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دانشکده هنرهای زیبا  
دانشگاه تبریز

School of Architecture  
College of Fine Arts  
University of Tabriz

# هنر و فضای مابین

# Art and the Space In-between

همین رویداد بین المللی در حوزه هنر، معماری و فضای مابین است  
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Lateral Dimension in Art and Architecture (ASILD)

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انجمن بین المللی  
معماری و فضای مابین

**The report of the International Symposium of Art and the Space In-Between:  
Space, liminality and hidden dimensions in art and architecture**

**10-11 September 1401  
School of Architecture, Faculties of Fine Arts  
University of Tehran**

**Organizing members:**

Mrs. Dr. **Elham Androodi**: Scientific Secretary, associate professor and faculty member of the Faculties of Fine Arts, School of Architecture

Mr. Dr. **Seyyed Yahya Eslami**: Chair, Assistant Professor and faculty member of the Faculties of Fine Arts, School of Architecture

Mr. Dr. **Ehsan Masoud**: Executive Secretary, lecturer, Faculties of Fine Arts, School of Architecture

Mrs. **Fatemeh Sadat Asgari**: member of the executive committee and responsible for international relations of the Symposium and of the Faculties of Fine Arts

Mr. **Seyed Ahmed Al Yassin**: member of the executive committee and artistic director of the Symposium

Mr. **Hamid Hashemi**: Audio-visual director

Students of the Scientific Association of Architecture of Faculties of Fine Arts: Member of the Executive Committee

**Prepared and edited by Elham Androodi**

## Introduction:

The Symposium of Art and the Space In-Between was held on 10<sup>th</sup> and 11<sup>th</sup> of September 2022 at the University of Tehran, Faculties of Fine Arts, School of Architecture. In this symposium, 9 Japanese professors from Tama Art University, Shizuoka University of Culture and Art, Kobe Design University, Institute of Advanced Media Arts and Sciences, Tokyo University of the Arts, Hosei University and 8 Iranian professors from University of Tehran, Shahid Beheshti University and University of Art presented papers and lectures. In the opening ceremony of this Symposium, along with the dean of the Faculties of Fine Arts Mr. Dr. Hamed Mazaherian and the general director of the international relations of the University of Tehran Mr. Eskandari, His Excellency Mr. Kazutoshi Aikawa, the ambassador of Japan in Iran, gave a speech in the inauguration ceremony. In total, about 430 participants from different fields of art, architecture, Japanese studies, etc. participated in the symposium.

This symposium was held with the financial and mental support of the School of Architecture of the Faculties of Fine Arts of the University of Tehran, the International Deputy of the University of Tehran, ArchiDepot Corporation, Mr. Arata Isozaki, the architect who won the Pritzker Prize 2019, the Japan Foundation, and the Embassy of Japan in Iran. It is registered in ISC with number 01220-50781.

## Subject of the Symposium:

The space in-between reflects hidden dimensions of Iranian art and architecture. The distance, void and silence in the space in between is a place to understand the elements that create the space, and throughout the history and culture of Iran, it has given meaning to the content of art and architecture in different ways. It makes possible the threshold and the entrance to the inner world and makes the intermediate space between the events of the outside world and the ongoing life in the inner world. The inner world, like a paradise and heaven or a holy place, hides its beautiful treasure and reveals it behind different layers of movement, gradually and with the transition from outside to inside. The intermediate space forms the border between the earth and the sky and makes the presence of light and shadow, darkness and brightness, color and brilliance, and silence and sound. Veiling and camouflage, ambiguity and uncertainty, empty and void and different layers of transition from outside to inside are words that define the space in between. Many elements and components of Iranian art and architecture are formed at the points of transition from one space to another and among the elements and components in accordance with the dignity and value of the space and give it a different meaning.

In a comparative study between this concept and the ideas that shape space in the Eastern world, we come across a similar concept in Japanese art and architecture. 間 or "Ma" in Japanese language is like a ray of light that shines through a door, it reflects the idea of the middle and empty space between inside and outside. 間 or "Ma", which is used with the meaning of both time and space, gives a distinct aesthetic value to the empty space between lines, elements, sections and words. "Ma" is a break in time and a gap and void in space, which is as important as space itself in the overall composition. The empty space is full of possibilities that have not been used yet and has untold secrets.

Yet with the concept of intermediate space, Japanese architecture wrap its interior among different layers of transparent component and connecting corridors and form another aspect on interior/exterior, movement and pause, activity and calmness, silence and sound, in relation with light and shadow.

