) presented the most convincing of the Gestalt analysis to expression content. In the dynamics of architectural form dynamics, he says, the details of the figures are analyzed by explaining geometry, size, quantity, and orientation of the form. There are visual forces that are expanding and gathering, creating pressure and action, rising and retreating, moving and retreating. These forces determine the meaning and expression of art(Lang & Moleski, 2016).

By dividing the urban space into form and content, Ives et al. (2017) examines the physical aesthetics. He believes that urban spaces can be divided into two parts:

1. Physical form

2. Content is the meaning of space, which encompasses performance and activities, as well as reflection of space in the minds of people both as symbols and in the form of collective memories.

It also offers the methodology of addressing the objective aesthetic according to the following three approaches:

- Based of review: Based on Gestalt psychology

- Review of gestalt organized components: From an extraneous attribute

- Checking how relationships between the sub - characteristics and how they combine: based on formalism

Farahi's Principles according to Gestalt theory

1. Compound

In most curriculum, the basis and principles of design, which are the preparatory lesson of introducing a "point" of the Fermi aesthetic in the design schools, build the main element of design; lines are "lines". The points are formed by joining each other tissues or "element", and they are composed of the composition of surfaces "levels" and constructed by these elements, and the designer uses their composition since the visual appearance and the building facade.

2. Order and disorder

Concepts like order and disorder and simplicity and complexity, years of architectural theorists and Behavior recognition has fascinated him.

In most cases, order is simply synonymous with simplicity, while any level of visual complexity can be regular. On the basis of Gestalt psychology, the environmental environment is the environment in which the components form a whole to avoid reductions, self - contradiction, and confrontation. The problem of developing the design theory is that these terms are designed for practical purposes.

3. The proportions of conceptual regularity

The fit in architecture is related to the concept of order due to the concept of rhythm and rhythm. An appropriate rhythm may be a simple relationship a. b. a. b. A more complex relationship, how people respond and react to shapes, sizes, ratios and rhythms has long been the focus of designers.

In the literature design literature, especially the literature, on the nature of human scale and how the environment scale is human, there is a lot of positive and normative comments. It is based on subjective observations, and not empirical research means that some intermediate thinking processes are self - conscious or unconsciously involved in the process, and secondly, the degree of habit and familiarity have become an important factor in understanding individual or group attitudes to the Fermi properties of the environment.

4. Gestalt of expression

The Gestalt psychologists suggest that the perception of lines, surfaces and volumes there is a direct experience and no medium of expression of expression .It does not seem like the experiences of subjective associations, but the result of the interactions between the neural processes and the environmental patterns.

As a result, buildings that look alive, peaceful or heavy, is not due to the association between environmental patterns and reference, but because of a biological process that is the also shape concept of Gestalt psychology.

CONCLUSION

The city is expanding in a broad expanse of construction and restructuring. In today s urbanization because of the lack of criteria and principles in the design, the urban public environment has become heterogeneous, and in the context of aesthetics, freedom of chaos has overcome construction. If appropriate, original, and identity patterns about the shape, geometry, physical tissue of the urban environment and not present, the identity of the culture of society is drawn into isolation and is transformed. In the definition of sustainable urban spaces, attention to design purpose with regard to the dimension of design aesthetics show us the solutions and solutions of design. Among the solutions that can be expressed to achieve stability of an urban environment is to use various forms of visual elements of the city, the use of diverse forms and their proper composition, harmony and continuity of the city, harmony of forms and their relationship with each other.

The underlying points of the design aesthetics that use in design training are based mainly on the justification of the Gestalt theory, considering that the aesthetic aesthetics is the

main concern of designers and in different times the subject of architectural history, urban design and landscape design, so the choice of one of the aesthetic theories of this kind appears.

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