

The Effect of Media Criticism on Architectural Production

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Abstract - Architectural studies, in general, have dealt with the study of several concepts that have an important role in the interpretation of the architectural output and a great effect on the field of architecture and its relationship with the society in many respects. The present study tackles one of these concepts; Media criticism and its relationship to architecture through the interpretation of the architectural output of society and the implications of this in the acceptance of the output and the possibility of clarifying all of the above in light of the general knowledge about them.

The aim of the present study is to define the general frameworks of the basic concepts; Criticism, media, and critical media criticism in interpreting the architectural output with many other influential concepts to determine the general knowledge framework. Therefore, previous studies have been presented to extract the theoretical indicators to form the theoretical framework and then put forward a discussion and analysis of the results of this application to clarify the correlation between the effect of media criticism, architecture, and society to establish a critical framework for the changes that are put on the architectural output.

Key Words: criticism, media, media criticism, architectural production.

1. INTRODUCTION

Media has been associated with critical thinking. Multiculturalism has become a resource for this trend. Technological leaps have been directly related to media. This has stimulated the study of the effect of critical media on the virtues of creative production, the role of change in societies as a result of the entry of digital technology and its relationship as an integral part of media, and how to communicate and deal with urban contexts as icons within the urban fabric.

The present study is divided into two main sections. Section one deals with general definitions of criticism, architectural criticism, the effect of criticism on the creative output, the architectural view, society, media, the effect of critical media on changing the output in society, and explain the relationship between media, architecture, and change. A number of studies, in this area, have been introduced.

Section two; The practical part deals with the formation of the theoretical framework out of previous studies to be applied to a set of examples of applied architecture to be then presented, analyzed, and discussed to submit conclusions and recommendations.

The problem of the present study: There is a lack of clarity about the effect of media criticism on the interpretation of architectural products and their implications for the convergence of views between the architect, society, and the acceptance of the outputs.

The aims of the present study: The present study aims to clarify the effect of media criticism on the interpretation of architectural products and their implications for the convergence of views between the architect, society, and the acceptance of the outputs..

1.1 The methodology.

- 1- Presenting general architectural knowledge about the basic concepts and related fields within the field of architecture.
- 2- Introducing previous studies to extract the indicators related to the construction of the theoretical framework.
- 3- Applying the theoretical framework, which has formed in advance on the outputs of examples of its architectural application, discussion, and analysis of those results of that application.
- 4- Clarifying the effect of media criticism on the interpretation of architectural products and their implications for the convergence of views between the architect, society, and the acceptance of the outputs.

2. Section One: The theoretical background.

2.1 Definitions of criticism and architectural critics.

2.1.1 Linguistically.

Criticism is the noun of the verb Criticize which has other forms like critic, critical, and critically. it is critical, (Omar, 2008: 23). Literary criticism is an art of prose through which literary works are analyzed. It identifies the elements of structure and meaning and reveals the

influential factors, (Massoud, 1992: 43). Criticism is also defined as the possibility to distinguish between good and ugly, (Shalash, 2017).

2.1.2 Terminologically.

Criticism is a descriptive process that begins immediately after the process of creativity. It aims to indicate quality and inferiority. The mission of the critic is called criticism, and the latter is often associated with description, interpretation, revelation, analysis, and evaluation. The text, which is evaluated by the critic, is called the superscript, (Faisal, 1986: 17).

Therefore, criticism combines the spirit of science and the spirit of art - it is with the existence of critical monetary foundations for each element of the work, but it is flexible - and is subject to a great extent to the taste of the recipient or the critic. It is said that criticism is a science that combines subjectivity and objectivity, (Muhammadi, 2017).

Kant defines criticism as a stage of maturation reached by the mind after passing through two other stages. Pure mind moves from doubt to knowledge and establishes proof of validity of judgments that the philosopher or the scholar describe. The proof is intended to reveal the basic principles on which these ideas are based. Criticism is the analysis and tracking of ideas (Awadah, 2012: 645). Roland Bart states that science processes meanings while criticism produces them. However, criticism takes a middle place between science and reading. It gives abstract speech a language and gives language a speech, (Bart, 1994: 101).

2.1.3 Architectural criticism.

Criticism in architecture is like a way of questioning the mind, discovering its abilities, and showing the necessary constant and the variables in light of the data of the sensory experiments. Thus, the aspect of accountability for the purposes of examination includes all works, even those that are known as naive or ugly works in the aesthetic perspective. The possible can include the ugliness of the experiences of its production. Criticism, which is based on the approach and is based on the argument of objective criticism, is known as a method of analysis. It shows the proficiency and explains the reasons for the judgment. This type of criticism requires experience that qualifies the critic for discussion and culture in order to distinguish aesthetic levels. There is no doubt that this criticism is an indicator of the promotion of work into a literary genre with rules affecting society. Criticism itself can be presented at multiple levels. A critic can write within a certain level or more. His- her plan of transition is determined between the different levels, and he- she adds his- her self-positions to objectivity, (Al-

Imam, 2014). It is also defined as a mental activity focusing on studying architecture as a creative art to reveal its aesthetic value from both sides of form and content. It distinguishes the good architecture from the poor in light of the effects on the recipient. It is based on non-disclosure of the approach in reading projects and it is reflected in the general criticism without penetrating the detailed approach and excessive self-judgment on the quality of work, (Nujaidi, 1995).

So, architectural criticism is a descriptive process that begins after the process of creativity; A renewed formulation of creativity. It involves intellectual activity combining subjectivity and objectivity. It is based on the disassembly and construction to read the impact and its proximity to the transition from doubt to certainty to reveal what is inherent and what is artificial as well as the statement of the basic principles on which ideas are based; Description, interpretation, disclosure, analysis, and evaluation, as well as rules affecting society.