Considering the importance and validity of the concept of liminality in Iranian culture and 間 or "Ma" in the thought of Japanese aesthetics and shaping different concepts in art and architecture, the international symposium of Art and the space In-Between was held on 10<sup>th</sup> and 11<sup>th</sup> September 2022 in the Faculties of Fine Arts, University of Tehran.

## Background:

More than 40 years ago, Arata Isozaki, a Pritzker Prize-winning architect in Japan, introduced the idea of 間 or "MA" to the Western world through an exhibition titled "間 MA - Space / Time in Japan" held in Paris. The term 間 or "MA" was used to explain the uniqueness and specificity of Japanese architecture and art, in contrast to the Western idea of space, which has a clear sense of boundaries and hierarchy. His approach is not only derived from architecture itself, but also from a deep reading of Eastern philosophy and literature, which reflects the sense of ambiguity and uncertainty between encountering spaces and objects such as outside/inside or void/solid. Isozaki's efforts after that planted new seeds of understanding of architecture and space, freed from the constraints of the classical logic of western-oriented thinking. Eastern architecture, in a much broader way, can be interpreted with a free concept such as visionary or "MA" (間). This symposium is the result of a joint discussion between Iranian and Japanese experts in the field of architecture, art, literature and music for several years. In order to hold an exhibition and publish an encyclopedia on this topic next year, experts and specialists from the two corners of the East will gather in the form of the Intellectual Forum in Tehran.

## Objectives:

- Reflection on the concepts related to space, liminality and hidden Dimensions in art and architecture of the eastern land
- Interaction and cultural exchange and interdisciplinary studies between Iran and Japan
- The concept of liminality in Islamic-Iranian art and architecture and the concept of "Ma" or "間" in Japanese art and architecture
- The concept of pause, in-betweenness, and productive void in the art and architecture
- Reading and representation of Iranian-Islamic art and architecture in the international arena

## Themes:

- Panel 1: Liminality and 間 or "MA" in architecture and space
- Panel 2: Liminality and 間 or "MA" in history and thinking
- Panel 3: Liminality and 間 or "MA", concept, concept and lexicography
- Panel 4: Liminality and 間 or "MA" in media, performances and rituals

## Daily Report of the Symposium

(With reference to the book of the abstracts of the symposium):

### 1. Day1: 10<sup>th</sup> September

#### 1.1. 8:30 AM: Welcoming meeting

Welcoming meeting to His Excellency Mr. Kazutoshi Aikawa, Ambassador of Japan to Iran, accompanying delegation of the Embassy of Japan and the Japanese professors and companions, along with Mr. AbdulMajid Eskandari, Director General of International Corporation and Planning of the University of Tehran, Mr. Dr. ZebarDast, Deputy of Research of the Faculties of Fine Arts, Mr. Dr. Azhdari, the international advisor of the Faculties of Fine Arts and the Iranian professors and guests along with the chair, members of the scientific and executive committees of the Symposium was held in the office of the dean of the Faculties of Fine Arts Mr. Dr. Hamed Mazaherian. In this meeting, firstly, a summary of the scientific communication between the School of Architecture of the Faculties of Fine Arts and the Japanese professors under the supervision of Professor Riichi Miyake, Director of the ArchiDepot Corporation and Visiting Professor of the Tokyo University of Science, regarding the theme of the symposium, i.e., the liminality and the space in-between in a comparative study between Iran and Japan was presented. Then, Dr. Mazherian, emphasized on the continuation of scientific and cultural relations between Japanese universities and Faculties of Fine Arts. H.E. Mr. Aikawa, the ambassador of Japan in Iran, also mentioned the history of scientific and cultural cooperation between Japan and Iran with the support of the Japanese embassy and considered this symposium and the upcoming events related to it as an important event of the year. Prof. Akira Tatehata, president of Tama Art University and chairman of the “MA” exhibition also greets the participants and discussed about the background of studies about the topic of the Symposium. In this meeting, the symbol of the Faculties of Fine Arts was awarded to H.E. Mr. Aikawa and Prof. Riichi Miyake.





From right to left: H.E. Mr. Aikawa, Ambassador of Japan in Iran, Pro. Tatehata, President of Tama Art University, and Prof. Riichi Miyake, Director of the ArchiDepot Corporation and Visiting Professor at Tokyo University of Science.



