The Impacts of the Architecture of Azadi, Mellat and Farhangcinemason the Attraction of Audiences between the Ages 40-60

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ABSTRACT
In this study we evaluate The impacts of the architecture of Azadi, Mellat and Farhangcinemason the attraction of audiences between the ages 40-60. The architecture of cinema is one of the advertising methods for attracting the audiences specially the old people who are more intended to depression and emotional intelligence and can affect these two factors as well. This study is a descriptive and survey research and evaluates two hypotheses about the impacts of the cinemas' architecture on the attraction of depression and emotional intelligence of audiences between the ages 40-60. 600 people are selected randomly as the sample group and by using the Beck's depression standard questionnaires and TMMS data. The statistical method of this research is the descriptive statistics and the inferential statistics. And the SPSS is used for the data analyzing. Both hypothesis are accepted in the meaningful level of 0.05 and numbers of 0.021 and 0.032.

INTRODUCTION

Architecture and cinema are two complex phenomena in a coherent structural framework that are formed from combining different elements and materials. We should note that the cinema and architecture may not be formed but putting things together but some people are needed to participate and create an art. Also the ordering of the space creates the relationship between person and space. This leads to space organization based on the biological, social and cultural elements.

But what makes the cinema an interesting art is the connection and relationship between the materials and elements in a well-defined framework. As the orders increases, the resultant art would be more graceful and valuable. It’s the same as architecture. The architect uses a combination of architectural elements to make a beautiful outcome. Architecture is one of the signs of the human living space and a characteristic of its culture. Architecture always follows well-defined rules and has an strong connection with culture, behavioral patterns and social values. So the changes in architecture are consistent with the changes around us and it results for satisfying the human needs. The moviemakers by knowing the rules of architecture use the elements of architecture for moviemaking, personality processing, space processing, having good locations and crossing from historical levels.

For understanding the relationship between the architecture and cinema we need to understand the relationship between art and culture first. This relationship can be seen in all periods. In the other words, art is a symbol of culture and each culture has an specific art. so a culture can not use an specific art which is not it's for itself unless has some difficulties and a feeling of being stranger. (that is what is happened accidentally in our cinemas in Iran).

Cinema is an art that the main way of giving and showing its concepts is trough pictures. So its related those things that are related to our optics like drawing, sculpture, photographing, architecture and etc. (all of these have similarities with cinema).

The architecture of cinemas is very effective on the attraction of audiences. architecture effects the attraction of audiences and has a direct relation with it so architecture may be effective in means of moviemaking, personality processing, space processing to have good locations and crossing from historical levels.

In this study we examine the impacts of the architecture of Azadi, Mellat and farhang cinemas on the attraction of audience between the ages 40-60 and we answer this question: does the architecture of cinemas any effects on the attraction of audiences between the ages 40-60?
The Theoretical Concepts of the Study:
In this research we study the backgrounds and history of these three cinemas:

History of Azadi cinema:
Azadi cinema (ShahreFarang) started to work in 3.2.1969 in Abbas Abad four-way of Tehran by releasing "Marlik". The release of famous movies like the star wars made the Northeastern corner of the Abbas abad and Farhang cinema a stamping ground for movie-lovers. On those days there were always some long lines in the ShahidBeheshti four-way. So in 1996 this cinema became the Iran's highest ticket dealer cinema by selling its 150 million toman's tickets (official website of Azadi cinema).

Fig: 1: the exterior frontage of Azadi cinema.

The Architectural Concepts of Mellat Cinema:
This project has 15000m² substructure, 4 forums (each forum has a capacity of 280 people), an small forum with the capacity of 30 people, galleries, restaurants, coffee shops, bookstores and other service providing spaces. It can accept 2500 people in peak hours. The project is built based on the irregular shape of the land and there is a possibility to have two forums on the ground and two others on the places that set the building with environment. The two forums are connected with a large hall to make a place for communication and celebrating different events. This strategy leaded to the management of the space and having 3 separate spaces. The first space is in the basement for the galleries, the second space is on the ground floor (a covered plaza) and the third space is the highest space for the restaurant and foodcourt. These three opened horizontal spaces are connected to each other through two vertical spaces that include the waiting areas and servicing spaces. The connectors are halls, escalators and elevators. The specific elongation and curvature of the project lead to possibility of designing soft and wavy ramps specially in the north face. So the movement area of this project like other topologic roads in parks, has many parks and green spaces to show us beautiful views as we move.

