

## Applying Contextualism in Designing Furniture, during the Process of Revitalizing the Historical Sites - Case Study of Persepolis

**Mahshid Barani,**

Interior Architecture department, Shiraz university of arts, Shiraz, Iran. email: m\_barani@shirazartu.ac.ir

**Maryam Shirvani,**

Conservation & Reservation of Historical Sites department, Shiraz university of arts, Shiraz, Iran.  
email: m\_shirvani@shirazartu.ac.ir

### Abstract

Revitalization is of crucial importance in revivifying historical sites and heritages. In most cases, it is associated with the reconstruction and restoration of a historical site and only considers its physical aspect, while the aspects concerning its value are not taken into consideration. However, historical sites require elements, such as environmental furniture, as a factor connecting unique historical heritages and audiences. This study, which is a systematic effort towards considering the design of environmental furniture in the process of revitalization, is applied research with a descriptive approach that evaluates the furniture existing in Persepolis based on library studies and field observations and emphasizes heeding the importance of design in terms of functions, esthetics, and semiotics in historical sites. Therefore, by explaining the patterns in the contextualism approach, an effort has been made to present solutions for designing, so that the designed furniture and equipment help understand the message of the design context. According to the results, in the process of designing the furniture for historical sites, esthetic and semiotics must be heeded in addition to functions. Therefore, the visual and functional expectations of the audience (tourists) are met during their presence, and the achieved harmony allows for a better understanding of the site's identity.

**Keywords:** furniture design, historical site, revitalization, contextualism, Persepolis

### Introduction

The process of conserving and restoring historical sites is a crucial topic in keeping them alive, or more precisely, revitalizing them. When talking about revitalizing a building, the main purpose is beyond architectural and spatial measures. This process attempts to form a creative connection between the past, present, and future of a historical site. In this regard, preserving the physical and spiritual values of the site must be continuously taken into consideration. Revitalization always occurs by recognizing the physical and metaphysical features of a site (Jukka Jokilehto, 2008, 170). The physical features include the site's physical structure, and the metaphysical features appear based on recognizing the spiritual and value aspects of the site. Generally, humans are in close and direct relationship with their surroundings and hold their beliefs and knowledge based on their understanding of the environment (Seamon, 1982). The environment is

esthetically analyzed under functional titles, such as history and usage way, whereas aesthetic and perceptual aspects can be separate from these factors. In the esthetics of the environment, dynamism and constant change are the main parts of understanding it; neither the site nor humans are separate from the environment.

The world heritage site of Persepolis is a symbol of the Achaemenid Empire's art of architecture, comprising unique features of Persian art in plans, materials, and architectural decorations, along with a combination of art and culture from the neighboring nations, such as Urartu, Babylonia, Assyria, and Egypt (Ravandi, 1989, 534). Different elements, incorporated in this great complex, have been designed and used to fulfill the audiences' needs and attract them. However, it seems that the current design of environmental furniture is not consistent with this important heritage in many physical and metaphysical

aspects; therefore, it is heavily criticized. In this regard, the present study assumes that the contextualism approach in designing environmental furniture in historical heritages leads to conserving and presenting hidden features of them during revitalization. This study is generally aimed at defining the standards and approaches of designing contextual furniture in order to revitalize the historical sites of Persepolis complex. Hence, the roles and functions of different types of furniture and their impacts on revitalizing the historical heritages are evaluated in this research. Moreover, instructions for designing the furniture for the case of study are also introduced in order to create a balanced and correct interaction with their context and site.

