Memaraneh
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In This Issue

Gonbad e Soltanieh - Zanjan - Iran
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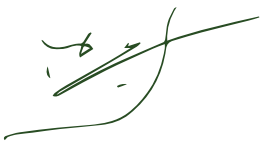
Prologue

The fourth issue of the magazine is being published in a situation where the shadow of war over Iran looms large. It seems as if in each issue, we must witness unexpected events, both small and large.Starting with the first issue, which was launched with high energy from the editorial board members and the executive managers, in the second issue, despite opposition, pressure, and unconventional obstacles, the magazine's name was changed so that it can continue on this path. In the third issue, we suddenly lost two renowned and prominent architects and a learned faculty professor, and during the preparation of this issue, we experienced a war that was new to many and, for many others, a renewal of bitter memories of the 60s. Although the Twelve-Day War ended, apart from the underlying damage, it left behind many destructive psychological effects. The Research and Interview Group (memar melli) wishes that Iran, this motherland, never hears the sound, never sees the face, and never reads the story of any war. Topics that will be presented in this issue include: General overview of publication (khosrow bozorgi PhD) - The Objectified Nature and the Tale of a Timeless Beauty (Abdolhossein Tavakolian PhD) - The return of decency to our land, Iran (Seyed Mohammad Beheshti Shirazi MS) - A study of minimalist architecture (Fereshteh Habib PhD) - Gender and Space the Age of Modernity in Iran (Minoosh Sadoughianzadeh PhD) - introducing two architects, one as an artist and the other as a pioneer, and finally winners of the Agha Khan Award for Architecture 2025, constitute the magazine's attractive and readable sections. We hope that the country's scientific, cultural, and artistic progress will continue and grow more than ever in peace and tranquility.



Issa Zokaie – Summer 2025

ACADEMIC PUBLISHING CRISIS

Global Standards vs Regional Challenges

Dr. Khosrow Bozorgi,
The University of Oklahoma, USA (May 2025)

The global academic publishing landscape reveals a troubling paradox: while published works multiply exponentially, this proliferation often masks a deeper crisis of intellectual integrity. The abundance of publications does not indicate scholarly wisdom—instead, it may reflect confusion about what constitutes legitimate academic discourse. This crisis becomes evident when examining the divide between rigorous peer-reviewed standards in Western institutions and compromised publishing systems in Iran, China, and Arab nations. Architecture historian Spiro Kostof understood the importance of contextualizing knowledge within proper frameworks, recognizing how surface-level presentation can overshadow substantive exploration. Dr. Khosrow Bozorgi, a 1970s architecture graduate (National University of Iran) who teaches at the University of Oklahoma, examines these disparities in academic publishing standards. His analysis reveals how intellectual theft, inadequate peer review, and profit-driven models have created ecosystems where legitimate scholarship struggles to distinguish itself from compromised content, undermining the foundational principles of academic credibility.

Issa Zakaie

The global academic publishing ecosystem faces a critical divide between Western peerreviewed standards and compromised publishing systems in Iran, China, and Arab nations, where intellectual theft and plagiarism have become normalized practices. This analysis will first establish the gold standard of peer-reviewed publishing that defines legitimate academic authority, then critically examine the systemic failures in Iran, China, and Arab countries where publishing ecosystems actively perpetuate intellectual misconduct, threatening both local scholarship and global academic integrity.

The Academic Authority of Peer-Reviewed Publishing: Why Not All Books Hold Equal Scholarly Value

In the current research environment, only peer-reviewed publications possess genuine academic credibility and scholarly merit. While thousands of books are published annually across various disciplines, merely a fraction receives recognition from established academic institutions1. The proliferation of profitdriven publishing and self-publishing platforms has created a marketplace flooded with works that lack academic value precisely because they by pass the essential peer-review process that validates scholarly contributions.

Peer-reviewed publication represents the gold standard of academic credibility through systematic evaluation processes where manuscripts undergo anonymous review by independent field experts2. These accomplished scholars assess methodology, originality, significance, and adherence to academic standards before recommending acceptance, revision, or rejection. Distinguished editorial boards at established publishers oversee this rigorous system, which serves as academia's quality control mechanism, distinguishing legitimate scholarship from unvetted content.

Unfortunately, numerous business-oriented publishers operate under seemingly legitimate facades while prioritizing profit over scholarly integrity3. These predatory entities charge substantial author fees while providing minimal editorial oversight or meaningful peer review4. Despite professional appearances and marketing tactics, works published through these channels hold no academic value and face dismissal by universities, research institutions, and serious scholars. In specialized fields like architecture and urban design history, only select publishers in the United States, Europe, and Canada maintain the prestigious academic credentials necessary for legitimate scholarly recognition. These distinguished institutions have established decades-long reputations for excellence with exceptionally selective standards. Their publishing process involves extensive collaboration between authors and editorial teams over two to five years, including multiple peer review rounds by leading experts, comprehensive editorial review, fact-checking, and substantial revision requirements. Successfully navigating this demanding process represents one of the highest accomplishments in architectural and urban design scholarship.