The project form and its elements accommodate with the site shape and act like a live human with related parts. The company of cultural spaces development started to build the Pardis cinema since 2006 and it was opened on 19.8.87 by Dr. Mohammad Ghalibaf. (the official website of Pardis cinema).

Fig. 2: the exterior frontage of Mellat cinema.

The History of Farhang Cinema:
This cinema was started to work in 1969 as Silvercity cinema. The founder of this cinema was Mehdi Misaghieh. Behrouz Vosoughi bought the cinema from Misaghieh and then in 1971 he sold it to Ministry of culture and art with the price of 7 million Tomans. This cinema is a 5 stars cinema that has 381 chairs (official website of Farhang cinema).
The Bilateral Relationship between the Architecture and the Cinema:

As we said before, the relationship between cinema and architecture can be studied from different aspects. So we have to study the impacts of each issue on the other one. For example we can say that the architects use the ideas of cinema and the filmmakers use the knowledge of architecture for making more energy cinema and architecture are also related and similar in the means of time, space, rhythm, color, light, structure, movement and repetition. Cinema combines some elements like color, light, perspective, voice and processes them to make a strong relationship between the audience and the movie so the filmmaker changes the space through the architecture, a filmmaker makes spaces in his mine while the architecture makes it actual. A filmmaker needs the space of architecture to show the definitions while the architect needs the cinema to develop the facts through fictions [11].

For example we can point to the effect of cinema in the architecture of Jan Novel. Attraction to cinema is very old in Jan Novel. The first sign of this attraction was the theater teria (Belphort 3) in 1983. He says that he has assumed the space as a scene of Vendros movies with an asphalt floor, red neons, metal desk and boxes of Cola. Novel has used other picture as well, for example, he got the concepts of materiality and non-materiality from the video–dram technology and he used the idea of a cinema's scene for his cultural department that was the winner of Gransteed. The effect of cinema can be deeply seen in the works of Novel. He has used the movement of pictures in architecture like a movie. he says that the cinema teaches us to watch the pictures in relation to the time. Nowadays the city is defined by its interior movement and architecture it nothing but the movement inside a combination of buildings.

Impacts of the Cinemas’ Architecture and the Attraction of Audiences:

In the last section we saw that there is a direct and bilateral relationship between the cinema and the architecture so when there is a direct relationship between the architecture and cinema the audience would be attracted. The attraction of audience also has a direct relationship with the architecture of cinema. It means as the cinemas’ architecture be more specific, the people will be more attracted to watch the movies. In this study our sample group are people between ages 40-60 we should try that these people enter the cinemas more easily. The exterior design includes the frontage and appearance that are audience attractive but the interior design points to the confidence that we feel by entering the cinemas. So we can say that the architecture of the cinema may attract the audiences specially the old ones.

Retrieve a Cinematic Identity and Finding his Audiences:

The post-revolutionary cinemas have been formed for three different aspects. Those who were included in the pre-revolutionary cinemas and had no understanding about neither the message of revolution nor the identity of pre-revolutionary cinemas in 1979 and 1980 have provided some arts that were un-valuable. Some of the directors also tried to make an identity for the post-revolution cinemas. But both were failed due to the war and elimination of film makers.