Presenting the Symbol of the Faculties of Fine Arts to H.E. Mr. Aikawa, Ambassador of Japan in Iran, by Mr. Dr. Mazaherian, the dean of the Faculties of Fine Arts



Presenting the Symbol of the Faculties of Fine Arts to Mr. Professor Miyake by Mr. Dr. Mazaherian, the Dean of the Faculties of Fine Arts



Memorial Gift from Tama Art University to Mr. Dr. Mazaherian, Dean of the Faculties of Fine Arts, by Prof. Tatehata, President of Tama Art University



H.E. Mr. Aikawa, Ambassador of Japan in Iran, Dr. Mazaherian, Dean of the Faculties of Fine Arts, Mr. Eskandari, Director General of International Cooperations and Planning of University of Tehran, Dr. Zebardast, Deputy of Research of the Faculties of Fine Arts, Dr. Azhdari, International Advisor of the Faculties of Fine Arts, Dr. Androodi, scientific secretary, and Dr. Eslami, head of the Symposium, and Japanese and Iranian presenters of the Symposium, in front of the central building of the Fine Arts Campus.





The registration desk of the Symposium which is located at the inner door and the outer door of the Tehran Gallery

## 1.2. Inauguration Ceremony of the Symposium: 9:00

- 1- Recitation of the Holy Quran, playing the national anthem of the Islamic Republic of Iran and the national anthem of Japan



- 2- Introduction to the Inauguration Ceremony by Dr. **Ehsan Masud**, The executive secretary of the Symposium and lecturer of the Faculties of Fine Arts, school of architecture.



3- Mr. **AbdolMajid Eskandari**, General Director of International Cooperation and Planning of the University of Tehran.

General Director of International Cooperation and Planning of the University of Tehran has started his speech with welcoming the participants and guests of the Symposium. Then he described some characteristics of the Japanese nation such as hard work, collective cooperation in work and decision-making based on collective wisdom while respecting individualism. The traits that seemed to him to be derived from the culture of collective life and work based on the agricultural society in the ancient times of this country. Further, he praised Japan's response to natural disasters, including earthquakes, and listed living with earthquakes and daily preparation against its occurrence as one of the good characteristics of the Japanese people. Persistency, continuity, problem identification and finding solutions to the damage caused by disasters are other important talents acquired by the Japanese people in the event of disasters. Mr. Eskandari further added: The culture of respecting others and respecting the elderly, digesting imported technology and creating new technology while paying attention to traditions, and creating a balance between modern technology and values, using religious values to improve human values, etc. is important characteristics of Japanese people. Japanese architecture is inspired by nature and shows the balance of lifestyle in harmony with nature. This balance can be seen in Japanese art such as calligraphy, poetry and painting.

He pointed out the history of long-term relations between Iran and Japan, and in modern age, the cooperation between Tehran University and important Japanese universities such as Tokyo University, Tohoku University, Waseda University. In conclusion, he added: "I hope this symposium will be beneficial for the art and architecture of the two countries." The issue of "the Space In-Between" is very important in understanding the text and content. As this famous phrase "reading between the lines" also refers to the importance of the content in the space in-between and its interpretation. Here, once again, I welcome His Excellency the Ambassador of Japan in Iran and his accompanying delegation, Japanese and Iranian professors, and participants of the Symposium.



#### 4- His Excellency Mr. **Kazutoshi Aikawa**, the Ambassador of Japan to Iran

His Excellency Mr. Aikawa, the Japanese Ambassador to Iran, first expressed his gratitude to attending University of Tehran, Faculties of Fine Arts. He continued in Farsi: "Mr. Dr. Akira Tatehata, Chairman of the Executive Committee of the 間 or "Ma" Exhibition, Mr. Dr. Mohammad Moqimi, the Honorable President of the University of Tehran, Mr. Hamed Mazaherian, the Honorable Dean of the Faculties of Fine Arts of the University of Tehran, Ladies and Gentlemen, I thank you for inviting me to this meeting. I am very proud to be present at today's gathering, which precedes the event of the 間 or "MA" exhibition in Iran. The 間 or "MA" exhibition has a history of more than 40 years. And it has been held almost every 20 years. And I am very happy that we have a good start to repeat the third round of holding this exhibition in Iran." Next, the ambassador explained the 90 years of diplomatic relations between Iran and Japan. A relationship that goes back to a thousand year before in the field of culture. The Persian glass works of the Sassanid period have also reached Japan (as Mr. Eskandari also mentioned in his speech) and are still safe in the Shosoin treasury in the ancient city of Nara. Also, according to recent excavations and historical documents, Iranian officials lived in Japan around 1300 years ago during the Nara period. Such a long and bilateral interaction supports the holding of the third round of the 間 or "MA" exhibition in the 21<sup>st</sup> century, which will be held in Iran with the support of the Japan Foundation. Thus, as a result of the cooperation of Dr. Tatehata, Dr. Miyake and Iranian colleagues, it is hoped that the 間 or "MA" exhibition will be held successfully next year. I also hope that the Tehran University's Symposium and other programs in Tabriz and Shiraz will be held successfully and expand the concepts of next year's 間 or "MA" exhibition that hopefully will be held in Iran. H.E. Mr. Aikawa added: I think the concept of space in-between, 間 or "MA" is common in Iranian and Japanese art. The concept of distance, silence, and space has been cultivated in the art of the two countries and has created a common sense of aesthetics. Strengthening the cultural relationship between the two countries is one of the important priorities of the Embassy of Japan, and examples of the embassy's activities have been displayed on its virtual networks such as Instagram. It is hoped that during the cultural month of Japan, which is one of the most important cultural events of the Embassy of Japan and will be held next month, there will be a fusion of Thoughts to hold the 間 or "MA" exhibition. In the end, I thank you all and I wish success for this event and all of you.