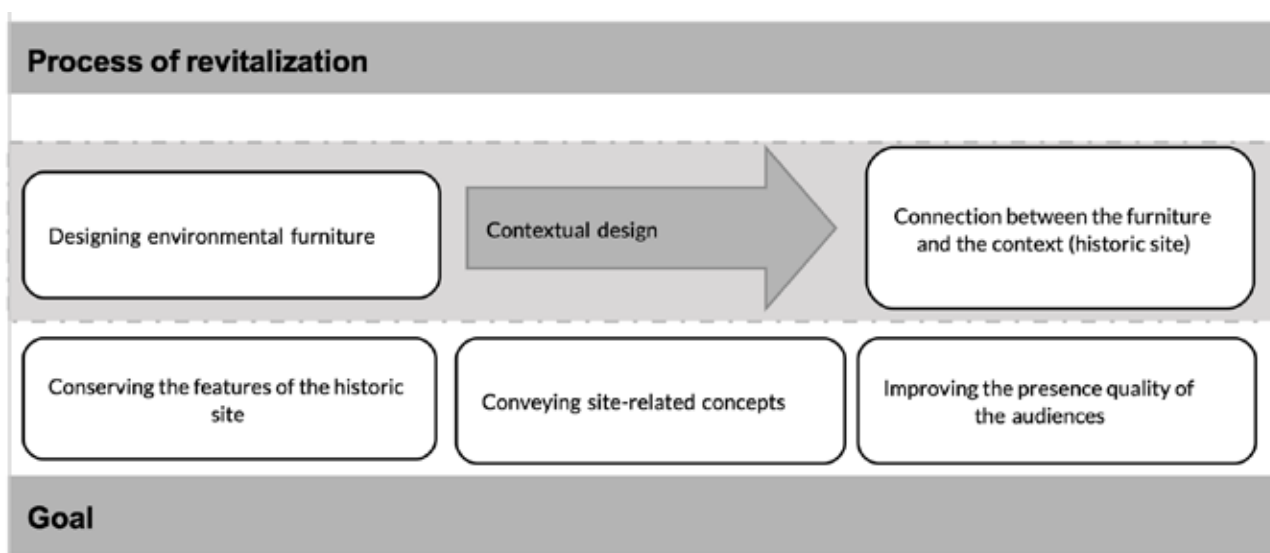
### Research Methodology

In terms of purpose and method, this study is respectively applied and descriptive research. The library studies were used for information gathering in theoretical subjects of this article, and the survey, field, and observation methods were employed for evaluating the case of study. At first, an effort was made to prepare the theoretical basis using library studies. Then, the site of Persepolis, along with the elements of environmental furniture, were recognized and evaluated. Afterward, according to the gathered information from the studies and analyses of the existing conditions of the site, some instructions with contextual approaches were proposed in order to improve the

furniture design for revitalizing the historical heritages, emphasizing the unique features of Persepolis heritage.

### Research Background

Numerous studies have been conducted on historical sites, and their qualities and desirability, and some criteria have been determined for conserving and attracting more audiences. Furthermore, many researchers have mentioned environmental furniture and its design indices. In the book "Revitalization of Historical Monuments and Fabrics", Dr. Falamaki states that revitalization is a general word which determines the technical-practical interferences to guarantee the temporal persistence of a work of art (Falamaki, 2011). He believes that all architectural and conceptual features of the site must be taken into consideration during this process. Among different conventions, known in the field of conserving and restoring historical sites, only in Mexico city's charter, known as the International cultural tourism charter (1999), the instances related to changes in use and inner space of monuments have been considered to develop cultural tourism. According to this charter, a designer can come up with a proper design by recognizing the monument with precision and evaluating the needs of audiences while visiting it (Habibi & Maghsoodi, 2003). Dr. Mohheb-Ali et al. (1996), in the book "Twelve Lessons on Restoration", mentions revitalization in restoration planning, i.e., proper use of monuments and historical sites, as the best choices



Graph 1. Research proposal (source: the authors)

for conserving monuments, which is always accompanied by fundamental changes in the monument. In the article "Analytical Framework and Methodology for Revitalizing Historical Fabrics and Neighborhoods", it is stated that considering physical-spatial, functional, economic, social, cultural, and historical factors is one of the main components in revitalizing historical sites (Ghiasi et al., 2014).

On the other hand, contextualism in urban design has also been the center of attention of many researchers. For example, Mohammadi and Taghipour (2016), in an article named "The Role of Urban Furniture in the Vitality of Sidewalks in Historical Fabrics", emphasize that vitality in these fabrics due to the use of urban furniture, leads to reduced weariness in historical places, attracts many tourists, and improves the aesthetics and readability of the city. They also mention solutions, such as proper placement of environmental furniture, considering the existing fabric, identity indices, readability, color, and creativity in designing furniture elements, computability with climatic conditions, and creating equanimity and comfort in historical fabrics, as well as the type of use in the region. The findings of Asl Fallah and Dehghan Talabi (2016) in the article "Developing a Practical Color Selection Pattern for Street Furniture Design Based on the Contextualism Approach" also showed that functional, cultural, esthetic, ergonomic, emotional, and environmental parameters affect the process of choosing the color of the street furniture's elements. There are many articles about revitalization in the conservation of historical sites and monuments. However, it seems that they have ignored the topic of design in the revitalization of a historical monument and attention to contextual subjects, both of which are discussed in the present research.