The first group stopped their work and left their audiences (if there were) and some of them were joined to the second group. But the second group was able to reach the standards afterward through Fajr festival and they become as what we see today. They are those who had an effective role in attracting the audiences during both desperation and dynamic cycles of the cinemas. and weak period of the cinemas but the third group were those who have waited. Those directors and actors have been waited to see what will happen and to see whether or not find a job in their favorite places and spaces. And whether or not they will be hire for a play. So based on what we discussed its very important to pay attention to the audiences’ share based on his thoughts. That’s why the second group was more attractive and attracted more audiences while on those times the post-revolutionary cinemas were formed [16].
The Costume Designing and its Impacts on the Attraction of Audiences:

Architecture and cinema have many similarities, in cinema we have light, volume and space making and they are also included in architecture as well. Both are arts and have similar characteristics.

The interior architecture of a movie can be defined in different ways: Jose Carlos Serroni, defines the costume designing as a space translator while Jaroslove Malvina defines it as a use of correct lightening and on time space-making that leads to attraction of audiences and forces the directors to make something more complete and specific on the dignity of the audiences.

Fig. 4: decoration and costume designing of prophet Yusuf.

Fig. 5: costume designing of Notorious, by Alphred.

The costume designing results in Mise En Scene, plays an aesthetic role in the art of play and cinema. That’s why we discuss it. In French, mise En Scene means showing an action and it was used for the directing a movie, at the first time (picture6). Its clear that Mise En Scene contains those characteristics that overcome the theater's art. The director uses the Mise En Scene for lightening, Sce, and setting the clothes and behaviors of actors [3].

The costume designing and architecture are for processing a personality and a content to transfer the main idea to the audiences' mind [8].

Fig. 6: Sample design and space mizansen.

The movie architecture forms based on the thoughts of the director and the costume designer and the elements of architectural spaces play an important role in creating the contents. An interior designer designs a place by using the mizansen space, the text, prop, light, color and other architectural elements to show the
contents and the thoughts. Crossing from meaning to application, thought to material, thought to emerge and from mind to the world is a complex process that is faced by many other process. But its clear that the well-known film makers have a complete knowledge about the world and have used this knowledge in the best way buy having an architectural advisor. A specific designing of the space can help for personality processing and create thoughts and contents. These signs can be used for architecture as well. Those architects who are able to use the space to show the definitions are able to do their job completely [8].

We have to say that the architecture and cinema have a direct relationship with each other and both can attract the audiences directly. So the architectural designs of the cinemas may attract the audiences more than always.

The Research Background:
Hosseini, Ebizadeh, Bagheri [7] in a research entitled “architecture and cinema, two complimentary elements that gives an identity to the place and space” found out that the diagnosis of urban spaces is a connection between the humanity, architecture and cinema. Cinema is a language that delivers all messages through a simple way. Cinema and movie can criticize the urban designs together. Nowadays, cinema has become a social identity that forms the human interactions. Cinema is the producer of the public culture of the city. Unfortunately, we are not faced the urban spaces in movies and this topic is not usually introduced in the cinema. But in many other countries the filmmakers try to make a better relationship with their audiences with the help of sociologists and psychologists to make a place in their movies. It means that the evaluation of the relationship between the place and the human is one of the most issues that should be attended. Cinema is the most effective cultural equipment for urban management that do such action through architecture and based on the place identity.

Mokhtabad, Panahi [8], in a research entitled: “the evaluation and analysis of the interior architecture’s role on the content appearing in the fiction-science movies” found out that the interior architecture is formed based on the thoughts and the elements of architectural spaces may easily show the feelings of love, hate return, failure and etc.

An architect can design a place by using the Mise En Scene space, the text, prop, light, color and other architectural elements to show the contents and the thoughts. Crossing from meaning to application, thought to material, thought to emerge and from mind to the world is a complex process that is faced by many other process. But its clear that the well-known film makers have a complete knowledge about the world and have used this knowledge in the best way buy having an architectural advisor.

Mousaei and Shiani [9] in a research entitled “the estimation of household demand for going to cinema in 24 provinces of Iran” found that in all provinces and cities (except for Isfahan, Hormozgan, kerman, Kordestan, Mazandaran, Azarbayejansharghi) there is a cost attraction less than the unit, it means that the situation is not sensitive to the cost and price changes. This attraction equals to 0.91% for the country it means that it least there is one that shows a low attraction of these products for some families.

