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Traditional Architectural Principles To Use Future Residents

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ABSTRACT

In spite of outstanding cultural and historical background, the architecture is in the bad position and from the standpoint of the great experts, has faces crisis been many including the crisis of identity. Identity crisis is resulted from various social issues such as distance between the social layers of past and present, or in other words the gap between traditional and modern architectures. In traditional architecture with a unified approach and aesthetics in which architects teach all matters of faith and architecture as oral taught to the pupils and each with their own talent and thought adds something, passed a slow process toward a high position, but by the sudden arrival of West culture, this architecture has been forgotten and young architects with no foreground, try to create modern architecture with the lack of culture and identity. This paper by presenting an overview of the principles of traditional architecture and its values, investigates the persistence and beauty reasons and with an overview to contemporary architecture, studies its crisis and identity crisis and refer to the persistence and identity of a work of architecture. It is hoped that it is a step for the emergence of Iranian style and buildings with identity and persistence for Iran and Iranian and once again, art and architecture of Iran is presented on the global agenda.

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INTRODUCTION

"Space" is the most complex aspect of architecture, but it is the extract. A space is stage that architecture must move towards it. Man lives in architectural space, thinks about the space and creates space. Human relationship with architectural space is more complicated than art painting and sculpture, because man experiences this space inside.

This everyday relationship is an important part of life. Thus, space is the ultimate goal in architecture. Bruno Zevi, Italian critic says: "The architecture is the art of making space" and Gideon in his famous book as "Space, Time, Architecture" noted space as the core of the architecture. Architectural space is related to human living space, but this relationship does not follow particular formulation. The consumption of cultural products, inspiring by the previous embossed works, or try to tell the duplicate letters with original accent and especially accordance estimating employer desires as rigid creativity of the architect. Living space has not been in the world of ideals

and must be created and the architect is responsible for its creation (Afshar Naderi, 1999).

Current of modernity that in recent years following the global capitalist system, seeks to find a brand orientation and reduced the concept and loss of identity in architecture. This means that there is a shared vision and a clear point that all look at architecture as these angles. After that the various countries gradually bring this issue, the current historical memory is faded and buildings with historical and cultural identity give their places to buildings that are interchangeable and similar to each other. This loss of country's historical memory leads identity crisis (Badafarah, 2014).

Today's, different interpretations of the situation of Iranian contemporary architecture are cited and in a sense, "Today's architecture of Iran is suspended between past and future to find its own path. In such circumstances, sometimes long and glorious past memories and in other moments, the luxury and eye-catching architecture of West attracted public eye and find them away from his true path. But recognizing and getting real

path in this way is very difficult, because on the one hand is passed and the traditions are still full of ideas and eternal principles and on the other hand, explores and responses of modern Western architecture cannot reply to the situations arising from cultural - social context in our land (Ansari, 2003).

Identity issue and questioning arising from it is due to blockage and crisis. After the arrival of modernity in Iran, confrontation between traditional and modern measures influences on architecture and different kinds of views about what and who is the architecture, created identity crisis in Iran and similar countries. Since Safavid period and following industrial and social development of Europe, the one-sided relationship between Iran and Europe has begun to emerge, and adapting and modeling from its manifestations have emerged by some Iranians began that in this period, has affected abstract arts such as drawing and painting. Modern architecture is the architecture of dynamic identities and transient new era. These dynamic and transient identities also work in other arts and literature, but only in architecture and due to the lasting effect and the juxtaposition of architectural monuments, mixing identities and in other words anonymous architecture appears. After the arrival of modernity, our architecture became on a quandary, on the one hand to enthrall architecture of the West, and on the other hand witnessed the death and the loss of traditional architecture and the proud, while they have nothing to offer in the contemporary world, thus identity crisis and the issue of national identity was discussed in Iran. This issue has culminated due to the Pahlavi dynasty view to the national identity whose instances can be seen clearly in the architecture of this period (Qotbi, 2008).

AN OVERVIEW OF THE PRINCIPLES OF TRADITIONAL ARCHITECTURE

Frank Lloyd Wright the greatest American architect of the twentieth century in poetic praise of organic qualities and architectural charm wrote that:

"At a time when medieval Western architecture arch began stone building, Iranian architecture had raised with tall arches and domes and the Iranians have stone masonry with romance. With the best knowledge of the use of clay and kiln hot poured massive foundations of brick and mortar and on the thick walls of adobe, placed brick dome and used the looked beautiful tiles. Perhaps the ultimate intention of Iranian architecture is building a quality for human spirit and architectural architecture has high position under the roof of the world" (Marefat, 2013).

Iranian traditional architecture has always been brilliant and influential through the ages and its reputation and its beauty affected everyone, so that in the neighboring countries, buildings with architectural styles can be seen or in the finest and largest buildings, Iranian masters in architecture were employed, but after the arrival of modern Western culture and discontinuity between traditional architecture and modern architecture, the rules of traditional architecture and its professors had been forgotten. Our architectural culture and identity crisis is due to a brief look at the basics of traditional architecture and traditional architecture and overview of the pros trying to remember them. First, to achieve the meanings and values of traditional architecture, the speech of Seyed Hossein Nasr in his essay as "What is tradition?" is somewhat entrepreneur. The Arabic word "Aldin" is appropriate

equivalent for the word tradition. The origin of the tradition is sacred and what is traditional, is inseparable too. Tradition means the facts and principles that has a divine nature and the human and cosmic revelation is in fact on the whole territory. Tradition is the inseparability of revelation and religion, with the sacred condition and with the idea of orthodoxy, authority and spiritual life associated with science and art (Sadegh Pey, 2009). Tradition is a truth in which there is a difference between indigenous and traditional architecture and vernacular architecture as literally means an architecture that belongs to a particular country and region. Spanish boom is specified to a range of places that have given the border. We should acknowledge that comprehensive explanation simply is not possible for traditional architecture, but by studying common synonyms for the term that people express, it became clear that the traditional architecture has four aspects of time (historic architecture, ancient architecture, etc.), location (local architecture, vernacular architecture, etc.), culture (spontaneous architecture, traditional architecture, architectural identity) and meaning (meaningful architecture, architectural value, etc.) (Sadegh Pey, 2009).