2.2 The effect off criticism on production.

2.2.1 The effect of criticism on creative production.

The relationship between criticism with work is the relationship between meaning and form. The critic cannot claim to interpret the work. The critic especially cannot make it more clear. All he- she can do is to generate a meaning derived from the form, (Azzouz, 2016: 101). Criticism separates meanings and makes language hover over the first form. It coordinates between signals. It is intended to hold distortion because form is never merely reflected. On the other hand, distortion itself is a transformative process. All these processes are subject to visual requirements as form reflects it by transforming it completely. It does not never transforms anything without following certain rules. It always transforms in a one-direction process and these are the three requirements of criticism, (Bart, 1994: 102). Criticism is a synthetic mindset whose principle is careful consideration and deep reflection of the output. The result is the evaluation of these acts in light of their types and global development. So, criticism is a process of interpretation and disclosure of hidden dimensions in the text. Disclosure is the basic function of the monetary process which explains the judgment on the output. The most critical work is not evaluation but recognition, recognition, and perception, (Saadoun, 2017: 13-14).

Creativity is the ability to generate ideas that are both innovative and functional. Creativity meets three basic conditions, Lubart (2004):

- 1- It involves a new or, at least, statistically significant response or idea.

- 2- It involves novelty or originality of thought or action.
- 3- It maintains original insight, evaluate, and involves a development that is maximized.

Thus, criticism acts in binary form and content. It re-coordinates meanings that are generated in the mind of the critic and come out with a new content that differs from the original language of the form. Thus, it acts as a strategy to create and reproduce the creative text.

2.2.2 The role of the architect as critic of production.

The architectural critic, as a reader of architectural activities, translates them into concepts and principles. Thus, the architectural critic helps achieve their conformity with aesthetic values and then get recognized by society. In this way, he- she is a supervisor and an interpreter of architectural works. For the level of responsibility that qualifies the architectural critic to judge, he- she must have constructive qualities:

Taste; The ability of the critic to recognize, evaluate, and distinguish the aesthetic specifications as well as the general culture. Culture is achieved through understanding what cannot be understood through its simple level. Monetary practice; the essential factor in refining both practice and objectivity. It is an important condition for reaching positive provisions that give way to what is new in architecture although it is considered an ideal situation that is difficult for the critic to achieve because every critic has his- her intellectual orientations and prejudices which are difficult to get rid of.

Universality of criticism; It is not confined to one location or factor. Flexibility; It is difficult to achieve a constant monetary value that does not change. So, the architectural critic should be flexible in judgment, (Imam, 2014).

In other words, the architectural critic has cultural treasures that enable him- her to interpret and analyze the output in accordance with a constructive objective vision despite the differences of views between the elite, according to intellectual orientations.

2.2.3 The role of society as a critic of production.

Social criticism is defined as an expression of an integrated holistic position. It is the direction of problems and the social structure and the action. This position is based on:

- 1- Interpretation: the primary understanding of the subject and the attempt to understand its aspects.
- 2- Reasoning: It is to identify the cause of the issue.
- 3- Analysis: It is to dismantle the causes and re-link and understand the impact.

- 4- Evaluation: It is the stage of issuing judgments on the subject.

Criticism is an important tool that produces a culture which is capable of dismantling itself and reproducing it in a way that suits its temporal and spatial positions. Criticism is a process of awareness and an active cultural evaluative movement that plays a significant role in modernizing and defining visions and attitudes of society, (Shalash, 2017).

Criticism, within the social approach, examines architectural production in expressing the social medium it produced. It deals with work on the basis of its relation to the conditions of its production and social acceptance, not as an independent phenomenon. The important endeavor is that architectural discourse deals with architectural works and the orientations of the architectural output as a whole to develop critical approaches based on the illuminations of the unseen effect of the works so that their absorption is an event that determines its importance and impact over time. The spaces that we inhabit and exploit will soon affect us, (Imam, 2014).

In other words, it is essential that the society accepts the output. It expresses the social milieu that it produces and effects.

2.2.4 The role of media as a critic of production.

Media literature defines media as the means of introducing accurate and honest news to people and facts that help them to understand what is going on around them and to make good opinions on all matters that concern them. It is the process of transferring, presenting, and providing news and information from the sender to the recipient, (Al-Abdullah, 2014: 45).

Media criticism is the study of media work in political, economic, social, and entertainment forms. It is the evaluation, interpretation of professional practices, and analysis through statistical and quantitative measures. It tends to assess the content of the media discourse and its form, style, and media means to identify the strengths and weaknesses and then judge the practice or media material and the degree of effectiveness of the target audience according to the main objective of the information process, (Azzouz, 2016: 5-7). Its functions include:

- 1- It allows the recipient to evaluate media content.
- 2- It preserves the personal, cultural, and civilizational specificities of people to distinguish them from each other.
- 3- It contributes to the development of critical thinking skills of the recipient.

Media criticism aims at analyzing the background of the message and revealing its objectives to the recipient. It also reveals the strengths and weaknesses of the work. It contributes to the development of taste in public. It also helps pushing public criticism to follow the good work and neglect the vulgar acts. It also encourages communicators to continuously improve their work and assess their performance. The task of the media critic is to look at the forms and deconstruct the texts to clarify some hidden aspects and to test whether the radio text is able to reach the recipient, (Azzouz: 121-40).

Media is considered as a link between the designer and the producer on the one hand and the recipient and the production on the other by dismantling the work and interpreting its aspects for easy reception. It works to develop the general taste of the audience and encourages the designer to improve his- her work to meet the requirements of the public taste.