## **Theoretical Foundations of the Research - Revitalization and Environmental Furniture in Historical Sites**

### **Historical Site**

In the Burra Charter (2002), a historical site is defined as a place, monument, or other works, or a series of monuments or other works, which can include constituents, contents, spaces, and landscapes (Jokilehto, 2008, 349). Historical sites are defined symbolically, including humans, culture, and the relationship between them (Hall & McArthur, 1993, 8). Humans play an important role in expressing the features of a historical site. The presence of humans

as audiences of a monument can effectively influence the formation, conservation, restoration, and revitalization of that monument. Tourism sites create a critical and important relationship between historical heritages and audiences due to two reasons: first, nowadays, historical sites are among the most important tourism destinations (Ayala, 1998); second, the income obtained from tourists visiting the historical sites is one of the important sources for conserving these monuments (Ayala, 1998; Van Oosterzee, 2000). Nevertheless, a high number of visitors may pose serious threats to historical sites.

Therefore, creating a balance between the presence of visitors and the conservation of monuments plays an important role in expressing and conserving their physical and metaphysical features. This balance can be mentioned both in the topics of conservation, restoration, and revitalization of monuments and in creating favorable conditions for the presence of visitors. The type of environmental furniture design has a significant role in this topic.

### **Revitalization**

Revitalization is the technical and practical interferences to guarantee the temporal perseverance of a work of art and a historical era and style (Falamaki, 2011, 25). During the process of revitalization, a new life is breathed in the physic of the monument in line with the current needs of the society, as well as the ancient identity and originality of the monument. Winkelman (one of the first critics in the field of conservation and restoration) mentioned conservation and restoration for the first time, and it gradually evolved through the critical attitudes of the early conservatives, such as Ruskin and Boite, until Riegl, Giovannoni, and Brandi developed it in the modern conservation theory (Jokilehto, 2009, 329). According to the theories of Boite, the designs that are prepared and executed with no reference to scientific evaluations and documented researches have no value. Whereas, any kind of change and revitalization of historical monuments must be executed based on the vital alive needs of the places, as well as scientific evaluations (Hanachi, 2012, 33). Therefore, in designing the restoration, which focuses on the physical aspect of the monument, and designing the site, which focuses on value (metaphysical) aspects, expert evaluations are required. This helps to minimize the visual and functional disturbances, which

are occasionally seen in historical sites. The ability of a monument is affected by its spatial and temporal location, and thus, it finds meaning based on the society's needs, necessities, and perspectives (Rahimzadeh & Najafi, 2010, 241).

Moreover, Brandi's theory describes a critical process, according to which, whenever we think about modern restoration, a kind of instruction automatically forms in our minds, whose execution prerequisite is deep historical awareness (Jokilehto, 2009, 260). During the process of revitalization, in line with the present needs of the society and homogenous with the ancient identity and originality of the monument, a new type of function in the environmental and interior design of the monument forms, and a new life is breathed to its physic.

### **Environmental Furniture**

Environmental furniture is a set of tools and facilities utilized in open spaces to preserve equanimity, security, identity, cleanliness, and landscape aesthetics. (Mortezaei, 2004, 20). Furthermore, the environmental furniture can be considered as a context for location-behaviors formed by the combination of activity and a location, which is considered an arena for expressing functions of the environment (Hashemnezhad and Aghebatbekheyr, 2008, 67).

Designing the components of environmental furniture to fulfill the audiences' functional and visual needs simultaneously requires considering multiple factors. Not only the color, harmony with the surroundings, perseverance, safety, and economy should be taken into account, but also in terms of functionality, they must be properly placed in the environment so that they can fulfill the audiences' needs (Khodabakhshi, 2004, 45). Furniture can be a part of a work of art, or according to its function, it can have a symbolic or religious purpose (Barani and Zamani, 2019, 44). It can be said that environmental furniture, along with all of the physical and non-physical factors existing in the environment, is among the factors of the relationship between the people and historical sites. In revitalization interventions, the physical and metaphysical features of a monument are considered, and it is attempted to take both aspects into account to create favorable conditions for conserving the monument.

### **Environmental Furniture Functions**

Apart from many effective factors in the revitalization of historical sites, according to its different functions, furniture can play a deterministic role in creating attractions for audiences and their continuous presence in the historical sites. Generally, the functions of a product are divided into three groups.

**The first function:** The first function is the performance, which is considered a set of technical activities, usability, ease of use, materials, and ergonomics (Majidi and Faraj-Asri, 2011, 73). In performance analysis, instances like using materials to show the esthetic and historical features in a monument on the one hand, and the process of using it and its comfort, ergonomics, anthropometry, and furniture safety, on the other hand, are of great importance.

**The second function:** It includes esthetic functions, which are formed according to the theories of German "Gestalt" and French "Form". The elements of gestalt (form, color, skin, and materials) and the structures of gestalt (complexity, simplicity, order, and disorder) manifest in the gestalt analysis. Gestalt elements can contain esthetic messages of a product (Mahmoodi and Lezgi, 2008, 72). In evaluating conservation and expression of esthetic values, researchers have concluded that the type of conservation affects the people's individual concept of aesthetics (Shirvani, 2016). Therefore, it can be claimed that in esthetic topics, in addition to the monument itself, the type of conservation and audiences' perspective can be effective.