5- Dr. **Yahya Eslami**, the Symposium chair and Faculty member of the School of Architecture, Faculties of Fine Arts.

Dr. Eslami, while welcoming H.E. Mr. Aikawa, ambassador of Japan in Iran and accompanying delegation, Japanese and Iranian professors and participants of the symposium on behalf of the Faculties of Fine Arts and the symposium organizers, discussed about the history of scientific cooperation between Iran and Japan in the Faculties of Fine Arts and added that, this symposium is the second event in line with the development of interdisciplinary and international theoretical foundations in the field of fine arts. The first event titled International Symposium on Art and the Fourth Dimension ([afdis.ut.ac.ir](http://afdis.ut.ac.ir)) was held in January 2017. These international events cause interaction and cooperation between countries and various educational and specialized institutions, and also provide a basis for thinking and exchanging opinions about commonalities between countries, cultures, arts, and various specialized fields. The issue of liminality, the space in-between, 間 or "MA" has been discussed during the past two years following the successive seminars between the scientific committee of the symposium in Iran and Japan during various virtual meetings, the result of which is the holding of the current symposium. Writing an encyclopedia about Art and the Space In-Between, as well as holding the third round of the 間 or "MA" exhibition in 2023, are other joint collaborative programs on the subject, which will be planned based on the achievements of the symposium.



6- Prof. **Akira Tatehata**, President of Tama Art University and Chairman of the Executive Committee of the 間 or "MA" exhibition.

Mr. Professor Tatehata said in his welcome speech: Ladies and gentlemen, I am the head of the Japanese representatives in this symposium. First of all, I must express my deepest gratitude to the researchers, officials and other people in Iran who accepted our proposal to hold the symposium and supported it. I would especially like to thank Dr. Mazaherian, Dr. Eslami, and Dr. Androodi. I would also like to thank H.E. Mr. Aikawa and the Japanese Embassy for their support of this event. This symposium with the subject 間 or "MA" is based on the thought of Arata Isozaki (the world's leading architect who won the Pritzker Prize in 2019) and its concepts are closely related to Iranian culture. In 1978, Arata Isozaki held an exhibition titled 間 or "MA", Time-Space in Japan in Paris and opened various topics from his interpretation of the concept of 間 or "MA" and the relationship between traditional Japanese art and contemporary art. 20 years ago, this exhibition was reorganized and held in Tokyo. 20 years later, meaning today and here, it will be held in this symposium, and it is hoped that its successful continuation will lead to holding an exhibition next year. This symposium wants to present the concept of 間 or "MA", which has a complex concept of time and space, and hopes to discuss fruitful topics. This symposium has provided a unique opportunity of mutual communication between the two countries. I would like to thank all of you and the participants again and wish success for this symposium.



### 1.3. Key Note Speech of the First Day: 9:30 to 10:00

Prof. Riichi Miyake

Director, ARCHI-DEPOT Corporation, Visiting Professor of the Tokyo University of Science

MA Exhibition by Arata Isozaki and Perception of Space / Time

In this speech, the background of the 間 or "MA" exhibition was presented on the occasion of the Paris Autumn Festival in 1978 with the initiative of Mr. Arata Isozaki (world's leading architect). Inspired by the word 間 or "MA" which in Japan means between space and time, this exhibition was interpreted as the seed of the emerging generation of artists, designers, architects and musicians by promoting the important concept of in-between, illusion and permission. 40 years later and today, this concept has been challenged once again by him to create another world of the space in-between with the cooperation of Iranian professors and researchers, by linking two civilizations that are located at the two ends of the Asian cultural corridor.



