

Professional scientific sessions for art, architecture and urban planning Thursday evenings

Held in: Conference hall of Herampey Consulting Engineers

Date: 21.11.2013

Title: Art and architecture constructive criticism

Speakers and panel members: Mr. M. M. Falamaki, Mr. M. Kheimedouz

The meeting started with the speech of Mr. Falamaki about a constructive criticism on arts and architecture, followed by the projection of a film related to architectural works. The second part was about the criticism on art cinematography. During the speech of Mr. Kheimedouz was also projected part of the film "the past" directed by Mr. A. Farhadi. The meeting finished after the usual question time between the presents.

Talking about the criticism in Iran, Mr. Falamaki explained that while criticism on music, theatre, painting and cinema has a balanced and written back-up, criticism on architecture has not been confronted seriously. Talking about the idea of innovative approach (giving the example of the Guggenheim museum in Bilbao, designed by F.Gary) expressed the idea that architecture is synonymous of innovation. The innovative process is influenced by the circumstance, transferred by the architect to the creative process. Mr. Falamak said that there is a pressing need to ordinate the critical approach on architecture, first of all because we need to define the limits of our critical approach. To have a positive result in this process it's necessary to define the relation existing between the work that is analyzed and who is realizing this analyses. What is important is to comprehend that this duty is not a usual job, but a serious mission. If our society throw the activity of the artists aims to grow up and go, the artist must have the courage to risk entering in an innovative process. He has the duty to transfer the ideas to the realization of the works, than it will be criticized and appreciated by the society, giving the position the every new and innovative work deserve. This approach help the artist to look forward.

Mr. Falamaki speaking about criticism and arbitrage, explained that they act in two different fields. When we make an arbitrage, we must understand what a creation contains, evaluating properly its contents.

Evaluating a realized structure it has two different aspects, when we consider it as an object, and when we look at it as a transforming result.

Mr. Falamaki counted his speech referring to the behavior of a proud who is considering for example a building; we don't know if he is influenced by some parameters or not? What really a critical approach should be done is to know the mental sphere of the interlocutor, enhancing his qualitative level.

These kind of approach is variable, depending of the society where we live, from our education, from cultural sphere to which belong these factors give a specific direction to our

evaluations and critical approach, when we observe phenomena in arts or more properly in architecture.

The second speaker was Mr. M. Kheimeduz began his speech talking about architecture and the relationship that exists between the architecture and our thought. The architecture as a new concept, different from its academic comprehension, could be an important scientific field, if considered properly. The connection between the academic architecture and the architecture as an ideal- theatrical conception could be Joint by our critical approach, which is divided in two general and specialized levels.

Continuing his speech, Hr. Kheimeduz spoke about the apprehensive attitude when we try to appreciate a film, which is usually I liked it or I didn't of course this simplistic approach cannot be enough to have an acceptable evaluation of the matter. To outline an analytic way of criticism, said Mr. Kheimeduz it is essential to understand what seems criticism, that in reality is not. Speaking about cinematography and its production, Mr. Kheimeduz said that in this field part of critical approach, can be aided by philological, interpretative methods, but they cannot be considered exactly criticism. The criticism hasn't geographical and national limitations, it is global, in the same time it is not a personal religious or ideological conception. What is very important to stress is that in this process it can't exist a leader, followed by the majority, so we can consider this process free of limitations and obligations. The process of the criticism must be written, to give the possibility to be offered to the society, and in consequence appreciated.

Talking about the director A. Farhadi he explained the way this cineoperator has scoured a new direction in the Iranian cinematography. Mr. Kheimehduz divided in parts the activity of A. Faradi as interpretation, symbology, criticism, philology and analyses.

Mr. Kheimehduz speaking about the cinema of the A. Fakhadi told that it follows the production style of a narrating cinema (like M. Kimiyae) but with the difference that in this kind these aren't central heroes, or action, but in the same time the content of the film is attractive for the spectators. This event happened with the cinematography of Kiarostami, but in his case the productions didn't insure economic incomes. For A. Farhadi his film gained money, spectators in Iran and in western countries too, where his film won also an Oscar award. Considering the film of A. Farhadi Mr. Kheimehduz said that his film can entertain, can provoke the senses and can also be in contrast. In this film the spectator follows different levels and different directions of the film. In his opinion the film has at the same time different rhythms that can be classified as internal external and framed that in this film proceed slowly.

In the film of "the past" A. Farhadi showed how those humans are lonely in the social context. Many of the messages of the film are transmitted through symbolic concepts, that show how Farhadi is able to use these "tools" to achieve results. The film begins showing the hands of the woman star, and finishes with the same hands. This is a very interesting message to reflect.