Panahi, Mokhtabad, Navabakhsh [10] in a research entitled “the evaluation and analysis of the role of cinema in the criticism of modern cities” found out that the city is related to the cinema since before and there are many challenges about the interaction between the cinema and the city. So the results show that the modern architecture is a sample of modernity but the cinema like other arts, criticizes the modernity of the cities. So filmmakers should study and recognize the urban areas. If the city be understood by all of its values, the cinema would be a weapon to liberate generations.

Based on the researches there is no evidence and background for this research so we have to analyze the hypotheses as follows.

The Main Hypothesis:
The architecture of Farhang, Azadi and Mellat cinemas of Tehran may affect the attraction of audiences between the ages 40-60.

Second Hypotheze:
1. There is a meaningful relationship between the architecture of Azadi, Mellat and Farhangcinemas and the attraction of audiences between the ages 40-60.
2. There is a meaningful relationship between the architecture of Azadi, Mellat and Farhangcinemas and the emotional intelligence of audiences between the ages 40-60.

Study Method:
The research method is descriptive and through survey. The data are collected through library and by using the documents (descriptive) and through distribution of questionnaires (survey). The statistical sample are 600 audiences with ages 40 to 60 who are selected randomly as the audiences of Azadi, Mellat and Frahangcinemas’ audiences. In this research the questionnaires are used for data collection and the descriptive statistics
(frequency, mean) and differential statistics (Legestic regression) are used for the evaluation of hypotheses and the SPSS is used for the statistical analysis. In this study the Beck’s questionnaires and the TMMS (measure of emotional intelligence) are used for data collection.

The Research Materials:

The Depression Questionnaire of Beck:

This questionnaire has 21 elements and the respondents choose one out of 4 choices that show their degree of depression. Each element may have a grade of 0-3 and the range of total score would be 0-63. These 21 elements are divided into 3 groups of emotional, cognitive and physical symptoms of the depression. This questionnaire is a self-reporting questionnaire and the total grade of a person’s depression equals to sum of all the scores for the choices. The Beck’s questionnaire shows that the coefficients are between 0.73 to 0.93 and their mean equals to 0.86. the validation coefficients are between 0.48 and 0.86 in the means of repetition and type of population.[5]

The Measure of Emotional Intelligence (TMMS):

This measure was introduced by Salovi. TMMS is one of the most current measures of emotional intelligence self-reporting. And out of 30 questions and 3 submeasures the attenting to emotions (I don’t attend to my emotions), the clarity of emotions (I have a correct understanding about my emotion) and the healing of emotions (even that I’m sometimes sad but I’m optimistic about it) appear. The reliability and validity of TMMS is reported in different studies [2]. The validity and liability of Persian version of TMMS was reported by Ramezani and Abdollahi to be appropriate for the college students. They found the Kronbach alpha equal to 70% [2].

Since there is no standard questionnaire available for analyzing the effects of cinemas’ architecture on the attraction of audiences we have to ask: Does the architecture of the cinemas effective on the attraction of audiences between the ages 40-60 in Tehran?

Definitions of Variables:

Depression:

Depression is the most current mental disorder that was increased recently. The depression is called also as the mental cold. Almost all people feel a slight depression. The impatience, frustration, disappointment and unhappiness are all symptoms of depression and this is called as normal depression [12].

The Emotional Intelligence:

The emotional intelligence (its coefficient Is EQ) is the cognition and control of the feelings and emotions. In the other words, a person with high EQ combines the three components of emotions (cognition component, physiological component and the behavioral component).

The Operational Concepts of Variables:

Depression:

In this study, depression means the grade that respondents get in the Beck's depression questionnaire.

Emotional intelligence:

In this study the emotional intelligence means the grade that respondents get from the TMMS.

Findings:

Based on the hypotheses we have to use the Legestic regression model for problem solving. In this study the Ho is the effectiveness on cinemas’ architecture on the degree of depression and emotional intelligence of respondents between the ages of 40-60.

