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"Emergence of Conceptualism in Contemporary Iranian Architecture"

Mohammadjavad Mahdavinejad,
Raha Bahtooei
Department of Architecture, Faculty of Art and Architecture, Tarbiat Modares University, Tehran, Iran
Faculty of Art and Architecture, Tarbiat Modares University, Tehran, Iran
Mahdavinejad@modares.ac.ir,
raha.bahtooei@gmail.com

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ABSTRACT

Conceptualism is one of the considerable and influential aspects of the history of architecture, which plays an essential role in the contemporary architecture. In analysis of the majority of architectural works, conceptualism is discussed as an influential factor of the design process. According to the literature and the research background, conceptualism can be manifested in most of the design elements. The main question of this study is: what is the meaning of conceptualism in architecture? And, how is conceptualism manifested in Iranian architecture? To answer these questions seven works of Iranian architecture were selected through the case study method and using a combination of strategies. The selected works are introduced by both designers and architectural critiques as instances of conceptual architecture. The research results show that unity and contextualism are the most important elements of these works, after which application of geometry, conformity to the environment, inspirations of the traditional architectural elements, and use of light are taken to consideration more than the other issues in conceptual architecture of the contemporary Iran.

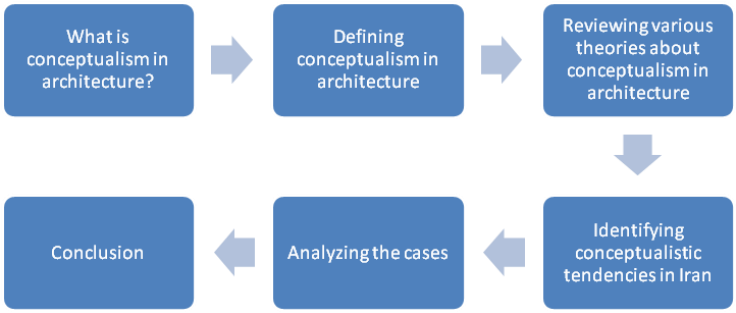
Keywords: **conceptualism, contemporary Iranian architecture, architectural design process, unity & contextualism.**

1. Introduction

Conceptual architecture can be considered an abstract form of the architect's mental image of the meaning and the architectural work, which is eventually manifested in the proposed structure. Architecture is capable of transmitting and reflecting concepts. A work of architecture, rather than being an edifice, is the reflection of the concepts and the thoughts of a society expressed by the architect. Study of the architectural works, regardless of their being symbolic, vernacular…, shows that these works not only represent the architectural culture of our country, but also break new grounds for ideas generating the future architectures. This

article studies the status of concept and conceptualism in the contemporary Iranian architecture.

This research aims to identify the conceptualistic tendencies in the contemporary Iranian architecture. The query is based on the case study method (Groat & Wang, 2002, pp. 341-373), using a combination of strategies and content analysis techniques. The information is collected through library and fields studies, and completed through visiting the monuments and analyzing the related works.



Graph 1: The research process; Ref: the author

2. Conceptualism in Architecture

Concept has been always attended in works of the architects and architectural practitioners; and all of them have somehow used it in their works. For example, Behrooz Pakdaman defines the conceptual architecture saying, "Concept includes values, ideas, codes, secrets, and numerous meanings that are the main stimulators of the human activities, or the sources of his understanding of the universe. These values may belong to a certain race or place, or be completely universal. They may be related to a certain time, or completely timeless. These meanings may be related to the type of the project, or describe the deep and collective values independent of it. Clearly, the concept of the project is signified when the mentioned meaning is closely related to the subject of the project, besides being general and timeless."[1] Iraj Etesam believes, "The conceptual relationship between the space and the static elements… the static combined elements are the elements which are basically fix, or change rarely and slowly, like walls and floors of a building, or streets and buildings around a building that rarely change. The way these elements are trained, their size and dimensions, their location, their succession and interconnection… convey a sort of message and meaning, and in other word, create a conceptual relationship… concept or conceptual training are usually expressed through signs, materials, colors, forms, dimensions, ornaments, open areas…"[2] Darab Diba says, "The point of inspiration is sources in the labyrinth that conceals the authentic concepts of the country; the concepts which are not easy to understand, and our being able to write about them does not necessarily mean that we have found our architectural language. However, we are inevitable of stepping along this pathway."[3] Farhad Ahmadi