**The third function:** Finally, semiotic function, which is used in designing the elements of space, such as furniture, is considered as one of the most important functions in historical sites. Charles Pierce, who emphasizes the relative and credible characteristics of an object and their interpreter, introduces three different types of characteristics, including icons, indexes, and symbols (Sajoodi, 2008, 31). Semiotics based on the gestalt of a product (form, color, sound, and taste) affect its design aspects. Designers often focus on the beneficial and social function of products (Mahmoodi and Lezi, 2008, 76), whereas objects tell us about how they are made, what technologies are used in them, and from what cultural background they originate (Burdek, 2005, 231-237). Any product is like a multimedia text, which needs to be

translated like any other text (Majidi and Faraj-Asri, 2011, 73). Generally, aesthetics is the study of the gestalt impact of a product on the emotions of humans and includes how people read and perceive a part or the whole of the product. Therefore, whatever users see, smell, taste, hear, and feel is related to gestalt, the product's characteristics, and semiotics (Mahmood and Lezgi, 2008, 70).

### Contextual Approach

Context refers to the surroundings and the environment, where architecture is formed, and it includes content and form. Contextualism is an approach that gradually takes humane dimensions and cultural, social, and historical aspects into consideration, in addition to merely physical aspects (Bidarbakht, 2931). Contextualism is the compatibility with physical, historical, and social-cultural contexts, based on which a contextualist designer can recognize the characteristics of a place and include them in his/her design (Ahmadi, 2009). The design is formed in a context, which has unique conditions and characteristics. In the physical aspect, the elements, such as form and shape, scale, proportionality, details of materials, fabric, and color, are taken into consideration in the context. In other words, the designer seeks a relationship between elements, which are formed based on the text and content of the context, and the goal is to connect the components of a monument with the context. Historical contextualism provides loyalty to history, culture, and using the ancestors' patterns and experiences.

In cultural-social contextualism, culture, tradition, mysticism, philosophy, the originality of the place, and high human values are taken into consideration, and its purpose

is to return to the everlasting magnificence and eloquence of the monument (context). Meryl Guinness (1980) classifies context under the three main categories of form, activity, and climate, which are introduced in the following (Brolin, 2004):

1 - Form patterns: Herein, the form includes elements, such as space, shape, scale and proportion, details of materials, fabric, and colors.

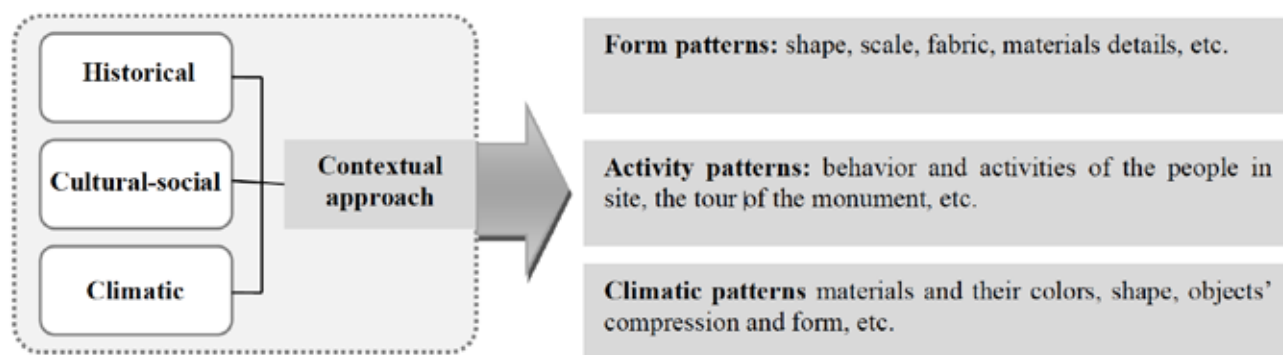
2 - Activity patterns: In terms of activities, touring around the monument and behavior of people and groups are some of the factors that can relate the monument with its context.

3 - Climatic patterns: Climate reveals its impacts on the materials, colors, compression of objects and their forms, ceilings, and other elements (Feyzi and Ismail-Dokht, 2015, 187).

Therefore, during the revitalization of historical sites, it is suggested to design furniture and incorporated equipment based on the study of the context, and heeding the contextual principles. In general, a designer must properly understand the messages of the context so that the outcome of the design process is based on a realistic perspective of environmental information.