**1.4. Panell: Liminality in Architecture and Space: 10:30 to 12:00**

1- Prof. **Makoto Shin Watanabe**

Principal, ADH Architects, Professor Emeritus, Hosei University

Architecture of the Vulnerable Urban Fabric-a characteristic of Japanese Architecture and Urbanism

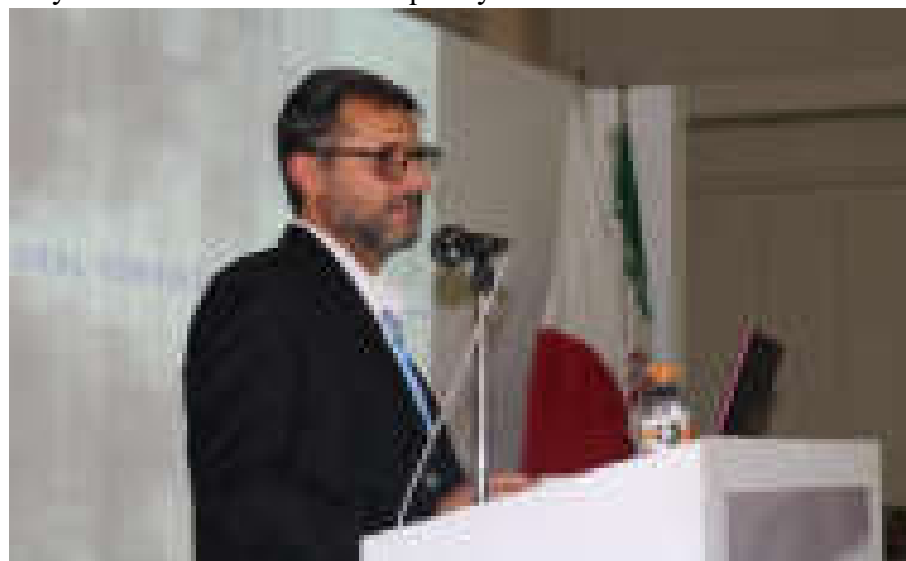
Professor Watanabe considers architecture and urban planning inseparable. He believes that if we look at the map of a Japanese city, we understand that the Japanese city is made up of many grains. The European urban fabric is solid and shows a clear distinction between solid and void, buildings and streets, while the urban fabric of Japanese cities has a grained pattern resulting from traditional wooden construction. But now in modern cities, the relationship between buildings and grains is lost. Against this issue, he offers a solution in one of the projects designed by his architectural office (ADH), namely "Makaba Heritage Center". This work has been able to revive the historical graining of the region with the participation of the people, but it uses modern materials for strengthening against earthquake.





2- Mr. Eng. **Mohammad Majidi**,  
 Director of Bansar Architecture Office  
Architectural Consistency

In this speech, the distinction of Iran's architecture is presented by studying three periods of prehistoric time, before Islam and the Islamic era, with a comparative method. He examined some common features such as center, axis, granularity and organization in the buildings of different Iranian periods and at the end raised the question whether these patterns, despite the changes in the needs and the progress of construction techniques, during several centuries have been placed like a gene in the design of Iranian buildings, and can they be extended in the contemporary architecture of Iran?



### 3- Prof. Shigeru Matsui

Associate Professor, Institute of Advanced Media Arts and Sciences

#### Virtual and Real - Direction of Arata Isozaki

Professor Matsui discussed about one of the aspects of aesthetics proposed by Arata Isozaki. That is, "Space of Darkness: The Spatial Structure of Illusions," 1964; Using Isozaki's experience of space and the writings of Junichiro Tanizaki and Kafka as references, he discusses psychological darkness and the virtual image of technology. Usually, the opposite of "virtuality" is "reality". However, Isozaki places "darkness" alongside "virtual" and "reality". Based on the idea of "Dark Space", Isozaki practices the installation of "Electric Labyrinth" in Milan exhibition in 1968 and combines traditional and modern concepts.



### 1.5. Panel 2: Liminality in the Intellectual History: 14:15 to 17:00

1- Mrs. Dr. Mitra Azad

Assistant Professor, Faculty of Architecture and Urban Planning, Shahid Beheshti University

Evolution of the space in-between as a semi-open architectural element in ancient Iranian architecture

Dr. Azad investigated the presence and role of intermediate spaces in examples of religious buildings in ancient Iranian architecture. At first, the places of worship before the arrival of the Aryans to Iran and the Achaemenid period were investigated, and an archetype like “columned iwan” or portico was presented as an intermediate space and its evolution in rock tombs, fire temples, and palaces. Another pattern, i.e. the “Rawaq” or courtyard with an colonnade around it, which had a history in Urartu temples, was observed in Achaemenid fire temples. In the following, Parthian religious buildings were discussed and the Parthian shrines of Iran were introduced, and the pillared porch model was traced in the buildings. Then, the formation of one of the important patterns, i.e., cruciform tetrapylon in the Parthian and Sasanian periods, was investigated. By comparing the construction technology of Sassanid shrines and mosques of the early Islamic centuries of Iran, she came to the conclusion that the architecture of these two periods are very close in terms of construction characteristics, and the continuity of the tradition of building the architectural patterns of the space in-between can be seen in them.