The Academic Publishing Crisis in the Middle East, Arab Nations, and East Asia: Where Intellectual Integrity Faces Systemic Challenges

The academic publishing systems in Iran, Arab nations, and several East Asian countries present alarming contrasts to rigorous Western peer-review standards. These regions suffer from absent or inadequate academic oversight mechanisms, creating environments where intellectual theft and plagiarism have become disturbingly normalized within supposedly scholarly publications.

Iran and Arab Countries: Structural Weaknesses

Iran and many Arab countries experience fundamental structural weaknesses that systematically undermine scholarly integrity. Local publishers frequently operate without implementing genuine peer-review processes, functioning instead as commercial enterprises prioritizing quantity over quality. Authors engage in wholesale copying of Western academic works, translating them into local languages and republishing under their own names without proper attribution[Roig, M. (2001). Plagiarism and paraphrasing criteria of college and university professors. Ethics & Behavior, 11(3), 307-323. https://-doi.org/10.1207/S15327019EB1103_8]. This intellectual theft extends beyond simple translation to include appropriation of research methodologies, findings, and entire theoretical frameworks without citing original authors.

The absence of effective academic institutions capable of monitoring and preventing such practices has allowed intellectual theft to flourish unchecked. Authors routinely present translated Western research as original scholarship[Zhang, Y. (2010). China's research culture. Nature, 463(7278), 160-161. https://-doi.org/10.1038/463160a], corrupting the fundamental principles of academic integrity that underpin legitimate scholarly discourse.

East Asia: Pressure and Insufficient Oversight

Despite rapid economic development and growing international academic presence, significant portions of China's and other East Asian countries' domestic publishing industries operate outside internationally recognized academic standards[Coughlin, J. (2015). Plagiarism in five foreign countries. International Review of Law, Computers & Technology, 29(2), 194-207. https://-doi.org/10.1080/13600869.2015.1025844]. The pressure to publish prolifically, combined with insufficient regulatory oversight, has created systems where plagiarism detection is minimal or entirely absent.

Authors routinely extract substantial portions of international research, making superficial modifications before presenting the work as original scholarship. The absence of comprehensive cross-referencing databases, coupled with limited international academic collaboration in monitoring intellectual property, enables these practices to continue with impunity.

Systemic Consequences

These systemic failures create consequences extending far beyond regional academic communities. When scholars from these regions attempt international academic engagement, their work faces immediate scrutiny and rejection due to their domestic publishing systems' compromised reputations [Ferguson, C., Marcus, A., & Oransky, I. (2014). Publishing: The peer-review scam. Nature, 515(7528), 480-482. https://doi.org/10.1038/515480a]. Legitimate researchers find themselves disadvantaged in global academic circles, as their work's credibility becomes suspect by association.

The normalization of intellectual theft corrupts entire generations of scholars who come to view plagiarism as acceptable practice rather than serious academic misconduct. This represents more than academic irregularity—it constitutes a fundamental threat to global scholarly integrity.

The ease with which plagiarized works circulate within these regional systems, often gaining local prestige and recognition, demonstrates how thoroughly compromised these academic ecosystems have become. Without substantial reforms implementing genuine peer-review processes, establishing robust plagiarism detection systems, and creating meaningful consequences for intellectual theft, these regions will continue operating outside legitimate academic discourse bounds, perpetuating cycles that undermine both local and international scholarly communities.

The crisis demands urgent attention from international academic bodies, local governments, and scholarly institutions to restore integrity to global academic publishing and ensure that legitimate research receives proper recognition while intellectual theft faces appropriate[Ferguson, C., Marcus, A., & Oransky, I. (2014). Publishing: The peer-review scam. Nature, 515(7528), 480-482. https://-doi.org/10.1038/515480a] consequences.

Khosrow Bozorgi

Dr. Khosrow Bozorgi is Professor of Architecture and Urban Design and Director of the Center for Middle Eastern Architecture and Culture at the University of Oklahoma's Gibbs College of Architecture. He earned his undergraduate degree from the National University of Iran (1975) and Master's and PhD degrees from the University of Pennsylvania (1980s), specializing in design theory and architectural history. Dr. Bozorgi founded OU's PhD Program in Planning, Design, and Construction and has conducted comparative architectural research across the Middle East, North Africa, and Europe for over two decades. His scholarship examines how traditional spatial practices inform contemporary understanding through rigorous analysis of architectural documentation and historical sources. His research methodology emphasizes intellectual historical approaches to cross-cultural spatial analysis, developed through collaborative relationships with international institutions including Harvard, MIT, the University of Pennsylvania, and European universities in Florence, Granada, and Siena. A Presidential Professor and Graham Foundation grant recipient, his publications include "The Philadelphia House: Organic Architecture and Placemaking in Chestnut Hill" (Rowman & Littlefield, 2023) and "Medieval Courtyard Design: Converging Urban Morphologies from Europe to the Middle East" (Routledge, December 2025). He is currently developing comparative methodologies for cross-cultural spatial analysis, identifying organizational principles that transcend regional and temporal boundaries.

