

Identity in Contemporary Architecture of Iran

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Abstract: Architecture spite of the differences of land which has effect on its form has intrinsic, dynamic and gradual features which is called identity. Lexicology of identity directs us to human, architecture and its discriminating components. The generality which was divided into internal and external world as style from Malekshoaraye Bahar viewpoint but its meaning is replaced by architecture mode with created change in world and human in recent years and kept in circle of impermanent taste of architects has gap with its old meaning. Discriminating components of architecture includes human and its beliefs, place and time. In this paper while studying the position of human which is architecture beneficiary, study of place from point of view of theorists and environmental psychologists and its complicated relation with human and effect of memory of place will be considered. Time component is considered not only in conventional kind and inclined to past and directed to its future but as the arena of life accomplishment. Creating a suitable thought framework for identity concept is of research goals and its search system is also qualitative.

Keywords: Architecture, Identity, Contemporary Architecture.

INTRODUCTION

Various discussions have taken place with the themes of "Iranian's idea and architecture" and each of them surveyed the factors in the relevant period. Common aspect of all discussions is to answer this question that why Iranian architecture art with increasing evolution, shifted in the contemporary era in a short time? What happened to the identity of Iranian architecture? And in the overall, from their results it could be understood clearly that the architecture in each period influenced by the ideas of that period. The ideas born in the mind of a thinker who is influenced by economic, political, and cultural and factors of the society he leaves in, and our architecture identity find meaning with our past [3].

Studies are going to collect expressed ideas and opinions related to the architecture of contemporary period and look back to consider the continuing formation of Iranian architecture identity to finding the roots of lacking unit style worthy of Iranian architecture and that Iran's today architecture is influenced by which root[1].

DEFINITIONS

Identity Terminology

In the Iranian mystical literature, identity is referred to the absolute essence of God. Therefore

comprises the meaning of existence. Mollasadra who believed that all creatures are relative and existence possible, believed the identity as "Sarieh identity" which means grace media to the domain of possibilities. Davoud Ghasiri has defined the identity in the introduction of Fosoos-Al-Hokm as "With the credit of fulfillment, what the objectivity of an object depends on it is called truth and with the credit of personality is called identity". In this sense, the essence of God follows the manifestation and giving identity to domain of possibilities and their departure from nothingness universal of the origin of the universe and giving the identity to the creatures and the man, and each creature with the requirement of his nature, talent and capability will be the receptive of right appearance. The dictionary of Amid in the identity entry recalls from "including the inherent characteristics" and the Moin's dictionary cites "what causes a person or object be detected" as the definition of the identity. The Oxford dictionary defines identity as the fact of being who or what a person or thing is. The Latin root of identity is "Identitas" and is composed from two parts of "Idem" with the meaning of same and "Entinas" with the meaning of existence and in overall it means "same existence" that has two apparently different meaning of similarity and differentiation which these two aspects of identity complete its concept. Consequently, the focus of identity is to the knowing of boundaries between

peoples and gives meaning to life. The notable point in this concepts is that the identity in the case of man is not pre-existent and always being made and freshened. At times, the identity with this meaning is called style. It was when Right has known the identity as the thing that each existent become different from other through it. As mentioned, in the mystical interpretations, God has been known as the origin of the identity. In other definitions, man and his beliefs are considered. It is the starting point and is where a material is made by him or his instrument is evaluated and exploited and other delimiting components that make the distraction from some types of materials and similarity with others. Features that are effective in the architecture of identity are brought in the following [1].

EFFECTIVE COMPONENTS IN IDENTITY

As it's clear from identity terminology, human as compiler of architecture and discriminating components of construction are effective in compiling architecture identity. According to idea of thinkers, time and place contain visible world and human activities like his architecture will find meaning during time and place. So, they will be considered as effective and discriminating components of architecture which will be studied later[2].

Human and his beliefs

One of important matters which have important effect on compiling identity is human, his beliefs and recognition and awareness in the position of designer and compiler and in the position of beneficiary of architecture [4].

In lexicology of identity and style, the change made about architect and builder of construction and its new position were referred both in world and architecture invention. It was specified that human which believed that because he seems as reed and reed player plays in it and the cosmos owner, identity and its architectural and artistic invention is considered holy nature of omnipotence, is sited on world throne and its variable demands have become circle of cosmos.