The translation of Dr. Mitra Azad's speech into English by Dr. Elham Androodi and other members of panel 2



**2- Professor Takeshi Aoki**

Professor of Shizuoka University of Arts and Culture

Iranian-Japanese cultural connection in historical context

In this speech, two important historical periods of Japan are discussed, in which Japan opened its gate to western cultures: From the period of Asoka (飛鳥) to Nara (奈良) (794-592). Prof. Aoki discusses this important issue that, according to the general opinion, the neighboring cultures of China and the Korean Peninsula entered the land of Japan during these periods. However, with the progress of the study of the history of the East in the second half of the 20th century, it is clear that the Chinese culture of this period is actually a combination of Chinese, Mongolian, Sogdian, and Persian, and Indian and Buddhist culture. This culture has a "Pan-Eurasian" character and it is important to study the influence of other countries like Iran in this culture. The discussion deals with the relationship between Japan and ancient Iranian culture, which is the western limit of pan-Eurasian culture that reached Japan in the ancient Asoka/Nara period.





### 1.6. Questions and answers of the first day

In the questions and answers session of the first day, various topics were discussed, including archetypes of art and architecture in Iran and Japan, the role of beliefs and rituals, philosophical thoughts, the contrast between tradition and modernity, and the manifestations of silence and reality in the virtual world, the history of the relationships and cultural exchange between Japan and Iran and architectural and artistic elements found as a witness of this relationship and related topics were raised and with the participation of speakers and members of the scientific committee of the Symposium, the related answers were presented.



## 2. Day 2: 20 September 2022

### 2.1. Keynote Speech: 9 to 10 am

#### 1-Professor Akira Tatehata

President of Tama Art University and head of the executive committee of the 間 or "MA" exhibition  
Synthesis of the concept of 間 or "MA"

In this speech, the exhibition "MA Space-Time in Japan" which was held by Mr. Arata Isozaki for the first time at the Museum of Decorative Arts in Paris in 1978 was introduced. The exhibition traveled throughout the United States and Europe. Twenty years later, in 2000, a reconstructed exhibition was held at the Art Museum of the Tokyo National University of Fine Arts and Music, which retained the original concept but was replaced by artists' works. This research and cultural trend in Iran are an attempt to revise and reconfigure the concept of that exhibition. Emphasizing the 20-year tradition of rebuilding Japanese shrines, Professor Tatehata believes that the new aspect of "space-time" that emerges after a 20-year period is an opportunity to convey the concept of 間 or "MA", the space in-between, and liminality to the history and cultural climate of Iran, and exposing it to another point of view.





## 2- Prof. Hassan Bolkhari

Professor of Faculties of Fine Arts of University of Tehran

### Philosophical concept of space

In this speech, the philosophical meaning of existence as a complete concept was mentioned. This means that when we discuss the world of existence or the existing world, we are talking about a full world, not a world that is empty or has empty parts. In this way, Prof. Bolkhari raised this important question, if so, what do some concepts like empty space or absence mean in Eastern philosophy? In response, space and time were introduced as concepts that can be understood but cannot be defined. Physicists like to think of space as an objective thing, but philosophers think of it as a subjective concept. In art, empty space is what the image appears in and in architecture, space is something that buildings appears in. Also, the space in-between is the place between two objects and not anything else.



## 2.2. Panel 3: Liminality: Terminology and conceptualization, 10:30-12:00

### 1- Mrs. Dr. Elham Androodi

Associate Professor of School of Architecture, Faculty of Fine Arts, University of Tehran, and Scientific Secretary of the Symposium

#### Liminality and the Space in-between in Iranian and Japanese architecture, Terminology and conceptualization

In this lecture, some important concepts and terms that define the continuous archetypes of Iranian architecture were discussed. Some of these concepts can be defined as complementary and others contradictory to each other. For example, inside and outside, center and middle, threshold and portal, border and periphery, heaven and earth, and light and shadow in the Iranian architecture are reflected in elements such as portico, corridor, vestibule, porch, courtyard, dome, loophole, window, garden, mosque and house. Considering the common cultural background in the Eastern land, several concepts can be compared between Iranian and Japanese architecture. Some of the most important concepts are presented in Mr. Arata Isozaki's exhibition in Paris with ideas such as ephemeral, step forward for a travel, transition and bridge, sacred space, mystery of rusted things or shadow. Dr. Androodi emphasizes that the description of these common elements and concepts can provide the basis for an important comparative research and edition of the encyclopedia "Art and Space Between" between Iran and Japan.