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Minimalism, Zen, Tadao Ando

Fereshteh Habib Ph.D.

In contemporary times, the transcendental and semantic aspects of architecture have been revisited. Architecture and urban planning, as comprehensive fields related to other sciences, have not been without the benefit of such new approaches; as in theoretical discussions, the attention to the perceptual role of man in architectural and urban space have been provided. In this research, examining the minimalism of the works and thoughts of "Tadao Ando" (a Japanese architect), from Japanese culture and the influence of "Zen" thinking on this culture, are criticized.

At first steps, acculturation is defined as a phenomenon that observes those cultural developments that occur between different societies. Then, in the social process of acculturation, six stages are presented: contact, communication, estimation and evaluation, integration and adaptation, assimilation. In Some opinions, order to create the phenomenon of acculturation, the level of culture of one of the two societies must be superior. This inference of acculturation, creates the need to define standards by which the achieved level of culture or society can be measured. How can declare the superiority of one society over another in cultural progress? Are the traditional values of Indian civilization superior to the traditional values of Anglo-Saxon civilization? Japan, imitating Western societies, and starting from the second half of the 19th century, embarked on the path of modernity. In this case, is Japan culturally inferior to China, a country from which it borrowed part of its religious traditions, or superior to the countries of the Western world? This view of the superiority of one civilization over another suggests a one-sided acculturation, while this is not the case with Japan. Japan's technological advancement, which is influenced by its proximity to more advanced countries and its acculturation, is a "value received" from the world, and the influences of culture and traditional beliefs, which are influenced by "Zen", are Japan's "value given" to the world, so acculturation has a two-way nature.

Minimalism in architecture and art

The phrase "less is more", which is a defined and clear concept for modernists, has become a "mantra" for minimalists (a powerful tool in the universe to achieve peace and focus). By repeating the mantra, this group is always looking to reduce unwanted details. The goal of minimalists in design is to show the inherent essence of the part and the whole of everything. Whether it's a piece of cutlery, a gallery or a house.

The manifestation of minimalism in architecture and other arts probably goes back to the Arts Crafts movement, which sought to avoid Victorian disorder. William Morris, one of the founders of this thoughts and modernist principles, believed in construction of building as a fully artistic act. Today it is clear that minimalism, originated from the intellectual and architectural philosophy of Ludwig Mies van der Rohe and his desire to reduce ornamentation in his work such as Barcelona Pavilion (1928-1929) and Franzworth House (1945-1951). He directs space as a free and pleasant flow between the interior of the building and also interior and exterior. His desire was not only to reduce detail, but also to connect architecture with nature. It could be argued that glass was the most important material for the early modernists, creating a visual and a virtual connection between inside and outside world.

Barcelona Pavilion

Nakamaya house

The Barcelona Pavilion is consistent in form with the brick villas he had previously designed, the Fratsworth House is a stark contrast to the site, a glass box rising from the ground on metal columns. Philip Johnson, one of Mies van der Rohe's main followers, considers nature as a distant text that displays a changing, fluid, and moving panorama through a transparent lens in his glass house in New Canaan.

The variety in reduction of elements and miniaturization by architects, couse to increase the awareness of nature. Tadao Ando, Anthony Perdak, John Pawson, Alberto Cambo, Donald Judd and Ricardo Leguerna, who follow the model of the late Luis Barragán, are just examples of who seek to create balance and integration between architecture and nature through simplicity of form, surface, and detail.

Guerreo Hiuse
Alberto Campo Baeza

Tadao Ando

Although all of the architects mentioned work in the same field, they should be studied according to their own characteristics. Although Tadao Ando clearly admires Le Corbusier's work, he cannot be considered a blind disciple of Le Corbusier. Although Le Corbusier was very famous at the time of compiling "Five Points on Modern Architecture", Ando took a different approach that was relevant to his own field of work.

At the same time as minimalism in art, which began in the early 1960s, Ando aimed to create a contrast between the individual in space and their surroundings. Although minimal art is a response to the commercialization of art, cultural eclecticism and the consequences of industrialization, Instead of impoverishing the mind, Ando architecture seeks to present a three-dimensional image and, like traditional Japanese architecture, focuses on nature. His works originate from the semi-unconscious, and are deeply connected to the Japanese tradition, along with their connection to Zen philosophy.

Ando says: "Today, the relationship with nature is very difficult." Regarding his idea, he says: "I achieve my idea by combining the fluid contradiction between abstraction and subjectivity." Abstraction is one of the basic principles in aesthetics, based on logic and a clear and eloquent concept, and the mind is influenced by historical, cultural, climatic, geographical, urban conditions, and human biological factors. I merge abstraction and subjectivity in a fundamental way. Although everything seems to be a kind of geometric abstraction, there can be subjectivity hidden within it. Architecture is formed in the interaction between abstraction and subjectivity. In this relationship, there is a third element called nature, which occupies a different layer (Ando, 1994).