First we have to examine the normality of the data and we use the Kolmogorov-smironov for doing so. The Ho confirms the normality of data in this research.

| Table 1: One-sample Kolmogorov-smironov Test. |
|-------------------------------|-----------------|-----------------|
|                                | Emotional intelligence | Depression      |
| N                             | 600              | 600             |
| Normal parameters mean        | 2.0466           | 1.4814          |
| Std. deviation                | 0.41656          | 0.68739         |
| Most extreme differences: absolute positive | 0.074           | 0.085           |
| Most extreme differences: negative | -.074           | -.085           |
| Kolmogorov-Smironov Z         | 1.804            | 2.091           |
| Asymp. Sig (2tailed)          | 0.54             | 0.052           |
a. Test distribution is Normal:

Based on the table that’s presented above, the meaningful level of ks-test for both variables of depression and emotional intelligence is more than 0.05 and if sig>0.05 it means that the Ho is accepted and the data follow the normal distribution.

### Table 2: Descriptive statistics.

<table>
<thead>
<tr>
<th></th>
<th>Emotional intelligence</th>
<th>Depression</th>
</tr>
</thead>
<tbody>
<tr>
<td>N valid</td>
<td>600</td>
<td>600</td>
</tr>
<tr>
<td>Missing</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td>2.0466</td>
<td>1.4814</td>
</tr>
<tr>
<td>Median</td>
<td>2.1000</td>
<td>1.3810</td>
</tr>
<tr>
<td>Mode</td>
<td>2.20</td>
<td>2.14</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>0.41656</td>
<td>0.68739</td>
</tr>
<tr>
<td>variance</td>
<td>0.174</td>
<td>0.473</td>
</tr>
<tr>
<td>Sum</td>
<td>1227.97</td>
<td>888.86</td>
</tr>
</tbody>
</table>

All the characteristics of the sample are mentioned above. The number of samples and the missing data equals to 600, also the mean of emotional intelligence data and the depression data equal to 2.04 and 1.48 respectively. The mean of these to variable also equals to 2.1 and 1.38 respectively. The modes are 2.2 and 2.14 and the standard deviation of emotional intelligence and depression equal to 0.416 and 0.687 respectively. And the variances are equal to 0.174 and 0.473, respectively.

The Inferential Statistics:

### Table 3: Omnibus tests of model coefficients:

<table>
<thead>
<tr>
<th></th>
<th>Chi-square</th>
<th>df</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step1</td>
<td>1,161</td>
<td>2</td>
<td>0.001</td>
</tr>
<tr>
<td>Block</td>
<td>1,161</td>
<td>2</td>
<td>0.002</td>
</tr>
<tr>
<td>Model</td>
<td>1,161</td>
<td>2</td>
<td>0.000</td>
</tr>
</tbody>
</table>

The table studies the appropriateness of Legestic regression model. Since we have a meaningful level in this table (sig<0.05) so the independent variables may affect the dependent ones and show this appropriateness.

### Table 4: Model summary

<table>
<thead>
<tr>
<th>step</th>
<th>2-log childhood</th>
<th>Cox&amp; Snell R square</th>
<th>Nagelkerke R square</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>825,000a</td>
<td>0.67</td>
<td>0.921</td>
</tr>
</tbody>
</table>

a. Estimation terminated at iteration number 3 because parameter estimates changed by less than 0.001

In the table above, the negelkerke R square equals to the coefficient of linear regression model that equals to 0.921 in this table. It means that the 92.1 is determined by the independent variable of legestic regression model.

### Table 5: Variables in the equation

<table>
<thead>
<tr>
<th>Step constant</th>
<th>B</th>
<th>S.E</th>
<th>WALD</th>
<th>Df</th>
<th>SIG.</th>
<th>Exp(B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>-0.194</td>
<td>0.082</td>
<td>5.589</td>
<td>1</td>
<td>0.08</td>
<td>0.652</td>
<td>0.624</td>
</tr>
</tbody>
</table>

This table evaluates the constant coefficient in the regression model. if sig>0.05 the Ho that says the amount of constant coefficient equals to zero would be accepted but as we see in the table the sig is less than 0.05 so the Ho would be rejected and the constant coefficient of this model is not equal to zero.