2.2.5 Media Criticism Methods.

A. Semiotic analysis.

The Semiotic Approach. It was founded in the beginning of the twentieth century, but it flourished in the seventies of the past century. It is originated to the Swiss scientist (Ferdinand De Susser), (Ibraqan, 2006: 13). This approach focuses on the underlying meanings. It does not care much about the apparent meaning of the message. It allows to give an accurate view of the non-salient characteristics of the message, (Bafali, 2004: 246). The semiotic reading of the text involves secrets that provoke the recipient to decipher his- her code from the understanding of the inherent relationship between the signifier and the signified and between the present and the absent. The process of searching for the absent meaning begins with the study of symbols that transform conventional language into an implicit language, (Izouz, 2016: 65).

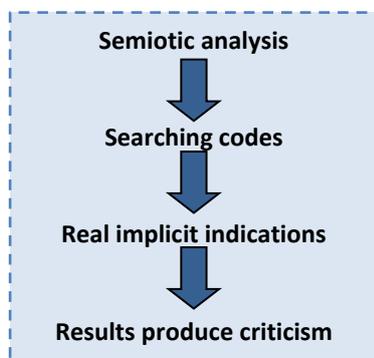


Figure -1: Clarifying steps of obtaining criticism in light of semiotic analysis, (Izouz, 2016: 66).

B. Content analysis

It is the use of tools of analyzing documents and contents to identify ideological ideas and beliefs, (Bafali, 2004: 98). Muhammad Abdulhameed defines it as a set of methodological steps that seek to discover the underlying meanings of content During the quantitative, objective, and systematic research of the features appearing in this content, (Abdulhameed, 1979: 21- 22). It is also defined as a research technique aiming at systematic and quantitative description of the virtual content of communication. Content analysis is related to self-intuition due to Bergson's theory which dominated scientific research before the 20th century. The theory proposes that the source of pure truth before action organizes intuitive facts. According to Sharon, conducting a content analysis requires a systematic procedure from the basic stages; selection of documents, formulation of hypotheses, segmentation of text, enumerative parts, and measurement, (Azzouz, 2016: 69-70).

C. Psychological orientation.

This orientation attributes production to psychological researches utilizing psychological aspects in the interpretation of some social issues covered by media and the disclosure of the causes and extended dimensions. Its importance is due to the fact that forms are not confined to a specific framework, but they are combined with human, material and temporal factors. Therefore, they are linked to the social, cultural, and civilizational frameworks. This orientation is concerned with the knowledge of the social culture, the customs, and traditions that spread among the recipients so that it becomes easier for the critic to interpret the texts, (Azzouz, 2016: 72-76).

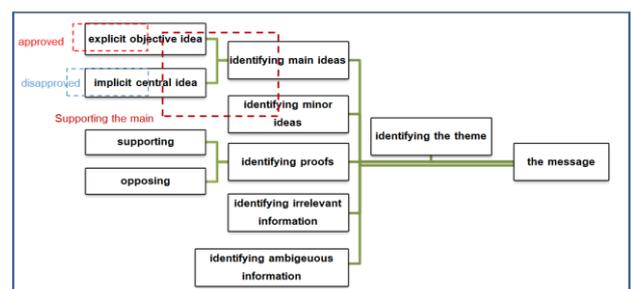


Figure -2: Steps of understanding the media message, (The researchers).

2.3 The role of critical media in changing products.

2.3.1 The effect of critical media on architecture.

Architecture remains an artistic aesthetic phenomenon and a feature of identity and local privacy. The structure of human social life and its spatial coordinates, perhaps, its social geography, focuses on architecture from various aspects: philosophical, cognitive, functional, and informational, (Ali, 2001).

Media is one of the means of education in societies. The level of urban progress in a society is related to its intellect, level of consciousness, and learning. The architectural media is based on the integration of architecture in the media, which in turn contributes to the upgrading of architecture and the built environment and the gradual upgrading of local awareness. The media are looking at the architectural problems that people are experiencing and highlighting and addressing them, or presenting ideas and architectural developments to become the information that people add to their cultural stocks. If the user does not recognize the idea of architectural output by a distributor, the desired interaction between the designer and the user will not be achieved, (Dwikat, 2007: 81).

Media looks at architectural problems and highlights them. It is a means of adding information to social cultural storage in terms of architecture.

2.3.2 The role of media in changing production..

The concept of change has been linked to media studies, and social studies in the sense of development. Many scholars recognize the link between the concept of development and the thought. "Free media is not only an end, it is also a means of achieving the desired social transformation", (Sharon, 1962: 211). The model of spreading or renewing innovations by Rogers in 1971 focuses on the dissemination of information about innovations and among members of the community to achieve development. It is considered the The final model of the spreading. At the individual level, it comes in the form of changing ideas and customs as a form of learning, socialization, modernization, or development of thought. Whereas, at the community level, it comes as a kind of development or community adjustment, (Sulaiman, 204 - 207). This concept of change or development developed until the concept or theory of social marketing emerged. Stanley and Denise set out the main features of the social marketing theory: "How to promote the ideas of the elite

in society, to become recognized social values." (Shahry, 53).

Critical experiments that have effected the development of architecture were conducted in America, Britain, and the European countries. US studies confirm that the architect needs to reach potential energy to effect the community. That potential energy results from some realistic experiences of media changes in the built environment, Such as the media campaigns in the United States, which took care to ventilate homes to reduce the incidence of asthma. These studies recommended to design buildings in a way that ensures an appropriate degree of drought and ventilation. The architect Licht Hugo was widely popular in Germany for his design skills, talents, and writings. He designed many buildings that effected the features of the city. The American architect Ada Huxtable contributed to the preservation of historical buildings in the United States and provided contemporary ideas for urban conservation in her book; "The Unreal America". Her writings contributed to stop the demolition of some old neighborhoods. Huxtable criticized the modernists' views of the 1905 Tower of Times. She called for rejecting preferring the new over the old. In this context, the articles of the architect Paul Andrew in the French newspaper *Le Monde* called for the restoration of the old French house. In one of his articles, he spoke about the positive design of the house because of its impact on couples' lives, (Dweikat, 2007: 74-76).