Chikatsu-Asuka Historical Museum

Ando's positivism seems to speak of a modernist language that struggles with the negation of the context. Columns, walls, and windows are tools, against the homogeneity that he has tried to create, and Ando uses them masterfully to articulate concepts that he believed would fail. The visually appealing Children's Museum in Himeji is an example of his efforts to change the concept of nature in architecture. In this example, Ando attempts to take minimalist art to the extreme with the aim of making viewers aware of the futility of the concept of museums designed up to that point. The Age of Enlightenment, with its modernist developments and the transformation of art from its original traditional function, forced the viewer to look outside and compare the inside and outside through glass. The comparison of inside and outside and their contrast is his most important message.

Tadao Ando's 1981 Koshino House in Tokyo is a walled, curved structure with a sloped perimeter and two cubes that she believes were designed to harmonize with the surrounding environment. By walking along the path, the viewer encounters the natural environment and diverse paths. One of her inner characteristics that initially raises questions is her profound emptiness, which is influenced by Zen thought. This leads to defiance and the raising of enigmatic issues. Ando's works have no decoration, not even a painting on the wall. Despite the modern buildings and furnishings, unlike the old Japanese tradition, the spaces are still simple and empty. Ando emphasizes this simplicity by using neutral colors such as gray (concrete) and white (furniture).

In many of his works, darkness overcome light, insisting on the stillness and emptiness of spaces. His profound emptiness is evident in Koshio's house. Nakayama House (1985) was built in Nara Prefecture and is a two-story, rectangular building divided lengthwise into a living room, an open space, and a courtyard. Ando has created maximum exposure and light shade in the building by using minimal materials, especially cement and glass.

The Karaza Theater (1987) demonstrates that Ando was not limited to using concrete in his designs. This building is built with a capacity of 600 people. Following traditional construction, the wooden beams of the Kanamarosa Theater in Chicogo are made of metal. Ando's innovation in this building was a series of plans that could be built anywhere in the world. In other words, this architectural style was a product of the communication age that Japan made a reality.

The Chikatsu-Asuka Historical Museum, located in Minami-Kawachi near Osaka, Japan, was built between 1990 and 1994. The museum includes royal and historical tombs, so the architect paid less attention to tradition. In an innovative move, Ando designed the museum's roof in the form of a stepped stadium, instead of displaying ancient elements, so that visitors can easily see Timuli in the lake. Colorful flowers and evergreen trees surround this museum like a jewel.

Blue Temple

The Blue Temple (1990) on Awachi Island in Hyogo, while having various characteristics of a traditional Buddhist temple influenced by Japanese identity culture and the Zen school, is built entirely under a pond filled with water lilies. The lotus is a symbol of enlightenment, and regardless of their axial arrangement, the entrance to the building is via a staircase down from the pool, representing drowning and an allusion to traditional Japanese thought. Inside the circular temple, lattice walls are organized along a checkerboard grid, creating spaces and areas associated with the clear teachings and extraordinary experiences described in Buddhism. The halls are painted a striking red, facing the setting sun, and the walls are seen in the glow of this blazing red light.

In Japan, the purpose of studying art is to enlighten and awaken the heart, not art for art's sake. In the Japanese view, if art cannot lead to something deeper and more fundamental, and if it does not become synonymous with something spiritual, then it is a waste of a lifetime spent learning it. In the history of Japanese culture, art and religion are closely intertwined. Art in its truest sense is not art, but rather an expression of a much deeper experience of life.