**2- Dr. Seyed Yahya Eslami**

Assistant Professor of Tehran University, Faculties of Fine Arts and Symposium chair

From Barriers to Mediums: Redefining Boundaries as the Creative Space In-Between

Mr. Dr. Eslami first begins his speech with a common definition of the border as a as a dividing line that marks the limits of an area or category. Architecture in its most basic form can be described as the art of forming boundaries to define space and create the inside as distinct from the outside. if the traditional definition of boundary is concerned with exclusion, the modernists' with expansion and the postmodernists' with double-coded inclusion, a fourth conception of boundary is possible, one that explores hybridity, creativity and evolution. In this intellectual model, the in-between is not a marginal space of indifference, but an active space and becomes a flexible space to facilitate transdisciplinary developments.

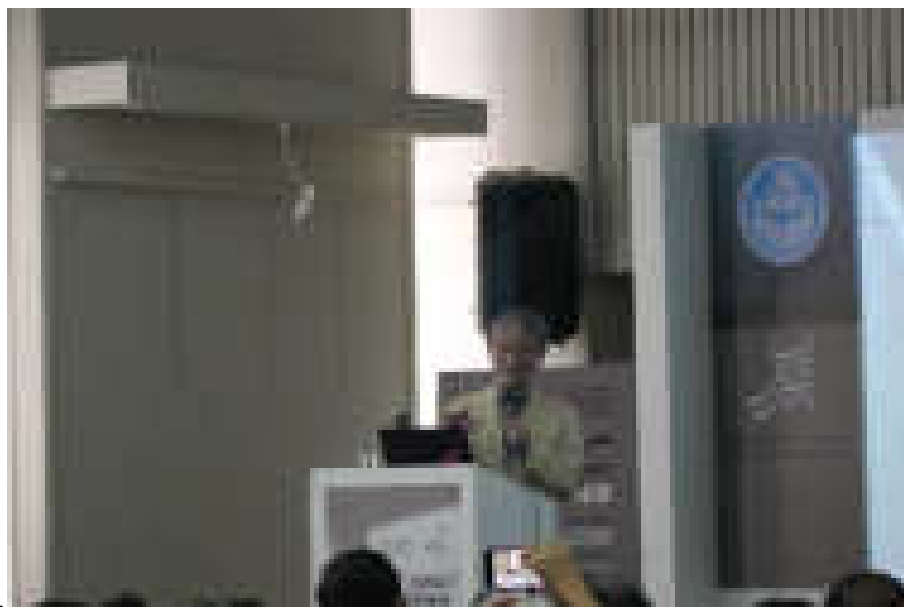


### 3- Prof. Masahiro Eigen

Associate Professor of Kobe University of Design

Kohei Sugiura's legacy: graphic design 間 or "MA"

First, by introducing Kohei Sugiura (1932-), the designer of the Paris Autumn Festival exhibition in 1978, Professor Eigen emphasizes the influence of his deep insight into the graphic design of Japan and Asian countries and the encouragement of Arata Isozaki for bold conceptualization about space/time. He pointed out the difference between Kohei's approach and common modernist practices and his focus on the authenticity of Asian art and design such as mandala and the spiritual symbol behind it. As the successor of Sugiura in Kobe University, a place which holds a large archive of his works, Prof. Eigen presents his ideas for the graphic design of the 間 or "MA" exhibition along the Silk Road (in Iran): The development of the concept of ephemerality of symbols developed by Kohei through the integration of Japanese and Persian letters. Examples of Mr. Eigen's cover design and page layout for the encyclopedia of "Art and Space Between, Iran-Japan" were presented by Professor Riichi Miyake



### 2.3. Panel 4: Liminality in performing arts and music, 14:15 to 17:30

#### 1- Prof. Akira Takayama

Director and professor at Tokyo University of the Arts

#### “Street/Performance” in Japanese Performing Arts

Professor Takayama first pointed out the origin of Japanese performing arts "Dengaku (Rice Field Show)" and its transfer from the rice field to the streets. Not only "Dengaku", but all Japanese performing arts started from the street. In other words, the prototype of Japanese performing arts is street performance. He examines the issue of street and performance and the combination of these two together in the historical theater of Japan, namely Kabuki and the Butoh dance of Tatsumi Hijikata. Hijikata was the one who tried to turn his theatrical movements into "street/performance". The meaning of street show goes beyond its verbal meaning and turns the street into a scene. The speaker believes that this method is related to the concept of the space in-between or "MA". He then explained some of his experiences of performing the show directed by him (Wagner project in Germany).