Other part of human's effect in category of identity is related to him as introducer of construction. Discussion about identity starts when a thing will be identified for somebody. Available features in an architecture phenomenon or construction aren't identifiable and receivable for all people. the amount of recognition and dominance of visitors and beneficiary of that phenomenon is effective in perception of its features. For example, an European may can distinguish the difference between rug and carpet while an Iranian may distinguish the difference between different kinds of carpets and in more specialized conditions even difference in the kind of their designs besides perception of difference between carpet and rug or a building which is as Iranian architecture symbol outside

country where its visitors have little recognition of our architect mentions some general and distinctive features of Iranian architecture but if the same architect intends to build a construction in Yazd should consider more details and characteristics of native architecture [5].

Identity and place

We always state our identity by mentioning the place of our origin. Sentences like I'm from Tehran, I'm from Paris tells truth about the place of birth and origin free from blind nationalism and it doesn't only mean we have house or office in Tehran or Paris. It means that we supplement ourselves to the existence of Tehran or Paris. It seems that belonging which is hidden identity is beyond welfare and convenience in a place. So, free from historical, social, technological and geographical position, humans always need place because having place and its recognition is part of existence and identity of human. In new era, meaning of place became clear when place is change to non-place because it's a board of space which has value load [6].

In a short review on this matter during history, we find that Iranian rulers and ancient philosophers find the meaning of place and space the same and used other's features for defining each other. Among theorists of 20th century, Queen Lynch considered the identity of environment due to having clear conceptual image by stating word of conceptual image in 1979. From the early 1970, theorists like E.F.Tuan (1977), Edward Relph (1976) and Buttmer (1980) found biological dimensions of human and its relation. Researches which were enforced by the theories of Norberg Scholts and Hideger and Horsel [7].

Norberg Scholts identifies losing place in new era with un-identification. In his opinion, place is manifestation of existence of world. He found architecture perception like art of architecture in a way that individual works are combined to form a generality which give meaning to each of them. In his opinion, architecture code is a root for its style. The recognition of codes and spatial architecture cultures and using them properly can solve part of today's architecture problems.

Our architecture culture corresponds to blue sky and is different from cloudy sky of London. Our architecture is happy, Imam mosque in Isfahan is kind and happy (figure 1) and Noterdam church in Paris is fearful (figure 2). Our architecture is romantic and complicated. Qualitative features which is emerged in Iran architecture place [1].



Fig-1: Imam Mosque



Fig-2: Noterdam Church

In thinkers' approach, place by meaningful elements and the bed which makes ready for activity create conceptual possessions which will find identity by the environment. So, the recognition of elements and features of environment like the necessities of work of architect is for giving identity to it. The same place which was promoting non-place far from recognition of meaning and its features in modern era [3].

In ancient lands like Iran which its climate difference is more than 40 degree and height difference of its different points is -30 meter beside Caspian Sea to higher than 1000 meter in Shahrekord, recognition of geographical features of place is considered of vital components. Iran is in a way that climate features of near points are also different. For example, Yazd and Ardakan have a distance less than 50 kilometers and there are some common points between these two points while wind blow is completely different in these two cities. This difference has affected construction code and direction of vent of these two cities. This small difference has changed direction and position of a similar architecture element in these two cities in a way

that vents of Yazd is four-sided and vents of Ardakan is one-sided.

Fortunately, according to continuity and interaction of human with biological codes and puzzles in Iran natural bed, climate secrets and common points of different parts of this land are recognized during millennium history and some of them are decoded by creativity and innovation of architects.

Identity and Time

Time as one of existence dimensions of world, the circle of possibilities, human and his architecture are always considered by thinkers. Time in ontology Iran-Gnostic theories was flaky and was measured in the highest degree in perpetuity one and decline of conventional generalization. In compiling time and its relation with movement, the theories of Islamic philosophers like Ibn Sina about time didn't have main difference with Aristotle's opinion. Mollasadra also considered time as the rate of movement in essence and presented is as fourth dimension beside triple dimensions of physical essence (length, width, height). Mollasadra in compiling its own essence movement introduces time as the rate of change and modernity. This view to time is different from circular movement of cosmos which was perception of antecedents [8, 12]. Corbin is considered time as component of everything and stated its dependence with reality and its different layers. In his view, time is not only conventional and related to nature but inclined to lives and phenomenon which the individual lives in their length and width and in relation with them. In Nasr's opinion, the ratio of now to perpetuity is like ratio of point to place. Being in that main point means being in perpetuity nature which is always and has been passed from degree of horizontal passing[6].

