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**Research Paper**

**The use of the naturalism approach in designing the Tabriz carpet museum.**

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*J. Art Arch. Stud.*, 7(2): 21-27, 2018; pii:S238315531800003-7

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**ABSTRACT**

Culture and art have come from the very beginning of mankind, along with human life, in order to calm down humankind, and what comes out of mind in different arts and in different ways. With the advancement of mankind in various arenas and sciences, art, in turn, was subject to change and in various parts of the earth's human races, the craftsmanship of buildings and handicrafts was made in caves. Meanwhile, art in the Middle East from ancient times was the cradle of human civilization and the creator and developer of human beings in various fields, including art. From ancient times, especially after the arrival of Islam, Iran has witnessed progress in various fields of literary culture, especially art and architecture. In addition to the art of building and architecture, the creation of motifs in the tiling of mosaics etc. Handmade carpet art is one of the characteristics of recognizing the art of the land of Iran, especially the territory of Azerbaijan. Tabriz is a Persian carpet garden with the texture and development of a variety of carpets in different designs with a fringe in the range and worldwide name in different parts of the world. It is worth mentioning that this ancient city has an exhibition or museums in which architecture along with art witnesses the display of authentic Iranian and Islamic art and architecture. In the post-industrial and post-modern era, we are studying and designing the spaces needed for the place. In addition to an indicator for the city of Tabriz, we have a very small footprint in reducing the heating of the earth and using indigenous and nature-friendly materials.

**Keywords:** Museum, Carpet, Naturalism Architecture, Architectural Design

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Omranifar S, Namdar Sh, Ghaemi N, Narimanpour Maleki Y (2018). Iranian Garden's Architectural Designing: Collocation of Voronoi and Fractal Algorithms in the Context of Natural Background. *J. Art Arch. Stud.*, 7 (2): 28-33.



Figure 2. Voronoi algorithm in nature [8].



Figure 3. The structure of Voronoi algorithm [8].



Figure 4. The structure of Voronoi algorithm

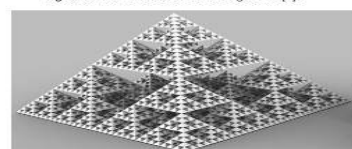


Figure 5. Sierpinski fractal triangle



Figure 6. Symbolic fractal architecture

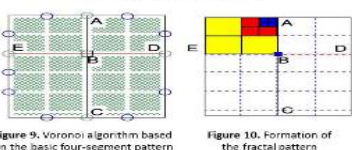


Figure 9. Voronoi algorithm based on the basic four-segment pattern

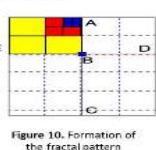


Figure 10. Formation of the fractal pattern

## Research Paper

## Iranian Garden's Architectural Designing: Collocation of Voronoi and Fractal Algorithms in the Context of Natural Background.

Omranifar S, Akbari Namdar Sh , Ghaemi N , Narimanpour Maleki Y.

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### ABSTRACT

In the present article, the collocation of the Fractal Geometries and Voronoi Algorithm has been proved in line with the designing of garden's digital architecture and it was made clear that the designing of the ancient four-segment gardens is considerably matching with the contemporary architecture which has come about subject to the effect of computers and software. The present study is a qualitative research of descriptive-analytical type and it has been conducted with a glance at the history of Iranian gardens' designs and their delineated geometrical analyses concerning the structural philosophy of Voronoi and Fractal algorithms. The primary goal of the researcher is showcasing the timelessness in the designing of the Iranian garden so as to prove that the prior designing has been in accordance with the novel patterns of the contemporary architecture and it can get the paradise manifested like before in a corner of the earthy ground in today's machining world. It can be stated as a part of the obtained results that the idea of exhibiting water in the garden and the system of water transmission to the most distant spots in the garden tries depicting the ancient imaginations of the previous architects about Voronoi algorithm considering the use of the shortest path which is a perpendicular line drawn towards a dot on a straight line. Moreover, the use of four-segment garden's basic module and its division in an internally descending manner displays Fractal geometry in each of Voronoi levels of the garden's plots.

**Keywords:** Iranian garden, Geometry, Voronoi algorithm, Fractal, Water

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