### Case of Study (Persepolis Heritage)

By referring to the documents from the past, it is concluded that the general view of the plain, the platform, and the towers of Persepolis were all symbols of the emperor's power, which boasted against the holiness and solidity of the mountain. At the most glorious era of the Achaemenid



Graph 2. The subjects of the contextualism approach based on Brolin classification (1980), (source: the authors)



Fig. 1. Persepolis – Present time (source: the authors)



Fig. 2. Perspective of Persepolis, reconstructed by software



Fig. 3. The reconstructed general landscape of the Grand Staircase (source: Aminzadeh and Agha Ibrahim, 2006, 85)

dynasty (486-330 BC), the vast space in front of the eastern porch boosted its solemnity and created an inward landscape in the platform (Aminzadeh and Agha Ibrahim, 2006, 85).

Here, the elements of the Persepolis heritage, which include esthetic and semiotic messages, are generally analyzed:

The general landscape of the mountain seems consistent with the rocks' ruptures and pieces of rocks, sitting on each other. The placement of palaces in the vast area of the platform has led to the high density of objects and the elimination of simplicity and monotony. Moreover, it has caused the division into numerous small components and the creation of a dense and minute fabric on the platform of Persepolis due to the multiplicity of these small and big components next to each other. Tall columns, decorative figures and bodies, carved objects of the capitals and porches, glorious eastern staircase with symbolic illustrations, and outstanding and exquisite decorations are significant and effective. It seems that creating a two-sided staircase, the sides of which approach each other in part, then move further away, and then reach each other again, has been effective in forming a turning point in the entrance (From Aminzadeh and Agha Ibrahim, 2006, 85).

Studies have shown that the specific features of Persian style in plan, materials, and architectural decorations represent the effect of neighboring nations, such as Urartu, Babylonia, Assyria, and Egypt, the most important components of which are mentioned below (Hozhabri Nobari et al. 2009, 83).

- Utilizing Urartian architectural methods in designing right-angled spaces and hypostyles
- Constructing buildings on platforms
- The tendency toward inward-focused buildings
- Using the wooden flat ceiling building method with perpendicular framing and creating large spans
- The vast use of cut, evenly carved, and polished stones in the building
- Constructing foundations with rubble stones
- Exterior finishing with carved stones and interior finishing with glazed bricks
- Using numerous circular columns in the interior space of the building
- Decorative use of sphynx capitals in reconstructing a glorious space

#### Functions of Furniture Types in the Persepolis Historical Site

According to field observations, the existing furniture in the Persepolis site is divided into five categories in terms of functions, and their gestalt is briefly evaluated:

**1 - Sitting space:** In order to consider the audiences' needs to rest, pause, or better understand the historical site, there are places around the site in different forms, including benches and waste containers (used in three-people groups in a linear layout), gazebos for group use, including tables in the middle, benches on three sides, and group benches available for ten people simultaneously on three sides. The seat's height in these examples is standard and designed for short-time use. The general form is cuboid, the main color is brown, and wood and steel profiles are used in building them.



Fig. 4. Different sitting spaces in the Persepolis historical site (source: the authors)

### 2 - Introduction, Navigation, and Advertisement Stands:

The presence of these elements helps make the space more readable and the information expected by the audiences more accessible. The most used form for stands is cut and cornered cuboid. Using glass and stone and creating a gray spectrum in the stands are emphasized. Furthermore, using a proper angle for proper vision and contrasting colors for background for better readability in terms of ergonomics has been taken into consideration.

**3 - The Entrance to the Complex:** The function of this prefabricated space is to control entries and exits, guard, and protect audiences in the Persepolis complex. This cuboid space is made of glass and thin perpendicular steel profiles, whose color is close to the grey spectrum.

**3 - Trash Collection Elements:** These elements play an important role in keeping historical sites clean and preventing the destruction of monuments. The existing samples in the complex are cylindrical objects made from punched metal sheets, often seen with black plastic bin bags.

**4 - Lighting Elements:** The lighting elements in historical sites improve readability and precision of displaying the monument's features to audiences at different times of the day. These elements in Persepolis are designed and placed, according to the unique type and characteristics of each space, mostly with cuboid frames, connecting the lights to the ground.

Studying the existing furniture shows that in terms of the gestalt structure, most cases are simple without any complexity or disorder, and asymmetry and order can be seen especially in benches and stands. Concerning the gestalt elements, flat and long rectangular surfaces, using wood and stone, and in some parts, steel materials are some of the dominant instances in the environmental furniture design in the complex.