2.4 Previous studies.

In this section, previous studies which dealt with the broad theoretical visions will be presented to determine the important opinions, solutions, and different viewpoints to extract the basic indicators to form the theoretical framework.

2.4.1 The study of Konstanty Gutschow \ The Culture of Criticism: Adolf Behne and the Development of Modern Architecture in Germany 1910-1914 \ 2005:

This study investigates the profession of the German architectural critic (Adolf Behn / 1885-1948) and his role in defining and promoting the early vision of modern architecture, especially in Germany before the First World War. He was effected by the cultural program of the Socialist Party. He believes that modern art should be accessible to all. He also believes that modern architecture should be based on a "social conscience". In this way, he combines ideas from expressionism and socialism. His ideas embrace one of the fundamental paradoxes of modern culture; Art can, at the same time, offer an ideal political and social participation that benefits masses.

Behne found a resolution to this paradox in architecture to explain the work of Bruno Taut in the apartments and pavilions of the experimental exhibition. The synthesis of imagination and career inspired the critic to invent the concept of expressive architecture. At the same time, the German Werkbund's discussions about the comparative advantages of art and industry in leading architectural reform inspired him to write criticism about the nature of contemporary architecture and its place in the social fabric and modern society.

His work was in collaboration with artists, architects, publishers, emerging media, and culture to help bridge the gap between the producers of new architecture and the general consumers. In this early criticism, he established themes that would push him to become one of the most critical critics of the twentieth century, (Konstanty Gutschow, 2005p.p. 188-294). The following indicators can be drawn:

- He focus on social conscience.
- He combined ideas from expressionism and socialism.
- He believes that ideas are ideal, independent, and utilitarian.
- The emergence of expressive architecture.
- He bridged the gap between the producers of modern architecture and the general consumers.

2.4.2 The study of McQuire \ The Media City: Media, Architecture and Urban Space \ 2008:

Social life in the 21st century has become the life of media cities. The study suggests two things: first, the spaces and rhythms of contemporary cities radically differ from those described in classical theories; second, as much as the city has changed, media has also changed. The convergence between media, which has become increasingly common and pervasive, and urban space, has become an institutional framework for a distinctive way of social experimentation. Instead of dealing with media as something separate from the city, the mediator representing urban phenomena by turning it into a dialectical image. The spatial experience of modern social life emerges through a complex process between architectural structures, urban land, social practices, and media reactions. Terms such as "media city" or "digital city" are more established. Media City is a strategic choice for three reasons:

- 1- It is necessary to recognize the longest and most diverse production history of urban space to focus on contemporary products. In other words, "Media City has undergone a number of different duplicates which are distinct from modern urban space and major

transformations that affect the social production of urban space.

- 2- Transforming the spatial experience instead of the commercial forces that constitute urbanization through corporate organizations, workforce composition, and think of the media as an influential environment.
- 3- Emphasizing increasing convergence in computing and telecommunications with old media such as photography, film, and television. This combination, which is rather uneven rather than homogenous, has led to the conversion of social media sites and functions. It stimulated new means of producing social space and creating new forms.

The spreading of digital media led to the use of "Cyber", which is characterized by comprehensive expectations that time and space will disappear. It calls for getting rid of time and place as a reaction to the repeated dissemination of new media technologies that hide emerging phenomena generated by interactions between media and urbanization to what is recognized, (McQuire, 2008,p.p.227-229). The following indicators can be drawn:

- Space changes affect social production
- Media is an influential environment.
- The spaces created as a result of technological advances affect the emerging social relationships in the modern city.
- Media has become an integral part of cities.
- Digital technology has abolished time and space.
- The old and recent media effect the integration of the social media sites and functions.
- The emergence of the spatial experience of modern social life.

2.4.3 The study of Ebsen \ Towards a Media Architecture \ 2010:

The study reveals the development of visual culture in the new productions of art, media, advertising, cinema, journalism, and architecture. Culture is subjected to technological transformations that call for a qualitative shift that reflects a new perspective. The study discusses the phenomenon of digital screens in the local environment that emerged as a result of the development of media. The term "media architecture" emerged as a kind of displacement and convergence between media and architecture. The interpretation of the new phenomenon was based on views that explain developments in technology as a contribution to the changing behavior of society. The same questions were raised by Raymond Williams in his famous book "Television" (1974), referring to technology and its impact on societal and cultural changes. In his study, Absen describes the community's position of media and architecture in the first four sections: The cognitive framework, the motivation of

media and architecture to understand architecture as communicative, the physical evolution of screens, and the analysis of phenomena through theories that explain the field of media, architecture, and society.

When considering architecture as a cultural phenomenon, it can be described as a means of communication with a functional or symbolic content. According to (Eco), there are several mutual points between architecture and media: Both aim at a collective appeal, self-persuasive, and they require experience. Media call for concentrating, assimilating, and taking a sincere interest in interpreting the message. This contradicts with art. Distinction between non-attention and attraction is similar to distraction and concentration made by Walter Benjamin (1935) in the description of art and architecture. "Receiving architecture is much like cinema where it is received collectively and a common experience is realized". The nature of this relationship is related to its location in the public domain.

Media architecture has evolved from existing cultural phenomena and it can be identified as supportive of that development. From a possible perspective of the origin of media architecture, an evolution of ideas and practices that converge from both architecture and screen culture can be described. Tackling convergence in media means that different forms of media will eventually merge into a multimedia medium that can fulfill all the requirements that media can provide. The view of media architecture as convergence does not necessarily indicate the same kind of integration, but rather describes the phenomenon as a result of a series of transformations or developments in both architecture and screen culture. In recent years, the practice of architecture has shifted towards the use of new tools, which provide alternatives to the Cartesian plan and the Platonic solid. Instead, the concept of space has shifted to the realm of non-Euclidean geometry (Ebsen, 2010, p.p.4-20).