[1] Habibi, 2006, p. 172

[2] Habibi, 2006, p. 133

[3] Habibi, 2006, p. 234

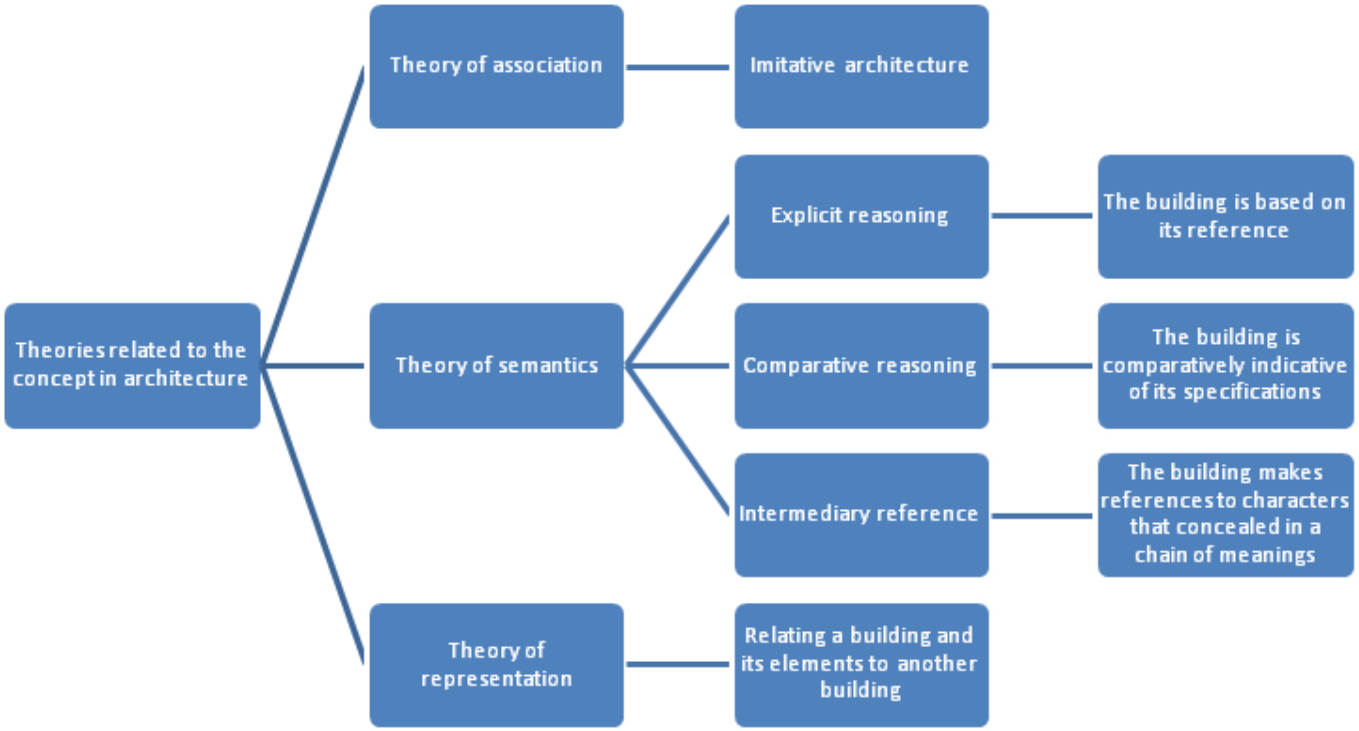
believes that the meanings always exist. He says, "In our historical architecture, which is a sort of myth, all the spaces are like temples: pleasant and cool atmosphere of spring house is like a water temple, while the warm and cozy spaces resemble the fire temple.

The center yards and five-door rooms are all formed around the rays of sunlight in the center yard. Indeed, as long as we create spaces that meet our needs, we are expressing the metaphysical concepts. In the contemporary time, we seek to create spaces that give us the same feeling. This feeling is partially direct (warmth, cold, wind, rain…) and partially mysterious in forms of eternal memories, so that we are either afraid of the space, or trust it and relax in it. Therefore, I think that the concept can influence every single decisions being made. This concept is not necessarily a motto or manifesto; it can be a mysterious message concealed in a decision making process."[4]

2.1 Theories Related to Concept & Content in Architecture

Concept of a monument helps us understand its meaning, and it is because of this significance that we recognize a monument as a work of architecture. Architecture, regardless of all theories about its significance, is useful. A monument may have a content independent of its main function, which we comprehend only when we try to understand its architecture. In this attempt, many people are influenced by theories claiming to help us understand the architecture, the most traditional of which could be the "Theory of Association". This theory emerged in the middle ages, when in Western Europe there were plenty of imitative objects taken as sacred. Such objects possessed a level of the sanctity of the original objects, due to their being imitative. In this period, lots of sacred monuments were imitated and this promoted similarities between the monuments. This similarity, in relation with the sacred works and objects, implicated a sacred meaning. For example, a faithful man who was buried next to an imitation of a sacred mausoleum, ornamented by scenes of crucifixion and burial of Jesus, was blessed because of the demise and resurrection of Jesus; the blessedness which existed mysteriously in the imitative architecture. A more comprehensive approach to the meaning of architecture is a theory known as "semantic theory" which was developed in 1985 by Nelson Goodman. Goodman, attempting to provide a unique and systematic definition for each cultural element, drew a variety of paths leading from the monument to the source and context. This theory includes explicit reasoning, comparative reasoning, and intermediary reference. The oldest theory in this regard, which is rooted in the ancient time, is named "theory of representation". This theory was introduced first by "Vitruvius" and followed seriously by "Alberti", "William Chamber", and "Dmitry Perfidious". Perfidious believes that a classical monument and its elements are references to the ancient architecture and its elements. Each element is formulated and referred to or represented due to it. A classical building formulated in the ancient style, represents the building to which it refers. Perfidious argues that since other styles of architecture follow the fashion, a classical ornamenting method gives the architecture a meaning, which can be perceived by help of intellect and wisdom.