Thus, it is native to being one of the features of traditional architecture. We can say that the beauty of traditional arts is because of its connection to the spiritual and divine nature and have been the source of all inspiration and elements and architectural decorations. Understanding the foundation of traditional Iranian architecture without understanding the cultural and social environment with these concepts have grown up and without basic knowledge of a culture, there is free of time constraints that cannot be enabled and any perception and interpretation of any negligence on the roots of these concepts is done, inevitably much remaining level. Traditional societies live in a spiritual context, both qualitative and quantitative seeking homogeneity and a perfect fit. Creating its architecture is because of the architecture of the world and complete unyielding human creative power and it leads toward an end of society as a single unit location, behind the unity and cohesion of a foundation that represents undeniable and necessary to understand the tradition (Saifian, 2007).

Looking at the world of traditional architecture is important for houses and their aesthetic beauty in nature and endless right and each one is trying to grab and pick displayed condition in a corner for finding lasting effects. Iranian architecture as proud civilization was for the people of this land and today in towns and villages, it is surrounded by walls of mud and rusty that has been fading. This is Iranian architecture and urban development systems that is one of the great and ancient civilizations as credible evidence in this continent. Iranian cities have thousands of years ago in ancient castle and Sharestan and Rabaz. Ancient castle is a citadel palace in the royal city and seat of the governor and elders of the city. The organ, which was Sharestan has homes and people in it. Gardens and neighborhood are connected to make life easier for citizens to environmental ecosystems. Sharestan is around pulling the sur-called solid wall. Sharestan is away Rabaz that were made on the newly buildings and markets and neighborhoods outside the city (Mehrabi, 2004).

This urban system represents the unity and reach of traditional architecture and the issue of unity in thinking and worldview of the architects of the time. The spacing between the traditional architectural elements of the building at the same

time can be connected and the connection possesses a kind of seduction which connects to the season.

Expressing individuality of each element or space separation would be based on city. The spacing in the same connection can be extended at least on the two basic principles of traditional architecture: The concept have a symbolic and traditional architecture that consequently mystical thought of this land has a world of allegory and indeed the world has connected season. Between the heavenly and earthly courtyard, there is an element surrounding the buildings with four general and four central garden and fountain usually regular geometry based on the four directions. The apartments available in adverse environmental conditions naturally creates comfort and includes cosmic and symbolic meaning of this that can be said that devise yard junction of two phenomena has the separation of the two items. Traditional architecture and product-oriented field circuit is along with human presence in space with changing shape for their advantage. Since the building is from the ground up to the same place, it is connected due to the deformation of the shape and the bed has the natural archetypal forms and the same situation will naturally change and become a place to live. It must be acknowledged that challenges in the traditional architecture of this land has been under harsh environment over a long period (Ahmadi, 2012). There are examples of resistance against globalization and optimization of general principles that can be seen in different stages of Persian architecture.

There are five stages (design standard) in the traditional design process to improve building performance according to local standards such as GAZ- technician (to measure), Goft-o-go (dialogue), Barzeh (projection), Arayesh (approving plans) and KAST-Afzood (final approval on the basis of possible changes). Structural strength (Niaresh) is due to compliance requirements in static and dynamic characteristic of the architecture of buildings including all efforts on building consistent with the existing level of local knowledge in relation to new technologies. For example, the use of a heater in the bath house is one example of Persian architecture approach as the emphasis on regional knowledge. Heater was used to heat the bath so that the raised floor with columns and large spaces left empty inside wall, so that the hot air and smoke of a furnace through passage is enclosed and warm walls give them permission to leave. In addition, the strategy was critical for Iranian architecture and there are design choices in the design process. New patterns of organizing interior spaces were used for entirely local shape. The southern part of residential building usually consists of living room and main bedroom with windows to maximize the use of sunlight in winter and cold weather in the north face of residential buildings and the wind caught spaces summer.

The best standards for building insulation is aimed to reduce the level of exterior walls, interior building toward the sun and to organize orientation consistent with the movement of the sun and wind direction. These examples show the importance of local knowledge in traditional Iranian architecture, as Frampton argues in its first approach. It also shows that free use of contemporary technology is completely stable. However, Iran still has a lot to teach the art of vernacular architecture to maximize performance with respect to building and using regional purposes (Fardpour, 2013). Not only traditional style of architecture, but architecture design approach is due to the design of today. This point (distinction

among distinctive traditional design methods of teaching and learning methods and architectural design due to dominant method today for architectural design and implementation) is according to some experts which is considered for the criterion standard for the diagnosis and explanation of traditional architecture, so three basic qualities of traditional architecture include:

1-The traditional architecture of the traditional methods of design and construction

2-Traditional architectural pattern that is an expression of culture and persisted over time and has been passed from hand to hand.

3-The traditional architecture of the sacred condition associated with such a valuable and meaningful architecture (Sadegh Pey, 2009). It is obtained from the survey showing that immortality requires a work of paying attention to all human dimensions expressed in the field of architecture, such as man, artist, society, history, nature and God.

Artist (with the elitist attitude) and society (in general and friendly attitude) both has human beings and God's nature in relation to the other two dimensions that are close to unity and can create everlasting works. The principles presented by the late Pirnia for traditional Iranian architecture are the same as Niaresh, self-sufficiency and avoiding idleness, which is the source of immortality that can be seen both in nature and has also active traits and the traits rather than indigenous and traditional Islamic architectural manifestation for rational condition forming the eternal architecture (Noghre Kar, 2009). Searching for the identity of today's architecture is due to historical architecture due to useless and big mistake. In spite of the quest to understand the architecture of its time, it can be very valuable and productive for lessons from them. Iran's original architectural identity should be traced in ancient Iranian architecture and the identity of Iranian modern architecture and technology make use of materials and the correct response to the socio-cultural system shaping your time. Today's architectural identity except knowledge and understanding of economic, social and cultural aspects, refer understanding and mastering and applying modern manufacturing methods and materials that cannot be achieved (Kermanian, 2004).