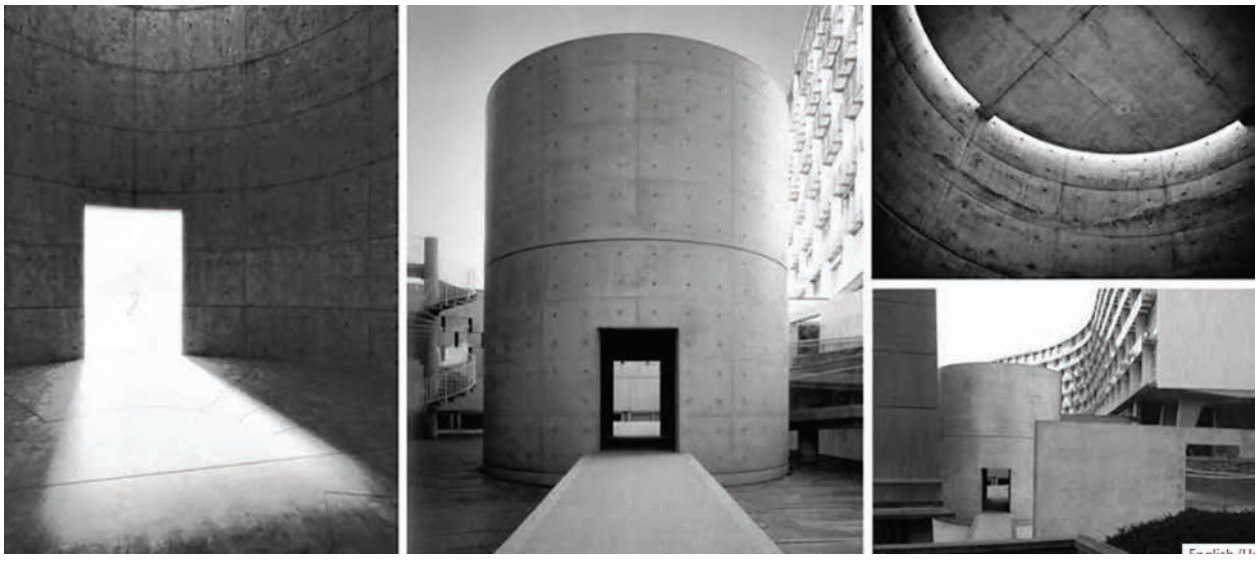
Naoshima Museum of Contemporary Art

The circular form is also seen in the Naoshima Museum of Contemporary Art, built in 1992 on Naoshima Island in Kagawa. The building consists of a rectangular cube block that is diagonally connected to the main building. The circular structure is the entrance to the building and leads the visitor to the gallery, reception, cafe and restaurant, and finally to the last part of the building, which is the terrace facing the sea. This method is based on traditional Japanese architecture and is called "borrowed landscape." The natural environment is brought into the exhibition space. The Naoshima Museum of Contemporary Art is a prime example of Ando's reliance on traditional Japanese architecture and his traditional Zen-inspired thoughts.

Church of Light (1998), located in a quiet residential area in Ibaraki, is a prime example of Ando's vision, and the best example of the minimalist idea of integrating space and light. This church, which was built with the aim of connecting with and complementing the old part, was designed to face the sun due to the importance of light in the design. A sloping wall shorter than the ceiling forms the lobby. A long, narrow opening leads worshippers into the church, and after passing through it, they encounter a concrete wall behind the altar, through which light enters the church. The chairs are made of flat panels, which in addition to reducing costs, provides a better connection with the church space. In justifying the limited use of materials, he considers it a trick to increase the sense of taste and stimulate the human senses, believing that light only shines in a very dark background. The only natural element here is sunlight. Nature is highly abstracted. The enigma that is consistent with this light is pure art. I believe that materials such as wood and concrete are valuable materials because the true quality of architecture is revealed in the parts of the building that are exposed to people's contact" (Ando 1995). The Japanese accept contrast based on yin and yang. Based on this thought, all natural phenomena contain mutual opposition that is the condition of each other's existence. The use of materials of contrasting qualities in Ando architecture demonstrates this principle in an interesting way. Unity and plurality, complexity and simplicity, movement and stillness, and many of the contradictions found in Zen thought are evident in Japanese architecture as well as Ando.

By limiting our view in his architecture, he reveals a kind of emptiness. Although Ando's work is somewhat unfamiliar, the way he limits our view focuses our minds on what he calls reality and instills a sense of presence in the moment. Complexity and simplicity are the paradoxes of his design. Using the simple geometry of cubes and cylinders, sensible concrete walls, fixed elements, openings, light and darkness, he hopes to confront us with a throw into the void, with spiritual dimensions. Architecture that is as easy to read as a child's story and is palpable, but behind it lies a sea of deep meanings. The vertical and horizontal slits created in the wall behind the altar, illuminated by the intense sunlight, display a luminous cross. The gentle penetration of rays of light into the semi-dark space of the nave through the cracks makes the simple and unadorned space of the church even more sacred. The bright sanctuary with soft and soothing lights, along with simple wooden benches, invites everyone to contemplation and worship.

Church of Light



Drum – like Meditation Space

This simple but powerful theme, in the space of meditation OF Drum – like, was created by Ando in 1995 in Paris on the occasion of the 50th anniversary of the founding of UNESCO, and is a place for meditation for all human beings, regardless of religious, ethnic, and cultural conflicts. This place is based on a poetic piece by Le Corbusier that says: "...architecture is the sublime and orderly display of solids brought together under light, a collection of pure Platonic solids whose interior is illuminated by the sunlight," a notion of space that is both powerful and effective in its true essence. With his works in a slice of light and silence, he makes us aware of the nothingness that is a window into the heart of things. By depicting space as a dark, heavy, and empty environment, he powerfully presents a space full of nothingness, which is the thought of Buddha, to people so that they can receive the result they desire.

Conclusion

Societies, no matter how they are governed, have their own goals. The main task of culture is to express these mental ideas through the manifestation of concrete forms, in which architecture and urban planning play a fundamental role in the process of this transformation. People give identity to their environment through culture, including shared values, beliefs, worldviews, and symbolic systems, and transform an identityless space into a place. In fact, architecture and urban planning can be called the basis of culture. Architectural styles are cultural artifacts. Culture influences architecture and urban planning. In a general sense, it can be said that the reflection of the value system governing a society is manifested in the physical form of that society's culture.