As human activities will find meaning during time and place, these activities create memories in human's mind during time which may be individual or collective. By referring to them, collective memories will be impressed on minds which are of identity factors of human. For the first time, the concept of collective memory was propounded by French sociologist, Emiliya Time. In his opinion, collective life which extends during history and isn't interrupted and this feeling which is in every individual or majority of society is called collective memory. This involuntary phenomenon will be constituted during time and life of individual and society. Social identity and collective memory will be maintained where the individual is situated in a place feels that it's different from other points. As past time had more bed for different and special activities, the depth of collective memory of that society will be increased. In Habibi's opinion, memory isn't a tool for research of past but a scene for putting past into present. So, historical memory which is

formed during time is of main identification elements [10].

IDENTITY IN IRAN TRADITIONAL ARCHITECTURE

Regarding above definitions about identity, we follow components of religious and national identity of Iranian in past in the field of architecture. These components help us to recognize main elements of common feeling of Iranian and enforce them for increasing social coherence.

Religious Identity

Achaemenian government which Cyrus the Great was its founder was of completely religious reputation. Religious role of Cyrus is visible in stony impressions of Pasargadae and some historians consider him as ambihorns. Other big Iranian dynasty before Islam i.e. Sasanian authorize their values with Zoroaster religion. It's remarkable that, no sign of idolatry is seen in 6000 year history of Iran. Islam religion is considered as an important basis of Iran national identity by different authors. Islamic architecture isn't the architecture of charming appearances or demonstration or glorification but is an art in which all dignified values will be appeared and construction risen from this art cannot be only a place for meeting physical needs but is a position to keep human esteem and honor [9].

National Identity

National identity means feeling of belonging and loyalty to common elements and symbols in national society among defined political borders. In a national society, feeling of belonging and loyalty of members to each element and symbol specifies the degree of their national identity feeling.

Some people considered national common points and attachment as main element of national identity definition and define it as a collection of features, dependences and geographical, historical and cultural, social and racial connections which include human life and members of society are honored.

Morteza Motahari writes in book of mutual services of Islam and Iran: if we call national identity as a national feeling, its definition is the existence of common feeling or collective conscience among people which make a political unit or nation [8].

Identity in contemporary architecture and urbanism of Iran

The prevalence of foreign architecture in Iran which was started from Qajar era wasn't learned, informed and critic acceptance.

This matter regarding the kind of approach of first Pahlavi era to national identity was climaxed. Some of them were not along with emphasis on national

identity but for creating a global image for Tehran and changing it to a center in Middle East. Pahlavi Shahestan project was the best sample of this approach. Besides this global image, these projects were more on service of ambitions of royal family and repeating their name and reputation than name and national and Iranian identity. Azadi Square (Shahyad) indicates this reality.

In other part of these projects as public constructions, a kind of nostalgia of desert architecture and combination (after and before Islam) was seen like projects which were designed by Kamran Diba, Nader Ardalan, Seyhoun and Amanat. Contemporary art museum, Niavaran cultural centre and Bu-ali Sina and Khayam shrines are involved [2].

Solution of crisis of architecture identity and contemporary urbanization

Urban spaces are considered as the continuity of house space outside and place of supplementary activities of daily life which are belonged to social relations in neighborhood scale and urban life. One of the reasons of un-identification of new cities is non-proceeding to conceptual elegances and available differences between different spaces and emphasis on similar uniform designs and using similar and standard elements and materials without attention to aesthetic and artistic values of city and by completely industrial and manufacturing approach. Regarding above points, there are some suggestions for enforcing in urban spaces as follows:

Using architecture symbols and signs in identification

The role of symbols and signs in construction and spaces of city are so important which affect on residents from different aspects and form their behavior. Architecture signs like other sign have two functions of "statement of meaning" and "creating feeling of identity". Each sign deals with stating meaning beyond itself and expresses feeling of belonging to a special society. These signs enforce special feeling of meaning and identity because they're repeated in daily life [4].

Remarkable samples of contemporary architecture, new construction of Bu-ali Sina shrine work of Hooshang Seyhoun can be called in which the principles of new and old architecture are observed. Above design regarding architecture style of century in which Hakim has lived is borrowed from the oldest and greatest constructions of that era i.e. Gonbade Ghaboos which is considered as architecture masterpieces[3].

THE FIRST PAHLAVI ERA

The appearance of Pahlavi government is of great importance because of seizing the decision power based on modernism and west-oriented movement. This period notes to the characteristics that contain new thinking in architecture instead of inspiring from the

past. Ancient and military orientation, new proceeds, modernization and... are some of issues that the architecture of this era influenced by.

Beginning art archeology congresses in this period was the introducer of Iranian art, architecture and culture to the world. Godar and Pop have given large respect to the traditional Iranian architecture from thinking point of view and their explorations provided valuable services to recording of Iran's architectural history. This archeology formulated a new concept of history and caused using elements such as capitals, high reliefs and by the architectures and gave archaeological watching to the buildings. The best example for them is the tomb of Ferdowsi[5].