[4] Personal interview, October 2009



Graph 2: Various theories related to the concept in architecture; Ref: the author

3. Case Analysis

3.1 Case (1): Dezful Cultural Center

This building was designed by Farhad Ahmadi in 1987, and constructed between 1988 and 1993[5]. The building was rewarded as the selected project of Norway Day Festival. "This monument reflexes the essential concepts of this country by creating spaces and using conventional geometry in combination with the domestic materials, while benefiting from the rules of the modern technology."[6]

Fig. 1: Spiral passage leading to the yard; Dezful Cultural Center; Ref: the author

Fig. 2: Windcatchers around the yard; Dezful Cultural Center; Ref: the author

[5] Bani, Masud, 2008, p. 408

[6] Mardi, Husain, 2008, p. 13

The design is based on a spiral circular passage, which starts along with the movement of water from a square yard at the ground level, circulates inside a reverse cone, and reaches an octagonal yard in the basement. Indeed, this design narrates the story of human passing through the material world to the heaven. The design plan is the outcome of processing a "Shamseh" in three dimensions, which is somehow the manifestation of the Islamic geometry. Octagonal (octagon, octagon and half, Kashkooli, and Negini), square, rectangular, triangular, and half circle forms used artfully both as single forms and in combination with one another, as well as inspirations of traditional – Islamic geometrical patterns, which are in unity with each other, catch the viewers' eyes in this building.

The ancient plan of four wind catchers around the paradisiac yard of the complex inspires a sort of looking at the sky. "In this design, roofs of the building are considered components of the landscape, and continuation of the interior to the exterior. The multi-layer body of the building gradually defines the open and closed arenas[7].

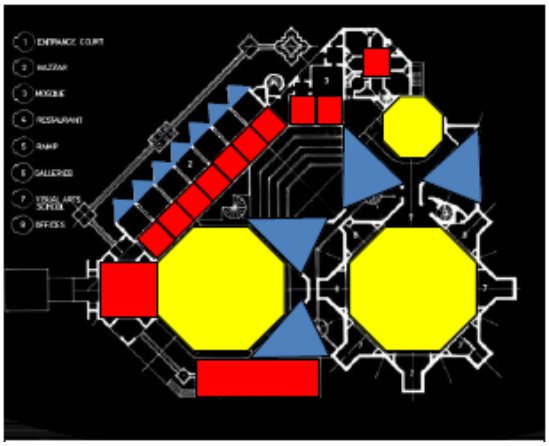


Fig. 3: Yard of Dezful Cultural Center; Ref: the author

Fig. 3: Staircase of Dezful Cultural center; Ref: the author

Figure 4: Free flood of light to the main gallery, Dezful Cultural Center; Ref: the author

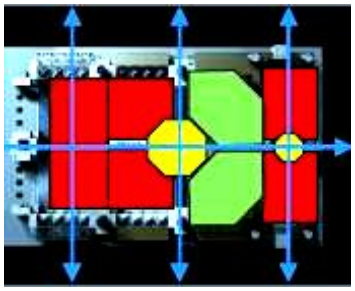
[7] Mardi, Husain, 2008, p. 13

In terms of conformity with the environment, we may point out the integrated brick façade combined with the white cement surface, which conjoin little brooks of turquoise blue and azuretiles and create pigeonholes at the edges of the roofs that are somehow derived from the architecture of the region.

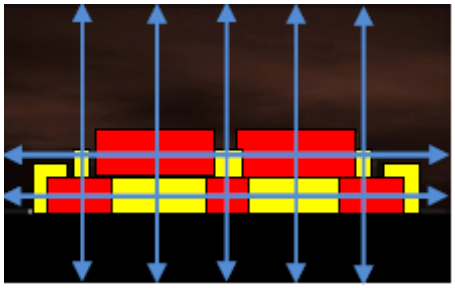
"Ceiling of the galleries is made of precast pans, which are exposed in most of the spaces; and this is a response to the principles of modesty and honesty" (Mardi, Husain, 2008). In some spaces, the light floods in freely and lightens the environment. This design somehow deviates from the conventional definitions and fills the center with space, and not with materials; and this is a sort of deconstruction.

3.2 Case (2): Isfahan Cultural Center (Farshchian Cultural Center)

"This building was designed and constructed in 1988-2005 by Farhad Ahmadi."[8]Entrance of the space comes to the sight from the middle of the pavilion and the northern gate, which is combined with the road pavement. Like the other traditional buildings, accessing the interior through this gate is not possible without passing through the mentioned path. Geometrically speaking, this plan includes a perfect symmetry in the main components and in the details, both in the plan and in the façade. Forms of the traditional Iranian architecture, like square, rectangular, hexangular, and octagonal are used in geometry of the plan and the façade. These forms are used as single forms or in combination with one another; but as a whole direct the design towards an overall unity. In terms of form, "a mass of material in the center of the building is emptied by the sky, and like a hole brings the sky first to the center and then to the depth, while on the other hand, the material, with increasing sequential vibrations moves towards in form of a staircase."[9]



Plan 3: Geometrical analysis of Isfahan Cultural Center; Ref: the author



Plan 4: Geometrical analysis of the façade of Isfahan Cultural Center; Ref: the author

This vacuole, which is divided into halves in direction of the sun, resembles the myth of breaking the world into halves. In the center of theater galleries, located under the staircase levels, there is an octagonal space as high as three floors. The undermost layer of this space, inspired by the elements of traditional architecture, forms a springhouse and teahouse. The clarity can be found in the waiting hall, located in the third floor; a space with heavy and dark walls and transparent ceiling, which invites the light in. On the two sides of this space, there

[8] Bani, Masud, 2008, p. 409

[9] Bani, Masud, 2008, p. 409

are semi-transparent spaces, and the suspending bridges beneath these spaces are located in eastern and western wings of the galleries, pass through them, and get connected to the side entrances.