The following indicators can be drawn:

- The digital screens in the local environment emerged due to the evolution of media.
- Technological developments have contributed to the changing behavior of society.
- Architecture can be described as a cultural phenomenon and means of communication with a functional or symbolic content.
- Receiving and accepting architecture is due to the socialist collective consciousness.
- Moving away from the Platonic and Cartesian forms and making it towards the Non- Euclidia architecture.

The common points between architecture and media are that they aim at a collective appeal, self- persuasive, and they require experience.

Concentration, comprehension, and sincere interest in the interpretation of the message by the media contradict with art. The similarity between cinema and architecture is that their reception is done collectively and the awareness of a shared experience and the nature of the relationship are linked to their location in the public domain.

2.4.4 The study of Wouters & Vanda Moere \ The Role of Context in Media Architecture \ 2012:

The research investigates the contextual characteristics of architecture and the media - variables that affect the integration of the social fabric: The socio-demographic environment, the technical content, the architectural perspective, and the vector. The analysis here draws on four realistic examples of architectural media that have been specifically selected to illustrate the profiling rate of their relationship with the context. Intentional sabotage; the entire building is separated by optical compositions or inappropriate integration between display screens and architectural facades. Despite dynamic compositions, however, architectural media does not seem to be fully prepared to respond to temporal changes in context.

The architectural facades have multi-faceted purposes. They have a traditional function and serve as a protective layer to preserve the privacy and culture of the building as well as the community role. The typical facade is subject to both cultural design and architectural design, and the general perception of the building within the context of the street and even the city level. The technological developments have allowed the facades to become separate from the structural structures. They act as a separate skin that encapsulates the building and creates physical and conceptual spaces that carry a range of external media such as lighting, animation, drawings, and texts changing the nature of the architectural facades and electronic displays and becoming an integral part of the environment of contemporary Urbanism.

Media is unable to respond adequately to the context and changes in its environment, carrier, or content. Media has become adjacent to architecture; Displays have separated the building from society. Despite the inherent "dynamic" nature of the media architecture, it has the theoretical ability to show anything, at any moment of time, on any type of surface, it still faces inadequate and unequal issues when its context tends to change.

Moreover, despite its social, cultural and economic claim, architectural and urban features, media architecture is still considered an ornament. The study proposes three contextual variables to describe contextual problems with media:

-Social and cultural sensitivity in the context environment. Architectural and societal integration. Consideration and continuity in the provision of qualitative content, (Wouters & Vande Moere, 2012, p.p.1-6).

The following indicators can be drawn:

- The variables that affect the integration of social fabric are: environment, technology, and architecture.
- Building facades play a role in maintaining privacy and community culture.
- It is necessary that media accurately use the technical and architectural sides to ensure their survival and sustainability within the context.
- Media cannot respond appropriately to the context and changes in its environment, carrier, or content.
- The entire building is separated by optical structures or improper integration between the displays and the architectural facades.
- Investigating the contextual characteristics of architecture and media from the perspective of architecture
- There are problems between context and media:
 - Social and cultural sensitivity in the context environment.
 - Architectural and societal integration.
 - Consideration and continuity in providing qualitative content.

2.4.5 The study of P. Gawlikowska \ Communication and Buildings. Space as Mass- Media \ 2013:

The study examines architecture in the context of media as a vector, in which the phenomena are described and explained in architectural communication, along with idealistic methods. To identify models of mass communication and to discuss the context of architecture and urban space. The study provides examples of short-, medium, and long-term effects that are facilitated by space, analysis, and how architecture functions as media in society.

Thus, the effect of architectural perceptions creates experience, as it has a direct impact on interpreting and creating mental images. Architecture uses visual symbols and elements for communication. Those symbols can be abstract and combined. Like language, they are expressive, along with other elements of architectural rules, such as classification, function, structure, shape, character, context, etc. in the definition of mass media, architecture and urban space are considered as a media only within the context of advertising space in the air out. Whereas, they must be redefined as types of media, not just on advertising surfaces. Architectural and urban forms that are understood as a means of social communication can be

used to shape public opinion and pass messages according to their vision. Architecture can be used to create control, standards, roles, and coordination, cultural transfer, information, Interpretation of meaning through a certain monument; symbolic values, recreation, places of relaxation, space allocated to situations, and general deviation that supports political processes. In the context of collective communication models, it provides a complex set of meanings and plays different communicative roles. Within the context of the transmission model, it provides institutional, informational, or propaganda solutions. As part of the ritual / expressive model, it provides entertainment. Through a symbolic space organization, it helps in the construction of public rituals. In the context of the mass communication model, it can serve as a space for publicity as a means of advertising by gaining public attention, stimulating attention, and transforming symbolic objects into city symbols after the mass media reception model, (Gawlikowska, 2013,p.p.7-20). The following indicators can be drawn:

- Defining models of mass communication for discussion in the context of urban architecture and space.
- Architecture is a language that can express its character and context.
- The use of architectural and urban forms as a means of social communication.
- Architecture is used to convey culture, information, and interpretation.
- Architecture has the ability to perform media functions such as information provision, interpretation of meaning, entertainment, and support.
- It can gain public attention, stimulate attention, and transform symbolic things into a universal symbol.

2.4.6 The study of Amayo Caldwell & Foth \ DIY Media Architecture: Open and Participatory Approaches to Community Engagement \ 2014:

The study examines how to achieve and promote participatory approaches to involve communities through media and architecture by identifying innovative new ways. Technical, spatial, and social aspects of self-acting phenomena illustrate the general understanding of culture and local communities. The study demonstrates whether media enables architects, as an elite, to encourage the community to deal with information and tools that lead to change.