Aesthetics is a variable and multidimensional category that is interpreted by the culture of the people. An environment with suitable conditions that brings a sense of well-being and happiness to the society, which in turn is productive of the promotion of culture. The culture of societies is influenced by economic, social, political and environmental civilizations; this is a two-way process, the architectural body is influenced by the culture of societies and vice versa. The perception of beauty is largely subjective and the concept of beauty is not possible without considering the person who perceives it as a quality of an object (it can be a natural landscape, a building, a painting, a poem or a piece of music).

In other words, beauty is in the eye of the beholder. The definitions of culture mentioned above are a category related to the tendencies of people with specific indigenous, local and external characteristics and influences, their individual and collective lifestyles, their attitude towards life, physiological characteristics, their accumulations and learnings, and their scientific and artistic manifestations.

An interwoven set of values and beliefs, dynamic and evolving behavioral patterns, and whether we consider the perception of beauty as an objective phenomenon that is pleasing to the mind or the amount of understanding and perception of objective phenomena by the human mind, we call it the perception of beauty, and finally we call it a bipolar phenomenon dependent on the inner nature and the outer nature, It is affected by the readiness of perception, the appearance of the environment, the conditions of perception, values, and all the categories that influence the viewer's mind. The aesthetic experience of architecture places more emphasis on the absolute relationships of mass and space in a single building. This experience has similar foundations in urban design and urban landscape, but the emphasis is stronger on space and the identity of the space definition is more comprehensive, in other words, the collection of buildings is considered. By the above definition, aesthetics is a cultural category. By considering the culture of the architect and urban planning communities, people and governments will succeed in creating a good environment and, as a result, cultural promotion and induction, and vice versa. In other words, a good environment is one that brings a sense of well-being and happiness to the society, which in turn generates cultural promotion, and in return, people with a cultivated culture are responsible citizens and cooperate in creating a desirable environment.

Fereshteh Habib

She is born on 28 June 1955. Studied Architecture at Shahid Beheshti university of Iran. Master of Architecture and Planning in 1981. PhD in Urbanism at Science and Research Branch, of Islamic Azad University in 2002. PhD in Architecture at Eastern Mediterranean University in 2008. Professor of Architecture in Urbanism at Science and Research Branch, of Islamic Azad University since e 2002. Professor of Architecture at Eastern Mediterranean University since 2008.

She has given lecture in different Universities and participated in different academic activities at both national and international levels. And also has been thesis supervisor, advisor and judge at both national and international architectural design competition during 2002 to 2023. Her specific areas of expertise include socio cultural statue in environmental design, she has publications and conferences in methods in cultural landscape especially Green way Planning, environmental design and semiotics of urban space and urban form at both national and international levels. Beside her academic works she has also involved in many architectural and civil society projects as project director or team work, she is also a painter and had several exhibitions at both national and international levels

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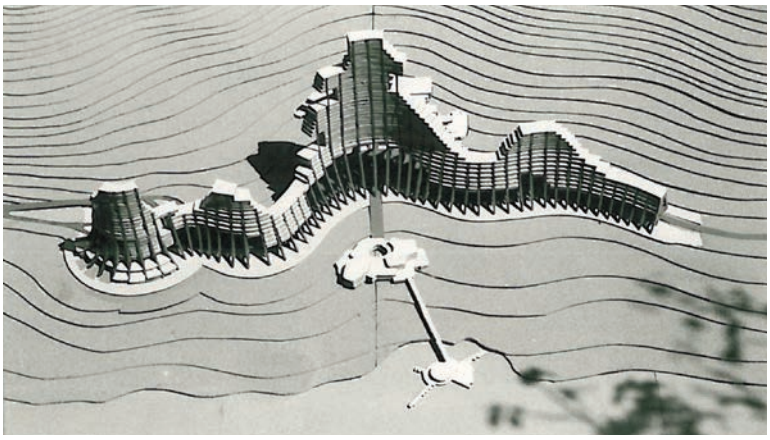
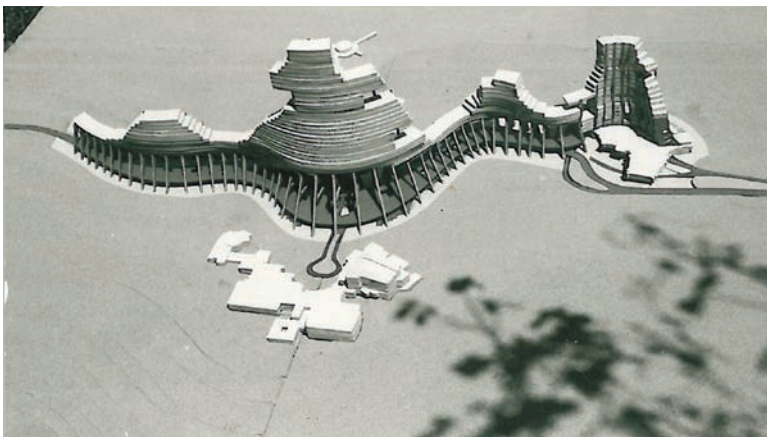
An architect