Fig. 5: Octagonal space under the staircase levels, Isfahan cultural Center; Ref: the author

Fig. 6: Side entrances, Isfahan Cultural Center; Ref: the author

Fig. 7: Central waterfront of the complex, Isfahan Cultural Center; Ref: the author

"Four little towers in the four corners and the middle of the central yard of the gallery exhibit guardian angels, which is an ancient pattern. In the northern wing of the building, there is a large water front whose walls are defined by the porches and the art marketplace. The extended central space, which has light on the top and water at the bottom, associates the sacred space of water and fire temples."[10] Sculpturalism is manifested in this building by symbolic act of abolition after passing through the bridge and the middle island. The design includes interior and exterior parts. The exterior exhibits the works and products, and the interior is formed in three levels around three protracted central yards. In traditional Iranian architecture, the center is never empty, and the most elevated part (like the dome) is usually located at the center. Also, the water never goes to the sides to give the center to the land; usually the waterfront is in the center and the gardens surround it. Therefore these changes are some sorts of deconstruction.

Use of the modern constructional materials and technologies in the structure and electro-mechanical components, and using materials like steel, glass, and galvanized sheets (pointing out coppersmiths, samovar makers, and gun makers' bazaars of Isfahan) are the major components of the design. "No arcs and no tiles are used in the structure, but there are other elements that appear in the design and relate it to the culture of Isfahan."[11] Generally speaking, geometrical concepts, forms, extractions, and materials are used to provide a relation between the design and the local culture. "Geometrical language is employed to create an atmosphere of purity and simplicity in the structure of the spaces; and this way, the regional and universal thoughts are combined to introduce a specific identity."[12]

[10] Bani, Masud, 2008, p. 409

[11] Mardi, Husain, 2008, pp. 6-19

[12] Mardi, Husain, 2008, pp. 6-19

3.3 Case (3): Kerman Cultural Center

This building is designed by Farhad Ahmadi and is under construction. The center point of the design is a deep garden, whose upper level is extended in four main directions, inspired by the elements of the traditional architecture. This part is connected to the northern yard, which is related to the newspaper office, through a staircase level. On the eastern and western wings of the deep garden there are two terraces, which function as the yards of the ground floor rooms (personal interview, 2009).

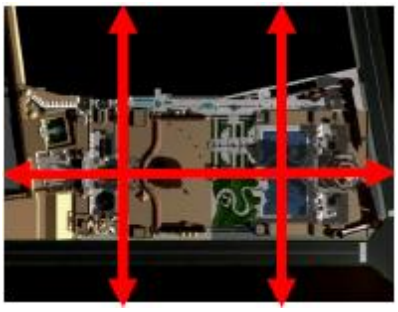
Fig. 9: 3D image of the central yard, Kerman Cultural Center; Ref: Ahmadi

Fig. 8: 3D image of the exterior façade, Kerman Cultural Center; Ref: Ahmadi

Fig. 9:3D image of the deep garden, Kerman Cultural Center; Ref: Ahmadi

This space functions as an open roof theater hall. Inside this deep garden there is a waterfront resembling the pond behind the pavilion of Fin Garden in Kashan. This waterfront is extended like a brook to the northern yard. At the border of the two yards, there is a building like Khaju Dam-Bridge that creates a small lake separating the deep yard from the backyard. The upper floor of this building is a combination of Vakil Clock Tower and Shams-al-Emareh (personal interview, 2009). The convention center is located at the southern wing of the yard and entrances of the theater and music hall, the seminar halls, the teahouse, and the traditional restaurant open in this space. Indeed, this space the main junction of various components of the building and functions as the center of gravity of the cultural center.

Design of the section is inspired by the historical monuments, which is a sort of sculpturalism. Moayedi Icehouse of Kerman, Vakil Bathhouse, Bam Citadel, Agha Mosque-School, Borujerdies' House, Mausoleum of Shah Nematollah Vali, Kerman Museum, Dowlat Theater, Hasht Behesht Palace, Ali Qapu Palace, Ganjali Khan Complex, Ebrahim Khan Complex, Khaju Bridge, Valik Marketplace, Amir Chakhmaq Complex, Arabha House, the general style of houses in Kerman, as well as windows and vaults of the buildings in Kerman are represented in this building, and this brings the building in harmony with the surrounding (personal interview, 2009).