The combination of digital media and architecture can provide enhanced experience of the built environment. Professionals need to understand how technology can be used to improve how people interact with the built environment. "Media engineering is a comprehensive

concept that covers the design of physical spaces and the integration of materials with dynamic characteristics that give dynamism, reaction, or interactive behavior. These materials are often digital and do not always allow architects and designers to create spatial contexts using a variety of Modalities ". Media interfaces are a typical example of media and architecture. Building surfaces can show targeted information that, for example, uses light or predictable animation to change the mood of building occupants. In this research, three main elements have been clarified in the creative process of media development and architecture: tangible materials; interfaces and other material, materials; digital media, smart phones, screen applications, etc.. The study aims to move and contribute to a broader discourse.

The solution for architecture and media is to engage with communities to form successful and convergent designs. Schneider and Tell argue that architects have the option to form a spatial factor whose effect that changes by empowering others (Foth, 2014, p.p.2-10). The following indicators can be drawn:

- Enhancing the experience of the built environment.
- Achieving participatory approaches to local communities.
- Encouraging the community to deal with information and tools that lead to change.
- Using technology to improve how people interact with the built environment.
- Media interfaces can be used to show targeted information that is used to change the mood of the occupants.
- The solution for architecture and media is to engage with communities to form successful and convergent designs.

3. Section two: The practical part

The theoretical framework is applied to the research, which includes the formation of theoretical framework in light of the theoretical indicators derived from the previous studies. Then, selected samples from the architectural projects are identified to perform applying the theoretical framework to be presented, analyzed, and discussed.

3.1 Forming the theoretical framework.

The theoretical framework for the research of the items extracted from the previous studies is formed here to be applied later to the samples selected for the application after identifying them.

Table -1: The theoretical framework. Prepared by: The researchers

Key items.	Secondary indicators.	Symbol
General indicators of general influence of media technologies on Society. X.1	Focusing on social conscience.	X.1.1
	Combining expressive and socialist ideas	X.1.2
	Ideal, independent, and utilitarian features.	X.1.3
	Inventing the expressive architecture.	X.1.4
	Bridging the gap between producers of modern architecture and general consumers.	X.1.5
	Changes in the urban space affect social productions.	X.1.6
	Spaces resulting from technological advances affect the emerging social relationships in modern cities.	X.1.7
	Digital technology has led to the abolition of time and space.	X.1.8
	Technological developments have contributed to change social behavior.	X.1.9
	Architecture is a cultural phenomenon and a means of communication with a functional and symbolic content.	X.1.10
	Receiving and accepting architecture is governed by the socialist collective consciousness.	X.1.11
	Avoiding the Platonic and Descartes forms and adopting the Non- Euclidean architecture.	X.1.12
	Variables affecting the integration of social fabric are: Environment, technology, and architecture.	X.1.13
	Facades maintain privacy and community culture.	X.1.14
	The entire building is separated by optical structures or improper integration between displays and facades.	X.1.15
	Defining models of mass communication for discussion in light of urban architecture and space.	X.1.16
	Architecture is an expressive language of character and context.	X.1.17
	Using architectural and urban forms as a means of social communication.	X.1.18
	Architecture is used to transfer culture, information, and interpretation.	X.1.19
	Gaining public attention, stimulating attention, and transforming symbols into universal.	X.1.20
Enabling architects to encourage	X.1.21	

	the community to deal with information and tools of change.		
	Using technology to improve how people interact with the built environment.	X.1.22	
Specific indicators of the relationship between architecture with media and media Criticism. X.2	Viewing media as an influential environment.	X.2.1	
	Media has become an integral part of cities.	X.2.2	
	Media integration affects social positions and functions.	X.2.3	
	The emergence of the spatial experiment of modern life.	X.2.4	
	Digital screens appear in the local environment.	X.2.5	
	Architecture is similar to media in that both call for collective appeal, self- persuasive, and require experience.	X.2.6	
	Focus, absorption, and sincere interest in interpreting the message.	X.2.7	
	Architecture is similar to cinema in that both are received collectively, awareness, and relationships are linked to their positions in public.	X.2.8	
	It is necessary to use media accurately; Technologically and architecturally to ensure their survival and sustainability within the context.	X.2.9	
	The inability of media to respond properly to the context and its environmental change.	X.2.10	
	Investigating the contextual characteristics of architecture and media from the perspective of architecture.	X.2.11	
	Contextual problems with media	Social and cultural sensitivity in the context environment.	X.2.12
		Architectural and societal integration.	X.2.13
		Consideration and continuity in providing qualitative content.	X.2.14
Architecture has the ability to perform media functions; Providing information, interpretation of meaning, entertainment, and support.	X.2.15		
Combining digital media and architecture can enhance the experience of the built environment.	X.2.16		
Achieving participatory approaches to communities through media and architectural engineering.	X.2.17		

	Media interfaces can be used to show targeted information that help change the mood of the occupants.	X.2.18
	The solution for architecture and media is to engage with communities to form successful and convergent designs.	X.2.19

3.2 Identification of samples selected for application.

The specific projects selected for the application are presented here. The compatibility of the designs and ideas of the application with the subject of the research, and the items of the theoretical stage are also presented.

3.2.1 Project One: Gallery Center Shopping Center in Korea 2011.

The dynamic LED interface of the large Korean shopping center in Cheonan, Korea is wrapped in 22000 programmable LEDs creating a dynamic interface covering 12,600 square meters.

The interface is characterized by a color sequence based on the computer-based animation developed by On Studio. "Our goal in defining the facade phase was to illuminate this huge space in such a way as to ensure that the general impression of the building at night is consistent with the impression of the day", Wilfred Crump, Project Director of the Lecht Project at the Cheonan Project.

"We wanted to design the lighting to reflect the multilayered nature of the interface and the interaction with the overlapping sections," Kramp said. The building is designed to use indirect lighting to allow natural light to penetrate the interior of the center during the day, reducing the amount of artificial light required.