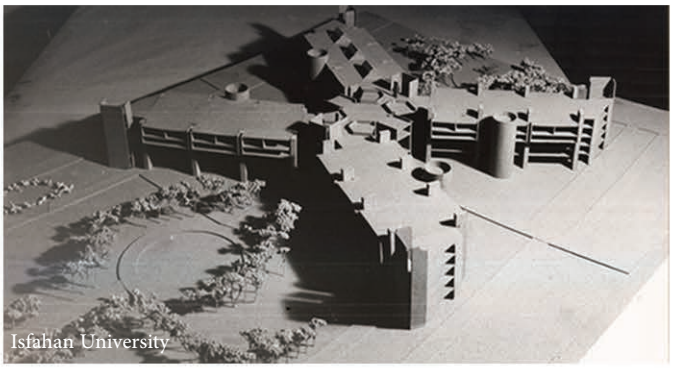
Abdolreza Zokaei – biography and works

Abdolreza Zokaei was born on 1940 in Tehran. He graduated in 1958 and initially passed the entrance exam for the Faculty of Medicine at the University of Tehran. After the establishment of National University in 1959, he enrolled in the first admission period for students in the field of architecture. After completing diploma project, he was hired by Sardar Afkhami Consulting Engineers In 1969 and after a while, chosen as the head of the atelier. He worked on many projects as a designer and project manager until 1978. During the Iran Revolution in 1978, the country's engineering activities, like other public and private trades, were stopped and closed. Sardar Afkhami's consultant was no exception to this rule.

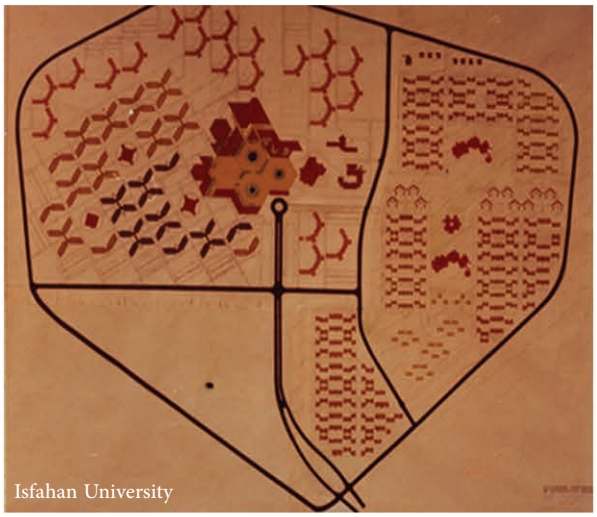




Forth year of College
Student Beach Club Project - Caspian Sea



Isfahan University



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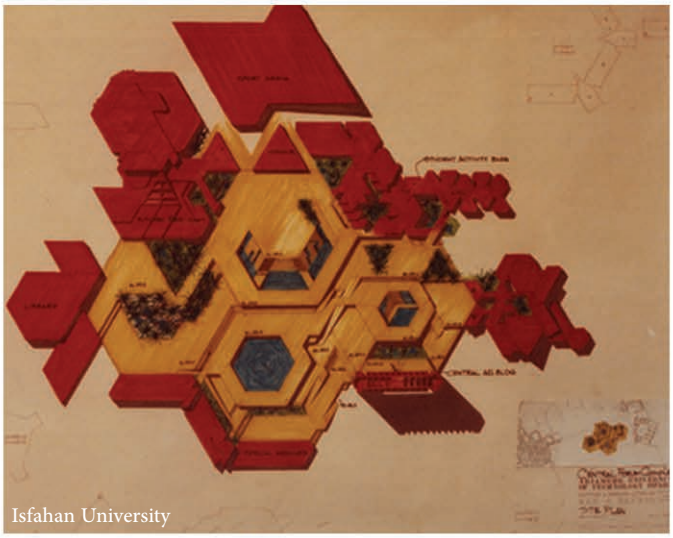