Plan 5: Symmetry in the plan, Kerman Cultural Center; Ref: the author

The symbol of Moayedi Icehouse, which is built in the real scale, is a statuesque that accommodates the music hall. Inside the walls of this room, there are cultural products shops and between the interior walls is located the "Art & Craft Square". In the distance between these two commercial and cultural centers there is a garden and a lake, and a bridge connects these two parts. In one side of the bridge there is a hill garden inspired by miniature hunting scenes. In the other

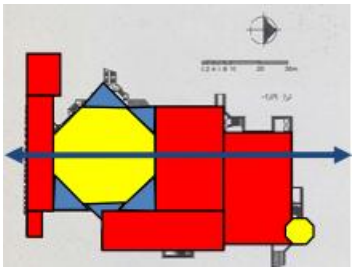
side of the bridge there is a traditional garden; both gardens are extended to the lake.

Geometrically speaking, the main components of the plan are symmetric, but the details are not. Indeed, we may say despite of the fact that the details are asymmetric in terms of both form and size, they are in an overall unity.

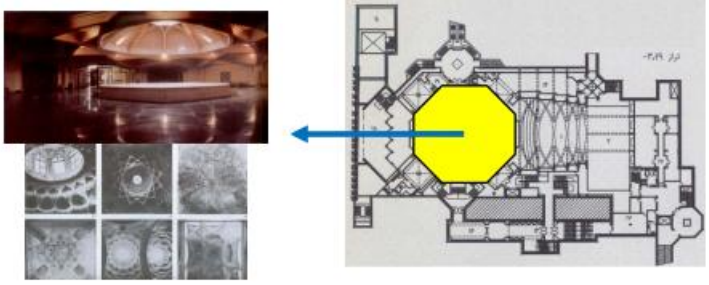
3.4 Case (4): Negarestan Cultural Center (Quran Museum)

This building is designed by Beruz Ahmadi. The construction started in 1976. After the Islamic revolution, this project was suspended for 16 years. Finally in 1998 it was opened as a convention center, art exhibition, and Quran and precious books museum. The most important characteristic of this building is its being built in the ground in a 30x60 meter hole with depth of 14 meters. "The decisive factors of this height are: providing the height required by the amphitheater, maintaining the required distance from the surface waters, and letting in the minimum level of light." (Ghomami, 1998)

One of the most important ideas employed in this building is the esotericism, which is one of the principal concepts of Iranian architecture. Esotericism seeks to maintain the privacy of the environment that aims to achieve tranquility and authentic peace of the soul.



Plan 6: Geometrical analysis of the plan, Quran Museum; Ref: the author

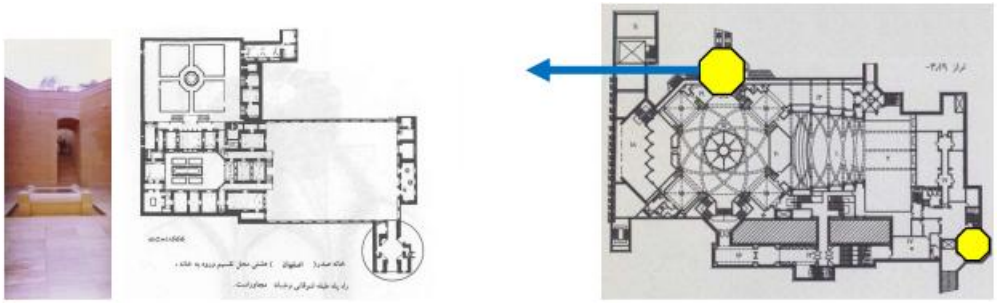


Plan 7: Inspiration of traditional Iranian forms, Quran Museum; Ref: the author

Geometrically speaking, the plan consists of a combination of square, triangular, and octagonal forms. Elements of the traditional architecture are also borrowed in this building.

Plan 8: Inspirations of interior and exterior of Iranian houses, Quran Museum; Ref: the author

Plan of this design, inspired by Iranian houses, includes interior and exterior parts. Entrance to the building is provided through an octagonal space in a lower level.



Plan 9: The entrance being inspired by the octagonal reception of Iranian houses; Ref: the author

Although the building is built under the ground level, the concept of transparency is evident in it. In such a space, the path of human movement, or his look, is in a ceaseless continuity, so that the spatial evolvements in horizontal and vertical lines bring the transparency to the walls and columns.

In Iranian architecture, the nature is present in all aspects, and the semi-open spaces are located next to one another in a hierarchical manner, as if they are honoring the Divine blessings manifested in the heart of the nature and its elements. Trying not to interfere much in the nature, the building is incorporated with the natural environment in a way that each of them completes the other.