OVERVIEW ON CONTEMPORARY ARCHITECTURE

The term transition includes change from a situation to another situation that occurs over time under the new entities existing and changing in many existing identities. The transition of time range is included in imprecise, effective and full life communities dispersed in the period considered knowing it to help communities to better understand the changes and to reorganize their entire infrastructure, so that the retardation in all fields has its consequences. Iranian society in various stages of its history has experienced the transition. The transition from tradition to modernity is started about a century ago and in Iran, the subsequent physical architecture has the most influence, which sometimes is good and sometimes very destructive (Ebrahimi, 2010). A hundred and fifty years of rule by Qajar hundred years coincides with the second half of the nineteenth century and with the regime of the Shah (Bani, 2009). Due to the long-term relative peace and the rule of Shah, this situation was built by many buildings in the country. The author of the Iranian architecture is important in terms of

combining traditional architecture with neoclassical architecture for the West for the first time (Qobadian, 2013). Iran's contemporary history as a result is due to Iranian contemporary architecture that can be started from different times: The formation of the Qajar period is coincided with European modernism and the formation of an Iranian intellectual movement led to the formation of the Constitutional Revolution, organizational and administrative efforts for the modernization of ministerial incompetence since coming to power as Amir Kabir as vice president and generalissimo, if the individual can show contemporary Iranian society. But the number of these lines shows insurance of the start of Iranian contemporary architecture as the formation of the first generation of architects that can be a good start (Bani, 2009). The first generation of Iranian contemporary architecture tends to be the major concern of European modernist and has been promoting it in the Pahlavi period. Modern architecture in Iran, known as Persia pseudo-modernism is the result of a direct reflection of modern European architecture of the channel and changes for architects of Iran's first generation of contemporary architecture educated in Europe (Bani, 2009).

One of the important events of this period was the opening of the Faculty of Fine Arts headed by Andre Godard with Iranian version translated from the French School of Architecture of Bozar. Bani Masoud developed this architectural history and divided into three trends continuing as Qajar architecture, neoclassical architectural style of the early modern Europe with its combination of Iranian motifs, as seen in Figure 1 with a more comprehensive segmentation. Qobadian by evaluating the design and construction of the index, has five architectural styled for the period:

1-The traditional architecture as the design and style of the traditional symbols of Isfahani and traditionalism with modern materials. Iran has still the dominant architecture in the beginning of the period (Qobadian, 2013).

2-The method of Tehran at Qajar Era mainly combining style with Esfahani neoclassical style. But in the first Pahlavi era, there was a fusion architecture combining different styles with more diverse condition. In the course of Western styles, it is combined with elegant architectural design of buildings in the compound (Qobadian, 2013).

3-With regard to buildings, it is under the neoclassical style in Iran and we have to distinguish the two species. Neoclassical architecture with all the features of the first and second species of general form notes composition, volume, plans and divisions facing this framework, but in the neoclassical ornaments, there is at least mentioned neoclassical rational term (Qobadian, 2013).

4-It is one of the new styles that emerged in this period as national style for views of buildings and symbols of pre-Islamic Iran (Qobadian, 2013).

5-Towards the end of the reign of Shah, modern architecture has new and emerging forms in the West. The consequence of modern times and modern architectural features and modern technologies are important. Thirty years after the first Pahlavi monarch, the modern architecture began with roughly coinciding with the modern architecture. The buildings were designed in this style (Qobadian, 2013). The second period can be named as the second Pahlavi era and the subsequent Allied occupation of Iran by Reza Shah's exile in South Africa (Qobadian, 2013). The second generation of architects referred to them as pioneers in the territory of a cultural triangle of expression.

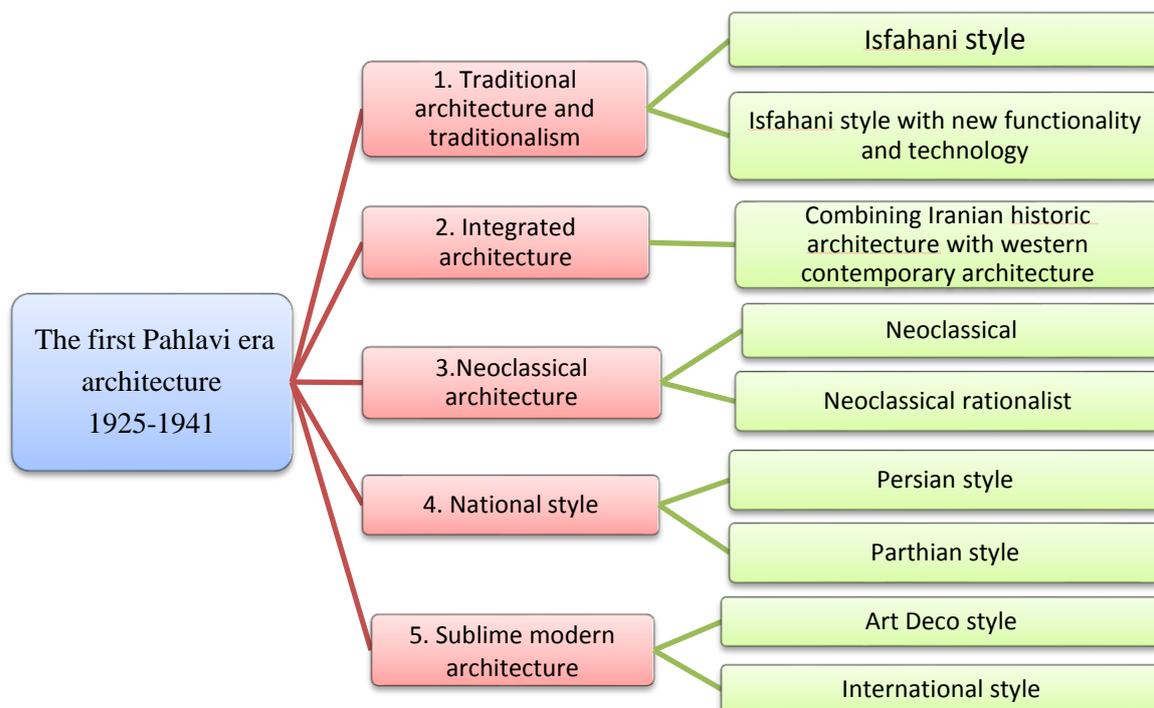


Figure 1. Architectural styles of Reza Shah (Qobadian, 2013)