Vision of militarism in this period yielded establishment of military buildings including garrison, prison, station, airport and Even in civilian buildings can also be seen arrays such as order, harmony, rhythm, greatness, domination and authority that all are of military characters.

Constant contact with the West and new developments creates new social needs that each of them requires new functions. This led to a new idea takes shape that "along with mosque and market, community needs more to wide streets, municipalities, universities, hotels, factories and ...". Following these requirements with the technology transfer from Europe to Iran, a new form of architecture created with the name of industrial architecture which yielded the establishment of small and large industrial plants. Now in addition to the dome and minarets, monuments of monuments of a new scale have been involved in the formation of city sky line. Also by building factories, the production of new materials such as cement and glass flourished which provided new features in creating new statues and governmental and office monuments[7].

The modern doctrine of architecture was a phenomenon which was published through educated outside Iran and had no political background and was introduced to the community in academic areas through the architect. "But this modern interpretation was a superficial impression of modernization and development; without a true understanding of deep roots of modernization".

THE SECOND PAHLAVI ERA

In this period, quickly moving from traditional society to modern society is taking place, without the creation of necessary scientific, cultural and infrastructures and because improvement of internal and overseas communications, Iran was spending time, heavily influenced by the West culture.

Among the most important events of this period is the emergence of international style whose ideas came from the West to Iran. Building monuments which was considered more function-orientation were from its results and its intellectual insight has tended to be independent of the past and history as the West's. Also in the constructions, new materials such as concrete and iron were widely used. But this architecture wasn't inducing any ethnic and cultural characteristic and just by getting away from additional decorations, was trying to be efficient.

Another type of architecture was also spread which was trying to reuse concepts and architectural elements of the past, but not with the mere imitation and this time it led to surviving the spirit of past architecture in the new architecture. Azadi tower is from the most successful examples of this trend which summarized the architecture from ancient Iran to Islamic era[4].

BEGINNING OF THE ISLAMIC REVOLUTION

With the beginning of Islamic revolution, we are witnessing a new space which the conditions should coordinate current situations with the Islamic perspective. Any insight that was at odds with Islam was considered contrary to the ideals of the revolution. In the field of architecture, training programs were modeled by Western countries which for consistency with the Islamic perspective, there was a need to define a new path and fundamental reformations. In the meantime that not much time had elapsed from evolution, the war was added to and revolutionary enthusiasm and ideals of revolution were shifted in order to create something new. After the revolution, constructions were speeded up, but with imitation from foreign models. Even many works with characteristics of Persian architecture were presented. But most of them didn't benefit from the creativity and innovation. The post modernism orientation was introduced in the world in coincidence with the period of Islamic revolution which emphasis on local characteristics and culture of each region and this led to establishment of a platform in accordance with traditional Iranian architecture [6].

CURRENT TIME

After the war, many refinements have been made in the structure of architecture training, rules and regulations, administrative steps and However we are observing formation of architectural excellent ideas with strong fundamentals but they only stay in the planning step that due to the economic conditions and international sanctions, their manufacturing technology couldn't introduce them on an international scale. But it is an important issue that today's buildings are architecting based on which ideas. According to provided comments, some people believe that there are still weaknesses in the theory. But today in the field of

education, there are efforts to promote theoretical and intellectual bases of architecture science students. Moreover, several design competitions around the country is a proof to this claim. Now that the perfectionist mind of man is seeking to achieve ideals in accordance with the needs, this could be the ultimate goal in the field of architecture. However, our today's architecture only serves to eliminate the needs not to achieve the ideals suited with the needs. Because after completing the training upon entering the labor market, pre-trained theoretical and intellectual basics will be in consistent with today's economic conditions and here is where the created architecture couldn't make that ideal. Still with the existing economic crisis, we couldn't consider smooth future to the fruition of these efforts. We hope that we could achieve to the efflorescence of the ancient era again [10].