Fig. 10: Central lobby, Quran Museum; Ref: www.memaribartar.com

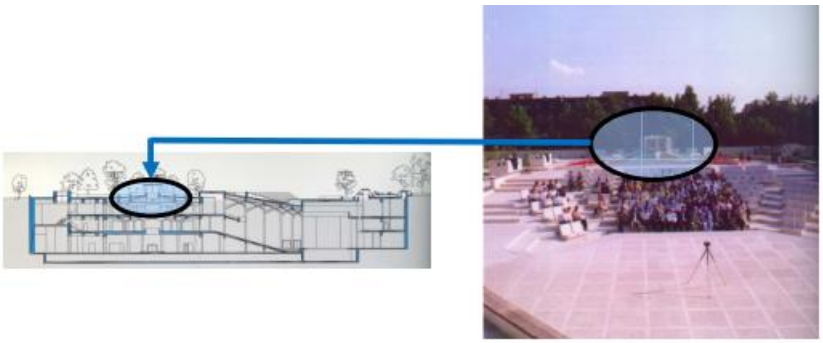


Fig. 11: Patio roof, Quran Museum, Ref: www.memaribartar.com

3.5 Case (5): Tehran City Theatre

This building was designed and built in 1967 by Ali Sardar Afkhami, and was opened in 1972. "Neighboring important places such as commercial centers of Vali Asr Avenue, Tehran University, bookshops of Enghelab Avenue, and Vahdat Hall has provided a manifold social texture and considerable traffic around the building. Before establishment of this theatre Pahlavi Junction was a stamping ground for circus groups, and later it became the rendezvous of the intellectuals, which made it the best place for establishing the national theater hall.

Development of the city theater was indeed a sort of dramatic promotion for the art of theater, which was fading away at that time."[13]

The proper location paves the ground for development of a building, which regardless of its function is recognized as an iconic urban monument complying with the surrounding environment. Maybe for this reason, the building looks a bit like Toghrol Tower; but evident differences in independence of the architectural elements (columns, ceiling, and walls), the access ways, scales… are indicative of two different periods of time, with different ideas and eventually different architectures.

Fig.12: Tehran City Theatre, Ref: www.tourism.chn.ir

Fig.13:Toghrol Tower; Ref: www.hamshahrionline.ir

Fig.14: Interior of Tehran City Theatre; Ref: the author

Combination of the columns and the roof, and reflection of the building in the water are inspirations of Iranian architecture. Also, innovative layout and form of the columns resemble the traditional arc forms of Iranian architecture.

A sort of contextualism based on the ancient history of literature and theatre is employed in the ornaments, as if the doors are wearing combat clothing and the seats are made of Kaveh the Blacksmith's leather.

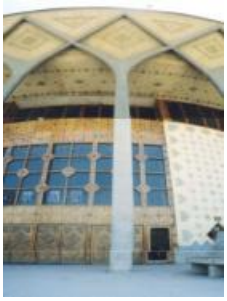


Fig. 15: Inspirations of traditional arc forms, Tehran City Theatre; Ref: the author

Fig. 16: Ornaments of the walls, Tehran City Theatre; Ref: the author

Fig. 17: Contextualism in the ornaments, Tehran City Theatre; Ref: the author

Fig. 18: Ornaments of the ceiling, Tehran City Theatre; Ref: the author

Symmetry and centralism is evident in the plan, the façade, and the structure. Use of Geometry of the circle in the plan, as well as geometry of the square and lozenge in the façade

[13] Bani, Masud, 2009, p. 328

and the details is easy to recognize. Structure and design, the overall design process, and the follow up of initial ideas in various phases convey a sense of unity and integration; yet interior and exterior spaces are a bit different and there is no considerable unity between the forms and the functions. Formic ideas, artful sentiments, and historical approach to the art of theatre have influenced the function of the theatre hall, so that the interior spaces are formed by analysis of a single form. The main circle doesn't provide a proper acoustic feature.

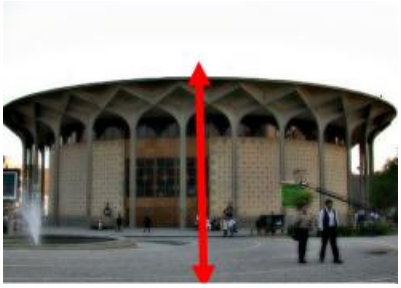


Fig. 19: Symmetry in the façade, Tehran City Theat

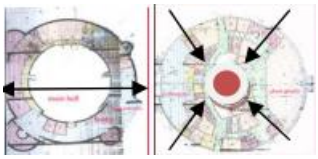


Fig. 20: Symmetry and centralism in the plan of Tehran City Theatre; Ref: the author

Fig. 21: Exterior of Tehran City Theatre; Ref: the author

Due to the mysterious and strange character of the City Theatre, many people call it "Fairy Theatre". Despite of its similarity to the traditional buildings, due to its unique and innovative layout, surrounding full and empty spaces, and the netted form of staircases and columns, it looks like nothing other than itself. Infra-human scaling is another considerable aspect of this building. The thin and tall columns with sharp tips look like armed soldiers safeguarding the fairy. The undivided volume of the building resembles a sculpture adding to the glory of the building.

3.6 Case (6): Book City in Argentina Square

This building was designed and constructed in 1996 by Farhad Ahmadi. This design is considered a very special design due to its level of conceptualism. The overall plan includes two pyramids; one dark and one transparent. As the issue is of a great importance we preferred to let the architect explain about the design and clarify the depth of the subject. Farhad Ahmade, the architect of this building talks about the idea of this design in a narrative way, "At the beginning, there were words and nothing else! The existence was developed by words and appeared like a spring in form of a gem in the chain of words. The speaking creature, seeking the source of the spring, started to learn. He thought about radiation of the light, flow of the water, and fertility of the soil. Then, light and fire became the agony of life, water became the source of life, and spirit of life of soil became the mother of life. As these four joined each other, the sacred mountain was born." (Personal interview, 2009)