The impact of culture and civilization of the West in Iran's historical legacy (the role in pre-Islamic architecture) is due to the rise of architects out of the two points. The first factor is the importance in the fact that the philosophical, scientific,

economic and military decisive influence is on everyday life and way of thinking in Iran. The second item is important too, because the main source of Iranian cultural identity and intellectual form is important. The third factor determines that

architects are creators and transmitters of culture as a crucial role in mediating between Western culture and artistic heritage of Iran. In this era of architecture it was named, but there was a modern architecture with a focus on ecological aspects. Ecological nature of historicism is for the architects with the widest sense of the dynamics (Bani, 2009).

One of the most important issues to improve the quality and quantity for architects is consulting engineer in firms active in this period. Much of the time, these large projects require a lot of resources and expertise referred to the consulting engineers. Most buildings designed by consulting engineers in this period was often in the context of the International Style (Qobadian, 2013). Bani Masoud in the course of three former new style called quasi-modern style care to a more detailed segmentation. Qobadian in the Figure two has referred to item consisting five parts: 1 and 2- second Pahlavi era architecture, which is divided into five sections. The first style is a continuation of earlier styles. 3- Organic architecture is considered as one of the modern architecture. The main body of modern architecture is modern age and its great

achievement in which science and technology has the original idea to put their plans. But organic architecture has a nature for man-made integration with nature as the main idea of understanding (Qobadian, 2013).

4- Hoosahang Seihon can be called as the founder and ideologue of the Iranian modernist architecture. Regarding the combination of modern architecture with the historic architecture of this period, he suggested the west style: Modern architecture in Iran has some people who like me, however, the color, smell and consistency of architecture is somehow can be addressed in modern architecture. It must be said that perhaps the issue of postmodernism in America or Europe is important, but in Iran there was postmodernism. In buildings for 30 to 50 years ago, smacks of postmodernism sense that if we translate it into Persian language, it is approximately openness and modernism (Qobadian, 2013). 5- One of the features of the buildings is displayed outside the building, so that the building technology has mainly constructions, installations and circulation clearly open to be displayed.

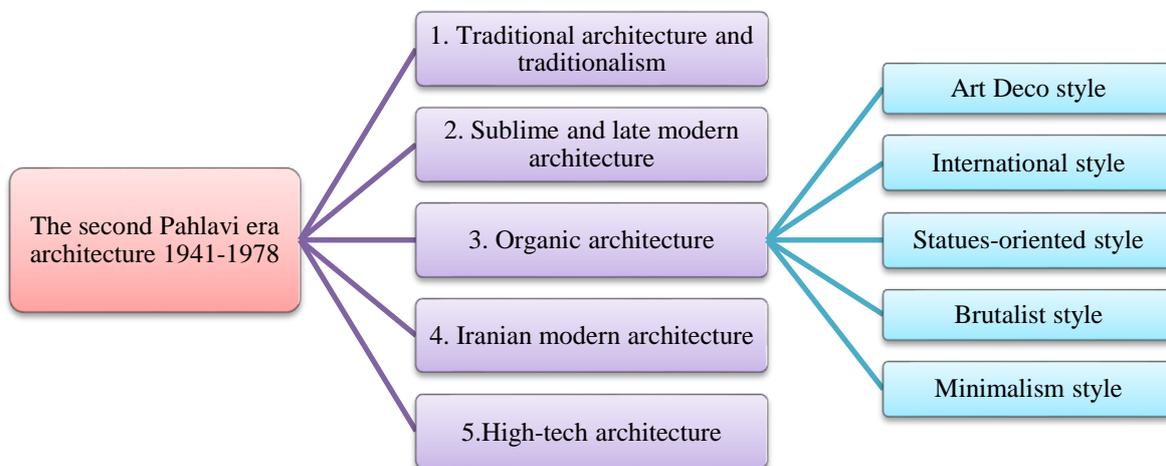


Figure 2. Architectural style in the second Pahlavi period (Qobadian, 2013)

He started it in Iran, with three buildings in this period (Qobadian, 2013). The third period would be twenty-two of Bahman (Persian month) in 1978 coinciding with the fall of the Shah and the Islamic Republic's era. After the Islamic Revolution, Iranian architects were influenced by two parallel phenomena. The first significant development in this era is thoughts and actions made by the leader of the second generation that aspires to reconcile modern architecture with Iranian culture and traditions and the second impressive trends are rooted in the culture and civilization of the West and also highlighted in the first and most compelling Iranian architects familiar with the classic post-modern movement (Bani, 2009). It has closure of foreign construction after the revolution in Iran and many Iranian architectures of large companies were closed or semi-active.

Mohsen Habibi has three streams of thought in this era of architecture and urban planning: 1-Culturalisme 2- Modernism 3-Post-Modernism and Bani Masoud trends after the revolution dividing into 8 sections: 1- the revival of traditional Iranian architecture 2- ecological aspect. 3- anglers tendency to Western architectural styles 4. The continuation of discussions of modern architecture 5-Integration of high-tech concepts and elements of Persian architecture and modern architecture. 6- Tendency to superior technology, 7-Tendency to neo-modern

technology, 8-Computer architecture (Bani, 2009) with assessing the project and the building of the index according to the characteristics of Iranian history and architecture of the West. Qobadian divided these issues into three architectural styles that can be seen in Figure 3.