TODAY'S TRENDS IN IN ARCHITECTURE OF IRAN

According to architecture approach to the historical context and Iranian architecture culture geography and its principles or following other models, today's trends in the architecture of Iran can be categorized in two groups of modernity and fundamentalist-oriented. Such divisions from comprehensive critical point of view of our time are in challenge with paradigm of modernity and reductionism of modernism and think that the modernism reductionist plan is incomplete and human condition limiting. At the look of today's scholars of the West, The future is going to terrifying technologic future with reducing complex human situations to similar patterns and ignoring durable and versatile human life. Human life and the architecture derived from and in compliance with it, in its historical development, always have been witnessed single realization of the architecture and own special natural and cultural field. A unity that is of the eternal principles of human life and is based on this fact that aforementioned categorization has named 'principles-oriented' the type that notes to the natural and cultural context of human and based on humans universal education and consequently the general theory of architecture, know the certain conditions of humanities and architecture explainable; And named 'modernity-oriented' the opposite type, that neglects aforementioned matter and following the ideals of modernity taken essential the 'now' and is reckless to tradition of human ecology, cultural diversity and correlation of human life with its history and geography. These two approaches are distinguishable from each other by epistemological platforms of designers in articulating the theoretical principals of their plans to the verdicts, legal and philosophical, scientific and empirical types or independence of cognitive context [8].

Fundamentalist specie is distinguishable to trends that in one side of its spectrum, compliance with

laws derived from references to the epistemological of tradition will be regarded and in the other side the trends can be seen that are relied on legal, philosophical or scientific perceptions.

The modernity-oriented type is in consistent with modernity-oriented tendencies that have been seen in the architecture of Iran from Qajar dynasty. This type tries to be accompanied with development of contemporary world such that treat geographical boundaries and historical background be less important than architectural day issues and goes consistent with contemporary form of architecture. One side of modernity-oriented trend relied on philosophical and scientific epistemological context and the other side is neglecting basic ideas borrowed from precursor and Avant-garde architectural discourse. The most superficial view of this extent of the range, degrade the architecture design to the extent of following the fashion tastes of the day which without observing any shackles, borrowed the forms of western prominent architecture with no license and will promote model in architectural education and ignore many local situations (social, economic, cultural and ...) of the design. This side of the modernity-oriented trend enjoyed from the facility in assimilating due to weakness of research context in Iran architecture and has wide spread in the architectural profession that has penetrated in academic communities and created a phenomenon called modernism fever. A fever that has superficial explanation and sickening deliriums that astonishes every wise observer and cause a doubt in his minds that maybe his mind is empty of sensing perception of it and if fear that if discuss about that issue or bring a denial reason, be accused to backwardness and stupidity[9].

Adaptive criticism of Iran's contemporary architecture trends leads to this key point that extending architectural trainings from qualitative point of view and extending the working range of noble experts and theorists in serious criticizing today's architecture can save Iran's architectural space from lethargy and sluggishness and naive Avant-gardism and the lack of significant relationship between designers claimed positions and their schemes. In other words, necessity of explaining criticism foundations in order to achieve scientific assessment methods for architectural works and developing its training methods and equipping the critics to steady and firm attitude in criticizing architectural works without previous positions bias can establish a happy and safe environment to fair challenging architectural theories and eliminate any non-firm cases[11].

CONCLUSIONS

This paper followed the identity as intrinsic, dynamic and gradual features of architecture, the distinction which separate different architectures free from the features of their users. Identity in its Gnostic

meaning directs us to holy nature of God and his blessing. It was also specified that belief, time and place are of effective components in identity. What was called style in the past and related to both world of meaning and form in Malekoshoara's opinion.

The birth of new human and world created a basal change in concept of style and made its real and firm kind as everywhere, everyone, non-place, non-time. Human as compiler of architecture by support of anthropocentric new beliefs by depending on creativity, innovation and taste offered different view to its past and separated from ancient thought restrictions. By following different artistic and architecture styles and languages left ancient qualitative principles and features. So, transience of styles and movements was clear and ruling characteristic on architecture era. Today, identity is considered independent part which will be increased from outside by human as an independent and free compiler of architecture.

In this research, time and place as the matter containing world as other effective components entered into discussion of identity. Because in thinkers' opinion, human activities like architecture will find meaning during time and place. Components which were based on qualitative kind and combination of subjectivities and objectivities in past but are put in objectivities in new world. Place by meaningful elements and the bed which makes ready for activity will create conceptual possessions in human during time which the environment will find identity via it. These elements for Iranian architecture except geographical features include qualitative concepts like romanticism, complication and etc which their recognition can be the subject matter of an independent paper.

Activities during place will create memories in human's mind during time which may be individual or collective. By referring to them, collective memories will be impressed on minds which are of identity factors of human and make place different from other places. Time isn't considered only in conventional kind and

inclined to past and directed to future but as an era in which life is formed.

It can be said that identity isn't hard and will be evolved by human and his beliefs during time. Identity and distinction will be died if imprisoned in its wall. So, it should be evolved by human. According to definition, identity has coordinates which connect us to our past and intrinsic root and origin like a string but time based on needs of day form different crystals around it which include our common points with global architecture. Common points and coordinates which are endless based on Hafiz poem.

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