Geometrically speaking, the pyramid is the most sustainable form of the universe and symbolizes the mountain. In this plan two pyramids are put opposite one another. One is above, and the other is below; one is heavy and steel, and the other is crystal and transparent. The transparent one shows whatever it has inside; and the dark one conceals the new things. Steel and crystal pyramids are of the same form and size; but, the crystal one is located at a lower level. The steel pyramid seats at a higher level. In this part the focus is inward. The stair, which symbolizes the earth, is the location of the steel pyramid. In this plan

contradictory feelings seat together all the time; steel against crystal, inferior against superior, and water against fire. In the hard and cold object gaps and shears are transparent and empty. In the transparent object the lumps are rigid. The dark pyramid has transparent floors, and the transparent pyramid has dark floors. The opposition of these senses and their interrelation create a sense of unity in the spaces.

Fig. 22: Book City in Argentina Square; Ref: Ahmadi

The Book City includes 5 parts. 1- The steel pyramid in three levels, including from top to the bottom software shop, book exhibition, and imported books shop. 2- The crystal pyramid in three levels from top to the bottom including management, audio-visual shop, and stationary shop. 3- Northern basement in two levels used as Persian books shop. 4- Southern basement in one level accommodating the teahouse, washrooms, and exit doors. 5- The middle basement used as the warehouse and mechanical space. The elements are located in such a way that Damavand Mountain appears in the gap between the two pyramids. The movement starts from the steel pyramid. The top of this pyramid is closed and this helps developing a proper lighting in the exhibition. The passage of light from the center to the top attracts the viewer to the top floor, where the software shop is located. There is an open area between the two pyramids which is allocated to the teahouse and the stamping ground. The sidewalls of this building are stone and the exterior is made of steel and glass.

Fig. 23: The steel pyramid, Book City in Argentina Square; Ref, the author

Fig. 24: The transparent pyramid, Book City in Argentina Square; Ref: the author

3.7 Case (7): Mausoleum of Avicenna

This building was designed and constructed in 1941-1949 by Hushang Seyhun. "The old building of the mausoleum was built in the 12th century AH. The original building was a domed square chamber."[14]

The overall plan is a combination of a rectangular and a number of squares. The square components are seen even in the detail of the building. These square proportions are used in the façade as well. Symmetry is seen in general in the plan and the details.

[14] Bani, Masud, 2009, p. 279

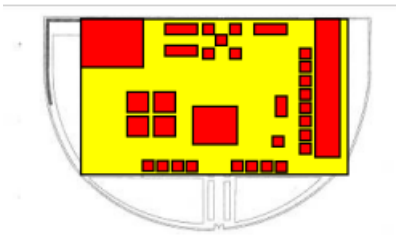


Fig. 25: Geometrical analysis of the plan, Mausoleum of Avicenna; Ref: the author

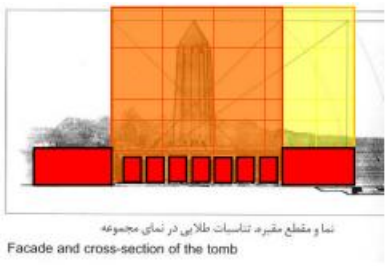


Fig. 26: Geometrical analysis of the façade, Mausoleum of Avicenna; Ref: the author

The tomb is located at the axis of the entrance, which is a space with square plan and 12 concrete columns surrounded by a circle. The 12 columns are prolongations of the concrete columns above the building. The mausoleum has a relaxing, dim, heavy, and esoteric atmosphere. The only sources of lights are the small patios on the roof. The concrete ceiling is divided into squares.

Square details are seen in most of the elements resembling the unity and absolute perfection, which is meeting the Devine. Using the wall stones in the floor and details has also created a sense of unity and integration in the building.

Figure 27: Square details in the ceiling, walls and other elements, Mausoleum of Avicenna, Ref: the author

The balcony with columns at the main entrance is a symbol borrowed from the classical architecture of Greece, and the columned balconies built in from of Achaemenian monuments in Iran. This balcony also shows the authenticity of the building and the close relationship between Iran and Greece. Sequence of the columns in each level symbolized a century of culture. There are 10 columns in the entrance façade which resemble the 1000th anniversary of Avicenna, and each column stands for a century of history. This idea, which is a sort of symbolism, is employed in most of the memorial buildings. The tower of this building is designed based on the proportions of Gonbad Ghaboos Tower, which is one of the buildings of Avicenna's era.

There is an open and green area on the roof, where in the middle of square gardens there is a stone bench with the height of 1 meter. The tower is located on this bench and in the middle of the bench there is a short bench symbolizing a tomb. Use of the ancient pattern of Iranian garden and quadrics of Iranian architecture is rather evident in this building. The gardens around the building and the Iranian garden in front of the main entrance create a marvelous atmosphere in the mausoleum.

It seems that this building borrows the idea of over-roof garden, which is a principle of the modern architecture, and somehow connects it to the Iranian garden. The idea of hierarchical access to the building is the most evident principle of the design, which reaches the perfection through the staircases leading from the deep garden to the tower.