Building materials helped to achieve specific lighting effects. Engineers used vertical panels with triangular glass sections specially designed to disperse the interior and exterior facades. The lights that are integrated into the glass parts illuminate the interior (aluminum), once again reflected on the exterior of the building. The light is converted to a wide area, free of glare image elements (pixels).

The building is an example of a changing design style. "The creation of the shopping center is a living space that is needed, both externally and internally, to create a unique creative force that can attract visitors and motivate them to return.," Ben Van Berkell, the architect of the mall and director of En Studio.



Figure -3: The light effects on the glass facads:
<https://www.archdaily.com>

3.2.2 Project II: Denmark Pavilion for Expo 2010.

The design combines both architecture and double-glazed lighting, an escalating exhibition area, biking trails, a range of water bodies, and beautiful dynamic lighting for interior spaces and exterior facades. During the night, the façade displays a vibrant, stylish view of the patterns, and animations that make the building dynamic.

The Denmark pavilion for Expo 2010 was designed in Shanghai by the Danish company Parkie Engels. The project is designed in a dual double ring shape. It contains a media interface with 3600 pixels along the rising exterior surface. The pixel was produced by a set of holes, which were fitted with diffuse tubes in different sizes. Each tube was multicolored and played a key role. Each tube was controlled by the multi-media playback system. This system was also connected with a series of light and temperature sensors around the building. Thus, it controls both light intensity and color temperature.



Figure -4: The halls which form the media facades.
<http://www.mediaarchitecture.org>

3.2.3 Project Three: Seattle Central Library / Reem Kulhas 2004

The Seattle Public Library is the main library of the Seattle Public Library System. The 11-story glass and steel building (185 feet or 56.9 meters) was opened in

downtown Seattle, Washington, on Sunday, May 23, 2004. The library has a unique appearance, consisting of several separate "floating platforms" apparently wrapped in a grid Large steel around the glass skin. The building from the outside resembles a large rock or stone, in the middle of the office buildings. The library occupies a whole city block. The exterior shape of the library is the angular configuration of the folded planes. The walls of the glass are supported by a network of light blue metal covering almost the entire surface. Irregular corners, folds, and shapes appear arbitrary. The structure of the building is difficult to distinguish. The four heights are different. The profile changes continuously. Pointed sides create the effect of forced perspective, changing the visible dimensions of the building. Bridges that appear at first rectangular are seen to be near a trapezoid. The design of Mr. Colhas, for reasons, has a great relationship with historical memory and psychology as with practical dictates. The point is the elegance of the mind. Social, technical, and psychological goals are integrated in an understandable way. Fusion is the place where art is formed.



Figure -5: exterior façade of the library.
<https://www.google.com/img>

3.2.4 Project Four: Museum of Contemporary Art, Zaha Hadeed / 2003.

The museum is located along a pedestrian road from Piazza Fountain to the Aronov Art Center. This location ensures a steady flow of people. It was this pedestrian dynamic that encouraged Hadid to develop the "urban fabric"; One of the distinctive design gestures of the Rosenthal Center.

"Urban Fabric" is Hadeed's way to bring the fabric of the city into the walls of the museum. The ground floor is fully glazed and open to public exit, pedestrian call, and space treatment as a closed public square; this works to establish Rosenthal Center as a vital urban complex and effectively solve the vision issue facing the former exhibition building. Concrete floors are connected to the back wall of the museum through an upward curve. The

two surfaces are converted into a continuous surface that theoretically paints the urban fabric from and to the exhibition spaces above.

Hadeed used the term puzzle to illustrate the complex arrangement of different concrete sizes comprising exhibition spaces from the center; the various intersections between sizes and spaces can be seen as a three-dimensional puzzle. The logic behind the assembly strategy was simple: Since contemporary art can take different shapes and sizes. Thus, she designed the display units in the exhibition in a way that they vary greatly in length and lighting conditions, which is an architectural solution for almost any technical emergency.

Hadid chose not to hide her design strategies and publicly present them. The result is two distinct interfaces, each revealing a different aspect of the interior of the center. The southern façade, which includes the longest faces of the exhibition, reflects three concrete options: glass panels, concrete and metal panels. The eastern façade does not rely on materials, but rather on the conglomeration with its topography of the concrete faces that reveal the complex arrangement of the size of the exhibits inside the center.



Figure -6: the facades of the museum.
<https://www.archdaily.com>

4. The application.

The theoretical framework is applied here with its two basic parts, details, and the selected samples. Tables of the results of the application are presented in a general and detailed manner to determine the overall verification ratios.

Table -2; shows the results of applying the first key item, general indicators of the general impact of information technologies on society. Prepared by the researchers.

X.1 project	1	2	3	4	Total
X.1.1		0		0	2
X.1.2			0		1
X.1.3	0	0	0	0	4

X.1.4	0	0			2
X.1.5		0	0		2
X.1.6	0		0	0	3
X.1.7		0	0	0	3
X.1.8	0	0		0	3
X.1.9			0	0	2
X.1.10	0	0			2
X.1.11			0		1
X.1.12		0		0	2
X.1.13			0	0	2
X.1.14	0			0	2
X.1.15	0	0		0	3
X.1.16	0	0	0		3
X.1.17		0		0	2
X.1.18	0		0		2
X.1.19		0	0	0	3
X.1.20	0			0	2
X.1.21		0	0	0	3
X.1.22	0	0		0	3
Total	11	14	12	15	52

Table -3; shows the results of applying the first key item, general indicators of the general impact of information technologies on society. Prepared by the researchers.