1-In the course of traditional architecture, it was more limited than in the past. Only in towns and villages and some historical cities, the implementation of traditional buildings can be seen. (Qobadian, 2013).

2-Although Charles Jenkins announced death of modern architecture in 1972, but it was not meant to end this way architecture and now we see that most new buildings are built in a modern style (Qobadian, 2013).

3-Iran after the Islamic Revolution and postmodern style country was brought to the attention of architects that can have two reasons for this as the first style of avant-garde at the time of the revolution as one of the world's two styles because of the emphasis on the culture of postmodern architecture, history and human dignity. These cases were matched with the issues that were raised during the Islamic Revolution in Iran (Qobadian, 2013). Third Age has mostly young architectural practice that can be aligned with the period of the formation of neo-modern movement in architecture and approach to the second era in Media West.

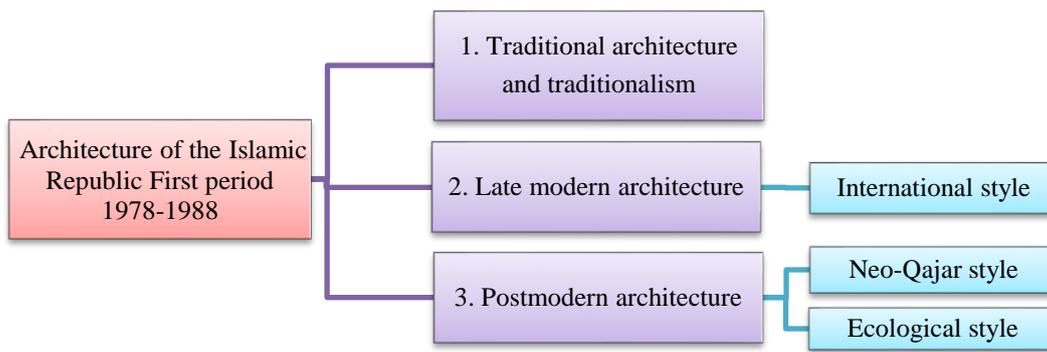


Figure 3. Architectural style in the era of the Islamic Republic (Qobadian, 2013)

Neo-modern style therefore ascribes it to pay after the modern developments and trends. Computer and its peripheral applications are a key role in the work of the architects of this generation, so that much of the work of young architects, this can be useful for fresh university graduates and considered merely as a copy or transcript of architects as a tendency in the West (Bani, 2009). After the war ended in June 1988, construction activity was accelerated again working with the government to build and migrate increasingly to Tehran and major cities for housing and settlements around the cities to expand exponentially. Inner city tower and the construction of the highway changed the face of large cities. By examining the design and construction of the index, it was identified in the course of eight different styles and this was the first case in a continuation of the previous five styles. The new styles that have been added include: 6. The climate of the seventies and sustainability of irrigation networks decade that has been one of the central issues in architecture. Here two styles are known as green architecture. 7-Deconstruction style of philosophy and intellectual discussions within the second half of last century emerged in the West.

The certainty of modern philosophy in modern architecture for stability, strength, clarity, univocal and evident platonic bodies for the index. But based on the philosophy of uncertainty and a sense of deconstruction, in the architectural style of instability, there are insecurity, uncertainty, ambiguity and curved objects, suspending and aborting dominant in the architectural composition. Architectural deconstruction in half of the decade in 1981 was first appeared in design for architecture students and finally there was a handful of buildings to comply with this form of architecture (Qobadian, 2013). 8. The idea of folding the first time from Peter Eisenman also raised in the field of architecture. Folding architecture was versatility shaped and the ideas, issues and conditions on the site were investigated. As the philosophy of understanding and tolerance between the folding was trying to create diverse ideas and thoughts, architecture was originated as a result of this interaction between the architecture and requirements of the ambient conditions. But as deconstruction, so far, there were very few buildings built in this style in Iran.