Fig.28: Similarity of Avicenna's Mausoleum to Toghrol Tower; Ref: the author

Fig. 29: The ancient pattern of Iranian garden, Avicenna's Mausoleum; Ref: the author

Fig.30: Hierarchical access the building from the deep garden, Avicenna's Mausoleum; Ref: the author

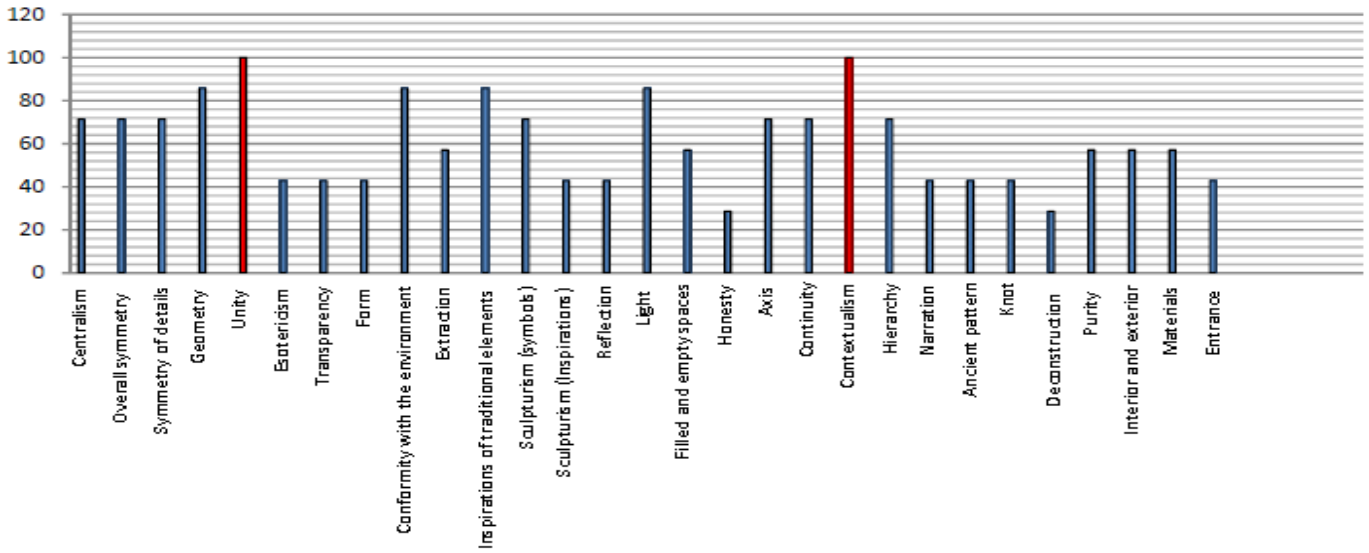
4. Assessing Significance of the Concepts and Drawing Tables and Graphs

In this part we assess the concepts used in the studies works of architecture in within the framework of tables. Then we use this table to draw the related ration graph.

Table 1: A summary of concepts employed in the studied buildings; Ref: the author

Concepts	Centralism	Overall Symmetry	Constructional Symmetry	Geometry	Unity	Esotericism	Transparency	Form
1	*		*	*	*	*		
2	*	*	*	*	*		*	
3		*	*	*	*			*
4	*	*	*	*	*	*	*	

5	*	*		*	*			*
6	*				*		*	*
7		*	*	*	*	*		
Concepts	Narration	Extraction	Reflection	Light	Axis	Continuity	Contextualism	Hierarchy
1	*			*	*	*	*	*
2	*	*	*	*	*	*	*	*
3		*	*		*		*	*
4				*	*		*	*
5				*		*	*	
6	*	*	*	*		*	*	
7		*		*	*	*	*	
Concepts	Ancient patterns	Knot	Deconstruction	Purity	Materials	Entrance	Filled & Empty Spaces	Interior & Exterior
1	*	*	*	*	*		*	*
2	*	*	*	*	*	*	*	*
3		*						*
4				*		*		*
5								
6	*				*		*	
7				*	*	*	*	
Concepts	Inspirations of traditional architecture		Symbolic Sculpturism		Historical inspirational sculpturism		Conformity with the environment	
1	*						*	
2	*		*				*	
3	*		*		*		*	
4	*						*	
5	*		*		*		*	
6			*					
7	*		*		*		*	



Graph 3: Ratio graph of the concepts employed in the studied buildings; Ref: the author

5. Conclusion

The studies show that concepts like unity and contextualism exist in all the studied works. Factors like geometry, conformity with the environment, inspirations of the traditional architectural elements, and light play a considerable role as well. Esotericism, transparency, form, sculpturism (inspirations of the historical monuments), reflection, representation, ancient patterns, knot, and entrance stand on the following positions. Finally, honesty and deconstruction are the least significant concepts of these works. According to the results of this study, we may say that in general the contemporary Iranian architecture tends to describe the traditional and mystical concepts in a modern form, and somehow revive the historical architecture. These concepts are manifested in numerous buildings, and the cases of this study were only a few instances of this great whole.

Having studies these buildings and considering the table of results we may define the predominating rules of their architecture to some extents, and generalize them to the general architecture of the country. Obviously, defining all the predominating rules of Iranian architecture requires more advanced and detailed researches; and this article is only and introduction to this subject.

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