### Results

Based on the analysis of the furniture functions', some elements have better harmony with the historical site's context and seem more favorable to be used. Since most researches conducted on Persepolis have focused on its



Fig. 5. The types of sitting spaces in Persepolis site (source: the authors)





Fig. 6. An example of the waste containers and the entrance to Persepolis complex



Fig. 7. Examples of lighting elements in Persepolis complex (source: the authors)

history and archeology, the furniture and the addition of elements to the site have not been seriously studied. The lack of relationship between the executed designs and the environmental contexts results in issues, such as commotion and disorder, identity crisis, and undesirability in historical fabrics. Therefore, during the process of revitalization, in order to design the incorporated elements, such as furniture, it is logical to choose the contextual approach, since it can be used to create a compatible and more uniform visual relationship (Brolin, 2007). This approach considers context as a historical event, within which the elements are known, embellished, and created (Zali and Pirbabai, 2015). Therefore, according to the contextual approach and special features of Persepolis, the messages of which were previously discussed, this section discusses the achieved results concerning how the designed furniture conveys the identity of its context to society (audiences) through raw materials, form, structure, and fabric. Therefore, using the science of semiotics and the analysis of the instances mentioned by Pierce in his classification (icon, index, and symbol), a tool for designing furniture and equipment in the determined context can be achieved.

The signs mentioned in Table 1 are obtained from the results of library studies and field surveys for the case of study and can be utilized in the design of furniture for the monument's site so that the achieved design is unique and compatible with the features of that place. In this section, it is also tried to extract the contextual patterns by referring to Meryl Guinness' analysis (1980), which was previously introduced, to use in the design of the incorporated elements in the historical site of Persepolis (Table 2).

According to Table 2 and by comparing the results with the existing furniture in the site, it is concluded that elements, such as benches, gazebos, introduction and space navigation stands, and the entrance space, have performed more successfully in terms of contextualism indices, compared to waste containers and lighting elements. Attention to the special approach of architecture, decorations, and signs in Persepolis requires references and metaphors from the signs existing in the design's context (Table 1). This factor is not observed in the current furniture and is definitely suggested for any future design of elements for the Persepolis site. The conservation of monument during the revitalization process, according to identity elements,

Iconic	Indexical	Symbolic
<ul style="list-style-type: none"> <li>- Cuboid forms</li> <li>- Embossed or recessed vertical cuts on the facade</li> <li>- Stepped cuts</li> <li>- Vertical elements (columns)</li> <li>- Symmetry in the plan, façade, and Achaemenid decorations</li> <li>- Rythm</li> <li>- Repetition</li> <li>- Visual balance</li> <li>- The horizontal arrangement of structural elements</li> </ul>	<ul style="list-style-type: none"> <li>- Axed stones (serrated)</li> <li>- Creating fabric with vertical lines (grooves)</li> <li>- Repeating dots (visual) on the surface at certain distances</li> <li>- Flat and polished surface</li> </ul>	<ul style="list-style-type: none"> <li>- Tall and circular columns</li> <li>- Boulderstone fabric</li> <li>- Sphynx capitals (human head, animal body, two back-to-back cow heads, two back-to-back lion heads, and two back-to-back falcon heads)</li> <li>- Animals such as lion, cow, horse, falcon, Bezoar ibex</li> <li>- Grazed bricks</li> <li>- Silk curtains</li> <li>- Cypress, water lily (lotus), dog-rose, irises roots</li> <li>- Lion and sun</li> <li>- Winged figure (Faravahar)</li> <li>- Spear</li> <li>- Typical polish of people's faces and bodies</li> </ul>

Table 1. The analysis of the existing signs in context, to be used in Persepolis furniture design (source: the authors)

unconsciously influences the audiences and attracts them at higher levels. It also results in higher interaction of visitors with the complex and allows for a deeper understanding of the presence in the environment.

### Conclusion

Providing the chance for visiting historical sites and continuing their use is effective in conserving the identity and physical values of monuments. Designing and adding different furniture to the complex during the revitalization process revivifies the environment to attract the audiences. In revitalization, the design's compatibility and harmony with the tourists' modern conditions and needs are essential. Since the contextualism approach emphasizes the context and environment and holds the consumers' traditions, culture, and needs in high regard, it is a suitable ideology for designing the furniture for historical sites. Esthetic and semiotic functions of the contextual furniture must be in line with the features of the context, and be

implemented as a part of the design process in the structure and be attended to parallel with the function. It is obvious that conserving and considering historical, social, cultural, and physical contexts in other historical fabrics or buildings can also be executed based on the process proposed in the present research, and the extracted principles in contextual furniture design are reusable. This research considered it enough to provide indices and contextual design patterns related to the Persepolis site, and the furniture design based on the achieved tables and users' tests are suggested for future studies. Generally, it can be said that functional furniture and the hidden features of a monument and historical site have a very close and reciprocal relationship; and the role of the furniture is to convey the unique concepts of the historical monuments to the people and display and emphasize them. Therefore, extracting esthetic and semiotic indices of historical sites and the affectability of the design process by them lead to the manifestation of the monument's values in the new furniture.