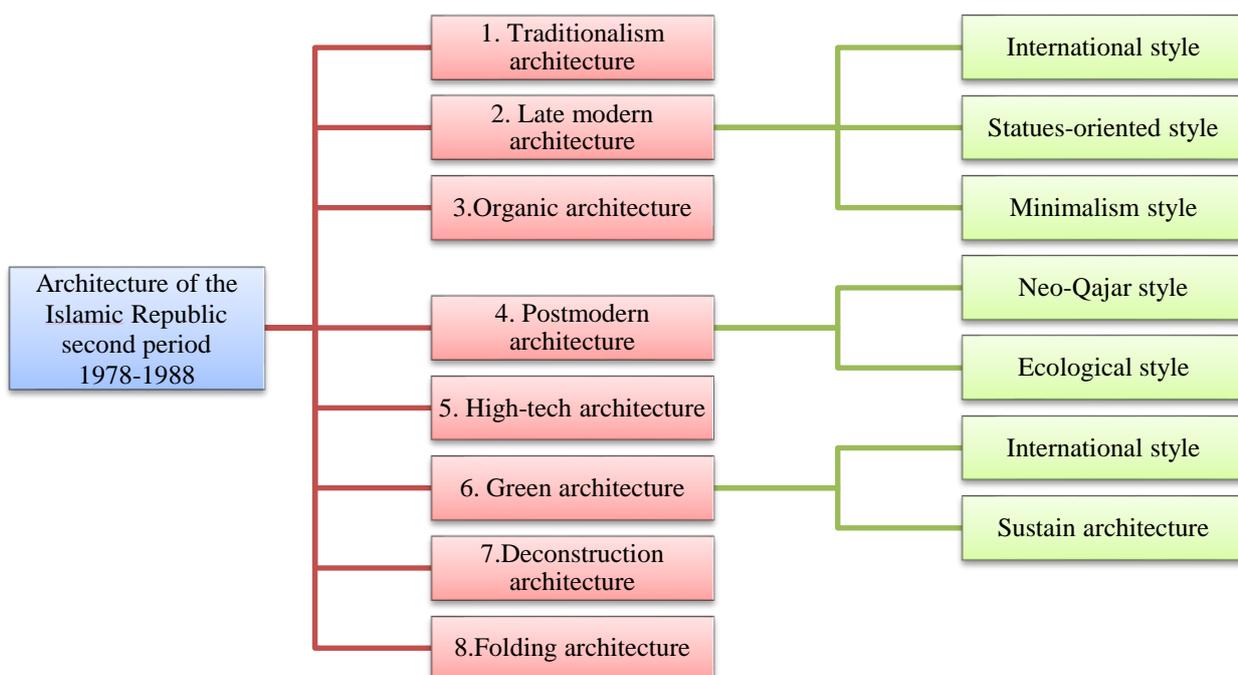


Figure 4. Architectural style in the second period of Islamic republic of Iran (Qobadian, 2013)

THE CRISIS OF CONTEMPORARY ARCHITECTURE

A brief review of developments in the Iranian desert cities show the arrival of alien ideas and patterns and imitating them without evaluation and as a result, the relationship between man and nature and physical development of cities and towns in the opposite direction and in contradiction with the principles of environmental and cultural values and beliefs without relying on theoretical principles derived from community that began to flow. This change of environment and sustainable development has been growing disillusion.

A quick look at contemporary urban plans and programs indicates that the core is never necessary for theoretical basis and devised and proposed national model based on Islamic and Iranian culture to create a living environment (nature for built environment and their relationship) which is not taken into consideration.

So in summary, we can say that with the arrival of imported models and ideas in architecture and urbanism, the repetition is called development regardless of national standards for historical contexts that have changed as the relationship between man and nature as well as the attitude that completely changed for the nature and similarities with what was happening in the west. Man's relationship with nature was lost culminating environmental pollutants by environmental degradation and intensified conditions.

The following outlines the basic patterns (not even advanced and recent) that became the West. Even when they have problems and bottlenecks effects to find solutions again imported Western models and ideas were used, In fact, everything in the name of urban development is related to architecture, industry and other technology-related activities carried out without the theoretical foundations for Islamic worldview and culture emanating from Iran.

This lack of theoretical foundations of national is due to foreign models and ideas without considering the spiritual aspects of life and vice versa focused on financial aspects and are used primarily for economic and foundations plans (Naghizadeh, 2001).

Criticism of the status quo of Iranian architecture in recent decades has been all gatherings for Architecture and any comment in this regard have been expressed. For example, Masoud Amir Bani refer to contemporary architecture in Iran and the modernity of the Iranians from the beginning to the present day that can be divided into three historical periods: West of the Iranian thought (the first Pahlavi period), Western ideas of Persian (Pahlavi period), period of wavering between tradition and modernity by looking from the perspective of the ideology of modernity to tradition (period of Islamic Republic).

Thus, in his view, contemporary architecture in our country has been experienced a kind of insecurity. In the era of traditions, ideas and shapes of the building's architecture were determined. In this era, the architect adherence to the principles of procedural and administrative system of thought was the legacy of the past to the building's design and construction. But from the middle of the Qajar era and greater exposure to the West, Iranian society was polarized.

This time, the architect was faced with a dichotomy as the plan outlined as the source of inspiration and architectural heritage of Iran's past. There is a need to follow the principles and new forms of architectural souvenirs from the West. A

question remains here (Qobadian, 2013). The first is the presence of symmetry in the face of Iranian architecture that represents the unity of God. In many traditional parts, the numbers were odd (3-door) (5 doors), (7 doors) with respect to belief in God for unity and oneness.

In modern times, art represents a new phase of the fall of man from his holy standard and is an important element in achieving this fall. Iranian human suffering from a complete understanding of tradition and modernity able to accept non-absolute condition, while modernity of his time as a child wants to be more powerful an is still a traditional person, because he adheres to traditional norms and standards and they reproduce it in his subconscious mind. So he has no choice to accept the fact that he is located halfway between tradition and modernity (Mortezaie Far, 2015).

Architectural criticism of the status quo in recent decades has been so widespread ranging from architects, urban planners, sociologists, artists and other segments of society forced into sharp criticism against it. For example, heaven likened the current situation to the orchestra, which is composed of "Engineering playground, make and carry out, instability and disregard for the intervention of national wealth and the rape of nature, etc. Mixing all together and compromising for abnormal ears share the sound of yelling at them "(Shahbazi Chegeni, 2014).

In the meantime, together people care architecture. No one has credibility and respect there. In other words, today's architectural community in our country have been removed from the text of architecture and its weaknesses is associated with these conditions rupture between architecture and people and it is also a country that for years has been the cradle of civilization and is a transcendent architectural history (Zebarjadyan, 2003).

ARCHITECTURE WITH IDENTITY

Theoretical and philosophical concepts and different aspects of spiritual and human architecture are based on the theoretical foundations and the main topics of our discussion comparing with the practical aspects of architecture as a more important priority.

Because architecture is one of the most important factors shaping the environment, natural size should be comprehensive and at the same time based on this architecture in any field, it should be able to meet the needs of the time and place of its kind. To illustrate it, it is necessary that architecture is based on three basic principles in the beginning that will take the form of theoretical elaboration for now:

1-Architecture must be based on truth and authenticity have, to understand this principle according to the philosophical and aesthetic themes that will be necessary.

2-Architecture must be useful in other words and the goal and its applications should intend the result. This principle in fact refers to the practice of architecture.

3-Architecture must be necessary to stand firm. Strength in architecture, on the one hand and on the other hand utilizes the full respect of the principles of mathematics and geometry, which ultimately leads to lasting monument for a physician. The original architectural principle is based on the principles outlined above as a material and spiritual atmosphere required to provide the human for purity, sincerity, equilibrium and tranquility.