2- Dr. Majid Sheikh Ansari

Assistant professor of the Faculty Cinema and Theater of Art University

Non-Focal Narrative Devices in Alternative Media

Mr. Dr. Ansari refers to focalization as a method to limit the available information that an effective set of narratives is imposed on the narrative of the audience to create the desired narrative. Despite the important contribution of these methods in the history of art, what is lost in this process is the possibility of audience participation in building personal narratives and actualizing the potential capacities in the time-space between them. In contrast to this approach, he emphasizes the experience and possibility of using non-focal methods in traditional media and the power and capacity of alternative media in activating the in-between space through comparative attention and comparison of the characteristics of cinema art and virtual reality.



### 3- Master **Toshi Tsuchitori**

Musician (with a live short performance of Japanese flute and Kotsuzumi)

#### Prehistoric music and its reconstruction

Master Tsuchitori has an unconventional approach to music and examines the ancient sounds between the remains of ancient times, that is, the Stone Age and the prehistoric era of Japan. He has focused on the ancient phonetic world and the prehistoric age of Jomon, and through the analysis of pottery patterns and related objects, he tries to revive the ancient sounds. With the sacred sounds of Sanukite, a type of andesite found in his native region of Sanuki, he has created a special improvised performance mostly struck with raw wood, but some were played with fingertips on Sanukite, along with South Indian pot drums, the sound reminiscent of prehistoric times. He points out that the work of extracting sounds hidden in stones and weaving rows of songs and rhythms requires a delicate sense of sound and the flexibility of the mind and body, which acts like a ritual performance. At the end of the lecture, he introduces the participants to Japanese sounds by playing the flute and a kind of traditional Japanese drama called Kotsuzumi.







4- Master **Majid Kiani**

Musician and lecturer of the Faculties of Fine Arts (with live short performance of Santur)

Iranian architecture and music

Master Kiani, as a leading figure in the Iranian musical establishment, with the specialty of playing the Santur, by thinking about the relationship between Iranian classical music and Iranian architecture, puts forward the idea that Iranian classical music is the same as Iranian architecture. Because both continue in the world of mystery and silence. He points to common concepts in music and architecture, i.e., rhythm, space and volume, and considers the most important point to be the connection between the aesthetics of Iranian music and architecture, which is reflected in the proportions such as distances and dimensions between musical intervals and the spaces in between in architectural structures. It creates a unique view; It guides us in mystical thinking to the world and the silence of secrets and also opens a window of epistemology. At the end, Professor Kiani finished his fruitful speech by playing the Santur musical instrument.



5- Master **Reza Parvizzadeh**

Musician and faculty member of the music group of the Faculties of Fine Arts, University of Tehran (with a live short performance of Kamanche)

Iranian music and silence

Master Parvizzadeh begins his speech by stating that music, especially melody and tone, is an organized collection of notes (tones) and time intervals between notes. But the quality of musical intervals is different in its different types. In the "instrumental music" of Iran, which became important from a historical point of view, the late Qajar period and the early Pahlavi period, the quantity of time intervals can be examined in comparison with the weighted structure of words, which is the dominant aspect of classical (prosodic) poetry. In a sense, instrumental music avoids silence; the quality and nature of the spaces in-between have been investigated techniques, such as "Riz" and "Vakhon" in music making. Also, the use of "hymns" or additional words in the spaces between the words and the original poem is worthy of attention. This musical feature is similar and related to Iranian painting and design in this period, which avoids leaving the context blank. He displayed some of the effects of Iranian instrumental music in relation to the topic with his excellent Kamanche performance.





## 2.4. Closing Ceremony

In the closing ceremony, the chair and the executive and scientific members of the Symposium, while thanking the Iranian and Japanese speakers, and everyone who helped to organize the Symposium on the contrary of the short time for preparation in the Faculties of Fine Arts, especially the students who are members of the Architectural Scientific Association of the School of Architecture, listed the most important concepts discussed in the Symposium and spoke about the two upcoming related events, including book editing. They described the "Encyclopedia of Art and the Space In-Between, Iran-Japan" and the 問 or "MA" exhibition along the Silk Road, which is hopefully scheduled to be held next year. At the end of the Symposium, the members appreciated all the participants who followed the discussions with great interest.