<b>Form patterns</b>	<ul style="list-style-type: none"> <li>- Designing the furniture elements as a set (in harmony with each other) and mutual in the design language</li> <li>- Implementing cuboid pedestals and flat rectangular sheets and combining with the general figure of the furniture at an angle of 90 degrees, simple general objects, and complex illustrations and details</li> <li>- Considering the monument's proportions, massive elements taller than humans, great length</li> <li>- Implementing serrated or polished stone fabric based on the type of use, conserving the wooden fabric</li> <li>- Emphasis on conserving the natural color of the materials</li> </ul>
<b>Activity patterns</b>	<ul style="list-style-type: none"> <li>- Avoiding the combination of heavy solid objects, which obstruct the general view</li> <li>- Identifying and planning the movement and pause areas and placing benches in those areas so that presence and gathering due to the presence of furniture do not damage the monument. Pause in vast spaces along the way allows for an opportunity to observe and understand the monument.</li> <li>- It is also favorable if introduction stands and guides are designed, considering the movement areas, movement direction, and applying ergonomic principles in the texts' color contrast with the background, font sizes, and proper angle of the plate for reading.</li> <li>- Waste containers must be placed in accessible spots near the benches and crowded paths, but they must not obstruct the view of the monument for visitors and photographers as much as possible.</li> <li>- The entrance space must be designed considering the condition during rush hour and crowded times. Designing a path, consistent with the complex plan, before the main entrance space might be a good solution.</li> <li>- As much as possible, lighting elements should not be placed on the walking paths. This way, they do not obstruct movement, and lamps are not destroyed.</li> </ul>
<b>Climate patterns</b>	<ul style="list-style-type: none"> <li>- Using wood, stone, glass, cloth, and steel, respectively, in the mentioned order.</li> <li>- Furniture design with concentric and radial arrangements and spaced placement</li> <li>- Modular transportable design</li> </ul>

Table 2. Extraction of contextual patterns to be used in furniture design (source: the authors)

## Endnotes

1 - Johan Joachim Winkelmann (1717-1786): He was among the top theoreticians and classical architecture historians, and a fan of the originality of this type of architecture. The roots of architectural restoration theories formed in the second half of 18th century were based on his and his peers' ideologies.

2 - John Ruskin (1819-1900): Ruskin believed that a work of art is created by one person, and no one can interfere in his/her work, and must only enjoy it. He considered the value of an art-historic work in its originality and believed that if there were any interferences, the work would lose its originality and value. Therefore, his theories were strongly related to conservation of a work, and would disregard restoration. Ruskin opposed direct interference in works of art and considered that the duties of a restorer are to heed conservation and preservation of the work, not unlimited and unnecessary interfering, entitle as "restoration".

3 - Camillo Boito (1836-1914): An Italian architect and writer in the field of architectural restoration. He was the first person to replace renovating the monuments under restoration with attention to architectural concepts in revitalization.

4 - Alois Riegl (1857-1905): Educated in Law, Philosophy, History, and Art, he finished his studies in Rome. The characteristics of his work were his unbiasedness and incredible fairness. He established the mutual basis of European and Asian civilizations and created a new infrastructure for historical studies of Eastern art.

5 - Gustavo Giovannoni (1873-1947): As an urban development expert in Rome, and the founder of an independent architecture university, he reinforced Italy's modern restoration principles and established the basis of "scientific restoration".

6 - Cesaer Brandi (1906-1988): He believed that the main concern of any person must be culture, and one must endeavor as much as needed, so that works of art are respected and heeded.

## References

Ahmadi, Z, (2009), Contextualism and Sustainable Architecture, *The first National Conference of Sustainable Architecture, March 2*, Hamedan, Iran

Asl Fallah, Mehdi and Dehghan-Talabi, Raheleh, (2016), Developing a Practical Color Selection Pattern for Street-Furniture Design(Case study: Jame mosque street of Yazd), *Scientific-Extensive Journal of Study of Art*, 6<sup>th</sup> year, No. 12, pp

Bibarani, Mahshid and Zamani, Bahador (2019), Evaluation of the impact of urban furniture quality components on the degree of use of furniture with the user experience approach (UX), *Journal of Visual and Applied Arts*, 11 (22), 105- 120. Doi: 10.30480/vaa.2019.704

Brolin, B (2007), Context Architecture in: Fitting New Buildings with Old, *Khak Publication*, Isfahan, Iran.