X.2 project	1	2	3	4	Total	
X.2.1	0	0			2	
X.2.2		0	0		2	
X.2.3	0		0	0	3	
X.2.4	0	0	0		3	
X.2.5		0	0	0	3	
X.2.6	0	0		0	3	
X.2.7		0	0		2	
X.2.8	0		0		2	
X.2.9		0	0	0	3	
X.2.10	0			0	2	
X.2.11		0	0	0	3	
X.2.12	0	0			2	
X.2.13		0	0		2	
X.2.14	0		0	0	3	
X.2.15		0	0	0	3	
X.2.16	0	0			2	
X.2.17	0			0	2	
X.2.18		0	0		2	
X.2.19	0	0		0	3	
Total	11	14	12	10	47	78

5. Discussing and analyzing the results

5.1.1 Results of the first key item; General indicators of the general impact of information technologies on society.

The results show that (4) cases of the secondary indicators; Ideal, independent, and utilitarian characteristics have been achieved.

The results reveal that (1) case of each of the secondary indicators; Combining expressive and socialist ideas, receiving and accepting architecture depends on collective social consciousness has been achieved.

The results reveal that (2) cases have been achieved for each of the secondary indicators; Emphasis on social conscience / appearance of expressive architecture / bridging the gap between the product and the general consumers / technological development contributes to changing the behavior of the society / architecture is a cultural phenomenon and means of communication with functional or symbolic content Platonism and Cartesianism and the orientation towards the architecture of Non-Euclidia / variables that affect the integration of the social fabric are: environment, technology and architecture / the facades of the buildings play a role in maintaining the privacy and culture of the community / architecture can express the character and context / using architectural and urban forms is a means of social communication / gaining public attention and transforming symbolic things into a universal symbol. (3) cases for each of the secondary indicators; Changes to urban space affect the social production / spaces generated as a result of technological progress affect the social relationships emerging in the modern city / digital technology led to the abolition of time and space / separation of the entire building with optical structures Or inappropriate integration between display screens and architectural facades / definition of mass communication models for discussion in the context of architecture and urban space / using architecture to convey culture, information, and interpretation / empowering architects to promote community practice for information And tools that lead to change / using technology to improve how people interact with the built environment have been achieved.

The results reveal that (11) cases of the first project, (14) cases for the second project, (12) cases for the third project, and (15) cases for the fourth project have been achieved.

The total secondary indicators achieved are (52) out of (88).

5.1.2 The results of the second key items; Indicators related to the relationship between architecture, media, and media criticism.

(2) cases of secondary indicators; Thinking of media as an influencing environment / media is an integral part of cities / focus, assimilation, and sincere interest in interpreting the message / architecture is similar to cinema in that both are received collectively and consciously by the experience of a common nature and relationship of Their position in the public domain / media cannot respond appropriately to the context and changes in their environment - sensitivity of the social and cultural aspect of the context environment / architectural and community integration / combination of digital media and architecture can enhance the experience of the built environment / achieving a participatory approach to local communities, the environment experience through media and architecture / media can be used as interfaces to show meaningful information used to change the mood of the occupants have been achieved.

The results reveal that (3) cases for each of the secondary indicators; The effect of integration between the media on positions and social functions / the emergence of spatial experience of modern social life / the emergence of digital screens in the local environment / similarities between architecture and media are that they aim to appeal collectively, self-persuasive, and they require experience / it is necessary that media accurately use both technical and architectural aspects to ensure their survival and sustainability within the context / investigating the contextual characteristics of architecture and media from the perspective of architecture / continuity in providing content / Architecture has the ability to perform media functions such as providing information, interpretation of meaning, entertainment, and support / the solution for architecture and media is to engage with communities to form successful and approachable approaches have been achieved.

The results reveal that (11) cases of the first project, (14) cases for the second project, (12) cases for the third project, and (10) cases for the fourth project have been achieved.

The total achievement of secondary indicators is (47) out of (78).

6. Conclusions

Criticism, in architecture, is a descriptive process. It is characterized by a renewed form of creativity which is an intellectual activity that combines subjective and objective aspects to deconstruct the effect, analyze and evaluate it, and influence society.

There is a relationship between criticism and creativity; Criticism coordinates signals to detect hidden dimensions in the text. The architectural critic is an analyst, interpreter, and an examiner of architectural results within the scope of expressing the social context. This function overlaps with the media criticism that aims at analyzing the background of the message to reveal its objectives to the recipient. It also reveals the strengths and weaknesses of the work to contribute to the development of the public.

The media critique presents three approaches: The semiotic approach, which examines the life of the evidence in the center of social life, focuses on the meanings of the underlying analysis of the content of the documents and the contents of the knowledge of ideological ideas and beliefs, and finally, explains the psychological orientation, which is subject to the production of psychological research that benefits from psychological aspects in interpreting some social issues covered by media.

The development of critical architectural media is the integration of architecture in media, which contributes to the upgrading of architecture and the built environment. It gradually raises the awareness of local media because it investigates problems of architecture suffered by people and presents ideas and architectural developments as information added by people to their cultural stock.

The change depends on the architectural output in relation to media through the dissemination of information related to innovations among the members of society to achieve development. It can be in the form of changing ideas and customs as a kind of learning, socialization, modernization, and development of thought. It can also be as a kind of social adaptation to promote ideas that become recognized social values.

The average strength is shown to verify the indicators of the role of media criticism in architecture and to help interpret the architectural output. The general verification is slightly higher than the average of the general indicators of social information technologies. The general verification is slightly higher than the average for the special indicators of relationship with media and media criticism. Technology plays an important role in the development of architecture, which led to changes in the urban landscape and architecture. As a result of developments and requirements of the era, architecture has an effective role in the transfer of information and communication with the community. Architecture is a means of social communication, cultural and civilizational expression phenomenon, and a participatory approach. It has become a requirement of the time.

7. Recommendations

The researchers recommend that it is necessary to expand the study of general concepts that can contribute to highlighting the general associations affecting the design relationship with the role of media criticism.

The researchers recommend that it is necessary to study the possibility of the existence of other general formulas related to general associations affecting architecture and the possibility of employing and investing any conceptual indicator regarding the aspects of reception, media, and communication.

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