### Table 6: Variables in the equation

<table>
<thead>
<tr>
<th>Depression</th>
<th>B</th>
<th>S.E</th>
<th>WALD</th>
<th>Df</th>
<th>SIG.</th>
<th>EXP(B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>-0.078</td>
<td>0.120</td>
<td>0.430</td>
<td>1</td>
<td>0.021</td>
<td>0.925</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Emotional intelligence</th>
<th>B</th>
<th>S.E</th>
<th>WALD</th>
<th>Df</th>
<th>SIG.</th>
<th>EXP(B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.171</td>
<td>0.198</td>
<td>0.747</td>
<td>1</td>
<td>0.032</td>
<td>1.187</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>constant</th>
<th>B</th>
<th>S.E</th>
<th>WALD</th>
<th>Df</th>
<th>SIG.</th>
<th>EXP(B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>-0.428</td>
<td>0.447</td>
<td>0.917</td>
<td>1</td>
<td>0.18</td>
<td>0.652</td>
<td></td>
</tr>
</tbody>
</table>

A: Variables Entered On Step 1: Depression, Emotional Intelligence:

Based on the sig. and wald, the variables of depression and emotional intelligence are meaningful at the level of 0.05

Discussion and Conclusion:

Cinema is the producer and the developer of the urban public culture and its audience can have an important effect on grow of this culture. The audience is one of the essential pillars of a movie in the cinema so if the audiences go less for watching their favorite movies, then it may lead to different complications which include: endangering the cinema’s economy, less movie production, and the social problems that have been showed
through these movies will become severe. So the audience has an essential and direct role in the production of a movie and its fundamental structure in cinema. On the other side, the cinema and its architecture have an important role in attracting the audiences specially people in ages 40-60. In the other words, in the other words, the architecture of cinema in this study means the interior and exterior architecture that may affect the attraction of the audience, it means that the exterior frontage can be an advertising method for attracting the audiences if it be designed specifically but in designing the interior part of the building which is also effective, we have to make a situation that the people feel relaxed as they enter the cinema so the attraction of audiences will increase in this way. This study, examines the impacts of the architecture of Azadi, Mellat and Farhang cinemas of Tehran on the attraction of audiences between ages 40-60. For this study, we have used a random sampling and selected 600 audiences to study the effects of cinema on their depression and emotional intelligence, and we will describe these two hypotheses as follow: in the first hypothesis the effects of the mentioned cinemas' structure on the depression of people in ages 40-60 are studied and for doing so, the Beck questionnaire has been used and data are analyzed by the comprehensive and descriptive statistics of Logistic Regression. The results show that the meaningful coefficient of this hypothesis equals to 0.021 which is less than the meaningful level of 0.05 and shows the correctness of the mentioned hypothesis. In the second hypothesis, which is about the effect of the cinema on emotional intelligence of people between 40 to 60, a 30 items TMMS questionnaire has been used and also a comprehensive statistics has been used in the hypothesis, while the meaningful coefficient is sig=0.032. it means that the hypothesis presented above is meaningful and accepted and the main hypothesis of the research would be accepted as well.

Based on the results, the dependent variable is the architecture of the cinema and the independent one is the attraction of audiences. That’s why the architecture of the cinema may affect the attraction of audiences through the degree of depression and emotional intelligence.

In other words, the architecture of the cinema can affect the depression and the emotional intelligence, directly. It means that if the interior or exterior designing of a cinema be exact and complete then it may have more impacts on the depression and emotional intelligence of the people and its one of the advantages of the cinema that has a positive effect on the society because people in these age ranges are more intended to face depression in their daily life so the cinema and its architecture can reduce this depression.

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