If the key is not to look at the relationship between architecture, it comes with the territory in which the relationship of the man with the manners, customs, traditions and their culture is important and it will conclude that the man wandering can only create an architectural roots and identity. The three principles described above are in terms of expression and authenticity, truth and identity as a trait noted that each was marked with the word architecture (Aivazian, 1997). Architecture with identity: This is a synonym for architecture traditional architecture. In Spanish with concepts like identity, "Essence of God is the universe, existence and what would be personally identifiable and defined". If identity means something which is recognized, after the fact, an ID card is a birth certificate, and the proof is usually in the name and date of birth and parents' names are mentioned.

With this introduction, perhaps the architectural identity of "identifiable architecture" of interpretations is noted. An architecture can be recognized because of the record of it. Its family and the lineage is clear (Qotbi, 2008). Traditional architecture of his inner orientation is due to religious sites and symbols and shapes reflecting their feelings about the origin of divine love. Paradise is an excellent form of soil sample in traditional architecture and as an example of situation derived from religion and its implications. So, all other trends such as truth, beauty, goodness and wisdom, creativity and innovation in housing can be tendencies to love and worship.

Hidden Secrets for traditional architecture truths for architecture are provided in the form of material objects. So, that makes a pleasant architecture for best possible adaptation of form and meaning through the proper selection and use of mystery. Traditional buildings and hidden meanings has been formed on the basis of religious beliefs. This proves that the traditional home has two types of role. Clearly the role of the functional needs of residents and the role of science and faith inherent demands for architecture is created for secret. The basic idea of architectural form and space systems of Persian architecture has hidden meaning in architecture. We must use the method of resolving a basis for reconciliation with the past through the use of recent achievements and possibilities begin today and not blindly imitate (Mortezaie Far, 2015).

Iranian architects in earlier times such as Achaemenid period and at the end of the Qajar period showed that how foreign architectural elements for construction works can be in perfect harmony with the spirit and culture.

Today, however, the use of traditional architectural elements for buildings made quite heterogeneous with the spirit and culture for our nation. Back to traditional architecture in contemporary architecture, Iran architecture is a way to achieve Iranian identity. Despite the cultural aspects of traditional architecture and valuable concepts, only forms and traditional elements have been introduced. This not only represents the traditional architecture for Imitation of traditional architecture, but it also destroyed the pure definitions and it is one of the most effective methods of thought in contemporary architecture using the principles of traditional architecture in the contemporary construction (Arjmandi, 2011). Architectural principles used in Iran for a long time have been based on the cost of the recurring features and values of vernacular architecture for the formation of sustainable architecture and have not improved enough.

Good examples of these are the areas of urban history. This traditional Iranian architecture shows areas in which to focus on the following items:

- Look to nature and its sacred relationship
- Designing human processes
- Building Reliability

Considering the importance of urban space, there are some historical and cultural features of urban planning and design. Each building and urban space made up of different needs and deliver tangible human needs. So the identity of the body and architectural value has one-sided emphasis on old buildings and monuments individually also ignoring its relationship with lifestyle, public spaces and popular culture that can be located near them to deal with sustainable urban development and spatial planning (Irani 2014).

Change is inevitable, but in the continuity it can lead to stable identity. With the help of the elements composing the traditional names of cities and help to maintain the continuity of the presence of these elements in the context of arrangements, environment meets the needs of their own times, yet in continuity with the historical atmosphere. This means that planners and urban designers have continuity in time to meaningfully and tangibly creating places. Identity and historical values in Iranian cities are improved by strengthening the tissues.

"All that is solid melts into air" for inevitable dependence on the architects and did not go through showing experience modernity in 66 countries. History is always a force that seeks to discover meaning in the modern age that has been changed. This achievement for many architects and Iranian researchers could also be significant. Because after a long debate over the conflict between tradition and modernity and timeless conflict or blind imitation of the West, it has been damaged. Perhaps the close relationship between historical and contemporary overview and theorizing it is a new opportunity to discover new modern style for native theory in the history of modern architecture in Iran (Mashayekhi, 2015).

DISCUSSION

The main objective of this article is to encounter Iranian archeology of modernity and its impact on traditional Iranian architecture of Qajar period so far and as mentioned earlier architectural solutions to improve the visibility of thinkers and critics of Iran today experiencing an identity crisis.

Articles and comments raised by the architects of the Iranian Qajar above table have been prepared in which in its modern architecture and traditional way, it is dealing with Iran. As can be seen in the division table, contemporary architecture approach can be divided into three categories in terms of traditional and modern architecture:

The first category refers to those architects who designed the contemporary architecture focusing solely on traditional architecture returning to its original architectural solution due to the crisis in the past knowing that these categories can be referred as Khalili theory (1935-2007) telling that the architecture should be pursued in the spirit of continuity with careful and deep study and true research and scientific inference from the previous architecture belief and knowledge returning to your slogan. Haeri redefined modern architecture and innovative features for traditional architecture in Iran. But among the 21 considered architects of Iran, only 4 raised architecture merely focus on the traditional architecture of the entrepreneur knowing the correct method and it can be said that the majority of combining traditional and modern architecture can find its way for agreement.