Habibi, Mohsen and Maghsoodi, Maliheh (2009), Urban Renovation. International Definitions, Theories, Experiences, Charters & Declarations, Urban Methods and Operations, Tehran, *Publication of Tehran University*

Hanachi, Pirooz (2012), Urban Renovation in the Historic Fabrics of Iran, first edition, Tehran, *Tehran University*  
Ravandi, Morteza (1989), Social History of Iran: Views of Iranians' Industrial and Art Life After Islam, Tehran: Publication *Moallem*

Rahimzadeh, MohammadReza & Najafi, Mahnam (2010), The Significance of Understanding Substantive Values of a Historical Work in its Revitalization Process, The First National Conference of Knowing and Introducing the Advantages and Capacities of Revitalization and Using Historic and Cultural Sites, Tehran: Samira, *The Fund For Revival & Utilization of Historical & Cultural Places*

Zali, Shaghayegh & Pirbabai, Mohammad Taghi (2015), Contextualism Approach in Recreating The City's Historic Fabrics, *The International Conference on Human, Architecture, Civil Engineering and City*, Tabriz, Iran.

Sojoodi, Farzan (2008), Applied Semiotics, Elm Publications, First Print, Tehran

Shirvani, Maryam, (2016), Recognizing the Role of Value in Choosing Conservation Approach in Historic Monuments in Stone Environments, Ph.D. Thesis, **Art University of Isfahan**

Ghiasi, Mohammad Hadi; Partovi, Parvin & Farzad Behtash, MohammadReza (2013) Analytical Framework and Methodology for Revitalizing Historical Districts and Areas, **Scientific and Research Journal of Iran's Restoration and Architecture** (6), 1-26

Falamki, Mohammad Mansoor (2011), Revitalization of Historical Monuments & Cities, Tehran, **Tehran University**

Feyzi, Mohsen & Ismail Dokht, Maryam (2015), Analytical Genealogy of Modern Technologies for Identifying Architectural Buildings with Contextualism Approach, **Urban Management Quarterly Journal** (38), 173-195

Mahmoodi, Fattaneh & Lezgi, Seyyed Habib-ol-lah (2008), Semiotics in Product design, **Journal of Fine Arts**, No. 34, 71-80

Mohheb Ali, Mohammad Hassan; Mohamad Moradi, Asghar & Amir Kabirian, Atash Sa (1995), Twelve Lessons on Restoration, **Study and Research Center of Urban Engineering and Architecture and Ministry of Roads and Urban Development**.

Mohammadi, Neda & Taghipour, Maliheh (2015), Role of Urban Furniture in the Vitality of Sidewalks in Historical Fabrics (Case of Study: Hafezie and Shahr-dari Streets), **Journal of Urban Landscapes Studies**, 2<sup>nd</sup> year, No. 4, pp Majidi, Saied & Faraj-Asri, Elahe (2011), Semiotics, Esthetics and Functionalism in Product Design with Sensory Minimalism Approach, **Publication of Fine Arts - Visual Arts**, No. 45, 70-77

Mortezaii, Seyyed Reza (2004), Urban Furniture Design Approaches, Tehran: **Urban Planning Study Center**

Hashemnezhad, Hashem & Aghebat-be-Kheyr, Hamed (2008), The Role of Behavioral Sciences in Environment Design: Psychological Approach in Designing Urban Spaces, **Building and Computer Publication**, No. 23, pp 66-70

Hozhabri Nobari, Alireza & Zekavat-Zadeh, Yadollah & Taghavi, Abed (2009), Analysis of Photoconductivity and Ventilation System in the Achaemenid Palaces of Persepolis, Emphasizing on Hall of Hundred Columns, **Bagh-e- Nazar**, No. 11, 6<sup>th</sup> year, 83-92

Jokilehto, Jukka, (2008), History of Architectural Conservation, Translated by Mohammadhassan Talebian and Khashayar Bahari, Tehran, Rozaneh

Ayala, H. (1998). Preface, In M.S. Ratchford (Ed.), TCR strategic alliance: Tourism-conservation research, A report from the Conference on Heritage Tourism for the Next Millennium (p.v), December 2-4 1998, Panama City, Panama.

Burdek, Bernhard E (2005). Design: History, Theory and Practice of Product Design, Published: Birkhouser, London.

Hall, M., & McArthur, S. (1993). Heritage management: An introductory framework. In M. Hall & S. McArthur (Eds.), Heritage management in New Zealand and Australia: Visitor management, interpretation, and marketing. Melbourne: Oxford University Press.

Seamon, David. (1982). The phenomenological contribution to environmental psychology, **Journal of environmental psychology**, no. 2, pp 119-140.

Van Oosterzee, P. (2000). Ecotourism and biodiversity conservation - two way track. **Pacific Conservation Biology**, 6(2), 89-93.