Table 1. Comparison of expert opinions about Iranian contemporary architecture in the face of modern architecture

Combining traditional and modern architectures	Just focus and learning modern Western architecture	Just focus and sampling traditional architecture	Architects and critics
Agree He in his most important essay titled as Iranian architecture in the dilemma of national style and new style attempts to reconcile Iranian tradition with modern architecture (Hvanesyan, 1969).	Opposite	Opposite	Vartan Hvansyan 1895-1982
Agree Maybe by activity, Iranian architecture is capable of creating history. Architecture is a goal to build buildings and adorn them with appropriate and specific laws. Architecture reflects the morals and mentality of the nation and therefore if we want to recognize a nation in history, we must refer to its architecture (Abkar, 1969).	Opposite	Opposite	Paul Abkar 1908-1970
Agree Keep some content, symbols and cultural features, of course with necessary changes (Shahi, 2007)	Opposite	Opposite	Soltanzadeh
Agree Now is the period that the architecture of the world has extraordinary progress as well as the science and industry and Iran has been a source of such a development. But the beauty of Iranian architecture simply must be adapted to local specifications(Seihoon, 1961).	Opposite	Opposite	Houshang Seihoon 1920-2014
Agree Architecture of every time is always a response to the culture of that period. The role of architecture is deployment of the time culture and enriching it and this is done by innovative works and introducing challenging ideas for shows (Tabatabaei Diba, 2006).	Opposite	Opposite	Kamran Diba
Agree The design process can be summarized into four main categories: simplicity, unity and diversity, structural order and significant individuality (Kalantari, 2006)	Opposite	Opposite	Iraj Kalantari
Agree Sharing insights of decision-makers, architects and owners of building industry, over time and consciously develop, research and trial and error (King, 2007)	Opposite	Opposite	Ardalan
Agree Achievements of the past that is what they are called heritage and traditions and identity, not a burden on architects as looking forward to imaginative wealth for the enjoyment of Iran in the global culture that has buyer (Sheikh Zayn al-Din, 1999).	Opposite	Opposite	Hussain Shaikh Zainuddin
Agree Without any acquaintance with traditional roots in the past and of course, technical and professional knowledge about buildings cannot produce good work today(Diba, 1995).	Opposite	Opposite	Darab Diba
Opposite	Opposite	Agree What should be pursued about the architecture of this land, is the spirit of continuity (Shahi, 2007)	Khalili 1935-2007
Agree Now is the time to look at Iranian architecture not just as ancient and historical monuments but as a work with sustainable living spirit within them inspiring contemporary artists (Saremi, 1997).	Opposite	Opposite	Ali Akbar Saremi
Agree Tradition is a fluid and dynamic process that must participate in it and not be cut out of. The architecture is unique as human beings and the universal admission along with its constantly changing and evolving nature(Bani, 2009).	Opposite	Opposite	Kamran Safamanesh
Agree Achieving relative stability culture, economy and industry in a relatively long time as the culmination of an Iranian-modern Islamic schools(Shahi, 2007).	Opposite	Opposite	Soleimani
Agree Creating a new architecture that comply with the thoughts and lives of their time and available richer culture.	Opposite	Opposite	Bahram Shirdel

Opposite	Opposite	Agree Careful and deep study, true research and scientific inference from the previous architecture (Shahi, 2007)	Abolqasemi
Opposite	Opposite	Agree Back to the own (Shahi, 2007)	Daneshdoost
Agree Iranian traditional architecture and environment due to human attitude has valuable context in which the fundamental attitude of the architectural features can be used in contemporary architecture (Bani, 2009).	Opposite	Opposite	Farhad Ahmadi
Agree Avoid consumption of lethargy and thoughts of others and practice a lot to understand appropriate texts to the conditions prevailing in Iranian architecture and ijtehad as today (Shahi, 2007)	Opposite	Opposite	Hojjat
Opposite	Opposite	Agree Innovative redefining Iranian architectural features (Shahi, 2007)	Haeri
Agree Today's architecture weakness is due to the lack of theoretical basis of the three principles of Iranian-Islamic and restoring transparency, gracious humility and joy, in spite of changes in the conditions of the new era raised as a good strategy (Mirmiran, 1995).	Opposite	Opposite	Mirmiran 1944-2006
Agree Re-wising fair human living space with natural and artificial elements tailored to the needs of their material and spiritual needs (Noghre Kar, 2009).	Opposite	Opposite	Noghre Kar

A quick look at the second category focuses solely on Western modern architecture and learning that it can be seen that none of Iranian architects of this approach do not know the right way, as it seeks to reconcile the theory of Vartan Hvansyan for Iranian traditions with modern architecture. Or, as the Siehon says that in this time, world architecture and parallel processing technologies have extraordinary progress in Iran and has been a source of such a development.

But the beauty of Iranian architecture simply must be adapted to local specifications. Each architect has thoughtful solutions to harvest the rich architectural due to past and present excellent design as well as the words of Shaikh Zainuddin, past achievements are called heritage and traditions and identities. Additionally, there is not a burden on architects and imaginative wealth for them looks forward to Iran's new global culture market and the buyer is the owner of enjoyment.

CONCLUSION

Architecture is a mixture of all the arts and creator of a building as the creator of several buildings and a city and a society. Creator within all human values must know and apply it in the life. Human values of divine nature comes and takes the further step of beauty and purpose, usefulness, simplicity, natural beauty, cultural orientation and identity as well as can be a case for thought for the design to be made in two stages: 1) A thorough knowledge of the principles of the architecture and the culture and beliefs of a community's needs at the heart of these principles.

2) Physical and technological devote to issues. Modernity somehow keep pace with the modern world and the advancement of technology in all areas provided that it can be used in order to progress for human excellence. Uncertainty of past values and fascination for new values and humanity today in a dual mode of emotional attachment to the past and the future is fate of enthusiasm and we should continue to search for the meaning of life and have forced their understanding of individual and collective identity.

As seen in Table, contemporary architectural point of view is divided into three parts. They spend a small percentage of the use or interpretation of modern architecture and focus on traditional architecture. It can be concluded that more than ninety percent of them are aimed to identify and learn the positive aspects of traditional architecture and modern architecture and the appropriate use of stress.

It is suitable for use not to pattern-making and copying them and browse them by passing through the filter with seasoned creative mind and adding new products designed to be appropriate for Iran. According to this study, we replicate traditional and ancient architecture as repetition for it. But also to review the pros and proper use of them, if you look a step beyond traditional architectural elements, how people think and the concepts of operation of materials and aesthetic sense can be important and the traditional survival get past works and it can be used in modern works with identity and can be persistent.

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