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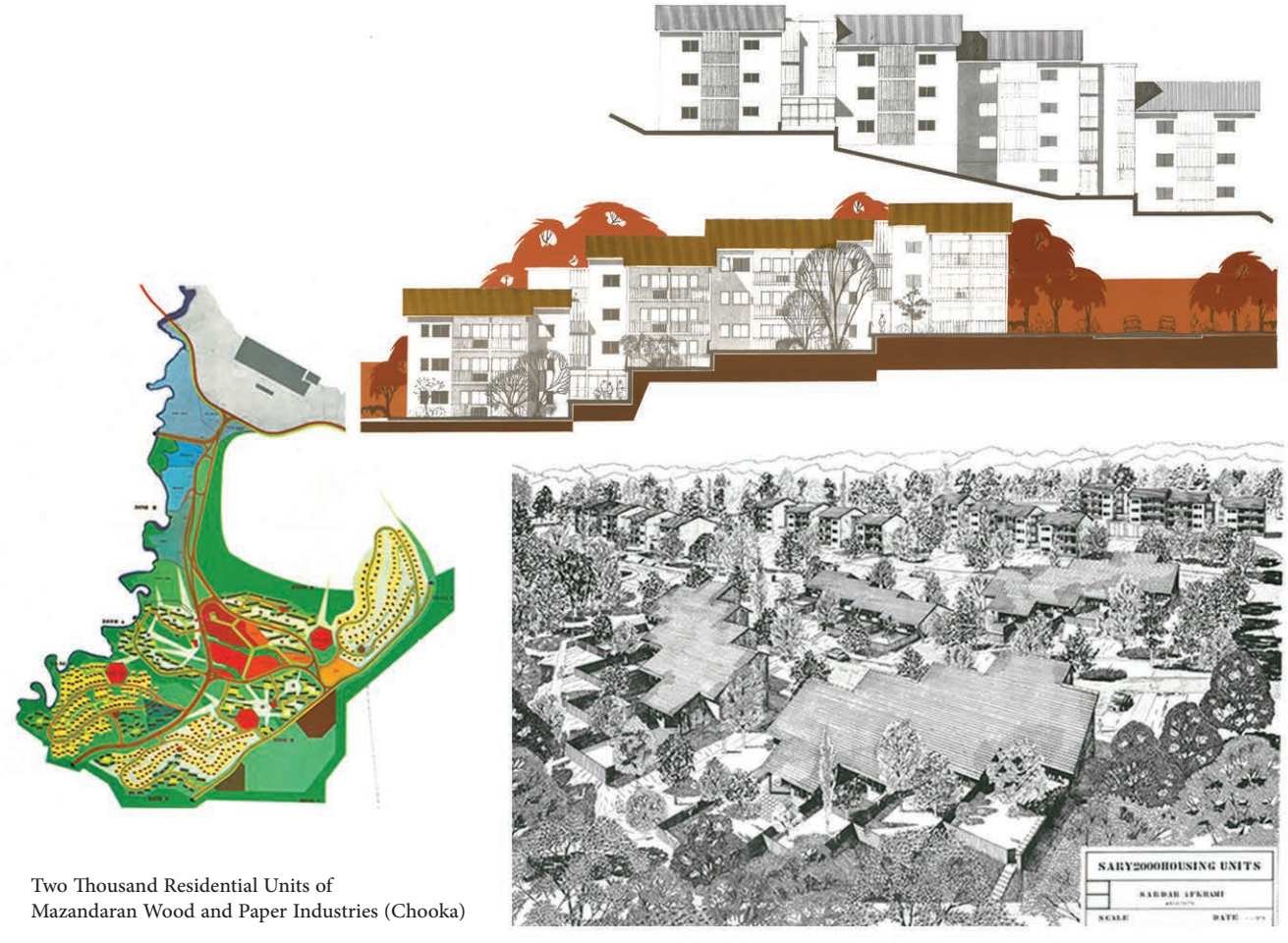


Two Thousand Residential Units of
Mazandaran Wood and Paper Industries (Chooka)

Zokaei, assumed the responsibility of collecting documents, carrying out administrative procedures for terminating current consultant contracts and ended the activities.

After the Iran revolution, Abdolreza Zokaei, one of the founder of Pol Mir Consulting Engineers in 1980, continuing his experiences and professional activities. The scope of his activities included landscape, government and public buildings, hospital and municipal service buildings, cultural, sports and recreational projects.In the middle of 1980s, he was one of the pioneers in designing hospitals and metro stations. At the same time, a project called the "Healthy City Project" was defined by the World health organization (W.H.O.) in a number of countries around the world. In Iran, the Shahr-e Rey region (south of Tehran), for the implementation of the project. He was responsible for the design and organization of this historical area and completed projects during 1989 – 1996.

Including: cultural, sports and tourism centers, and urban design. Zokaei participated in the first architectural competition held after the revolution in 1982 and received first place. In 1984, he participated in the Islamic Consultative Assembly building design competition and receive first place. Like many other architects, he has valuable personal designs and works. “Darakeh House” - “Fasham Mountain Villa” and “Eye Hospital” in Tehran, “Noshahr Villa” - “Baharestan Residential Complex” in region of Mazandaran are among his works.

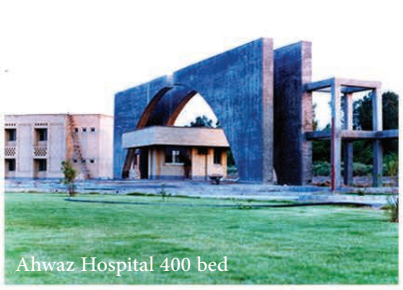
In an interview in the book series "Thoughts of Contemporary Iranian Architects," Volume 3, in 2011, Zokaei said the following about Iranian architecture in the post-revolutionary era:

"... I have no concern for the work of other architects, but we see the need for a model and typology for architecture. Our architecture is different in other parts of Iran and it is important to concern about the surrounding environment. This means that cybernetics (i.e., as an interdisciplinary study and through the interconnection of multiple fields) can enter architecture. An architect, regardless of any attitude and limitations of the project, must present and create appropriate architecture in order to realize the client's interests.


Tehran Book Garden


Iran Parliament, 1997 - 2001

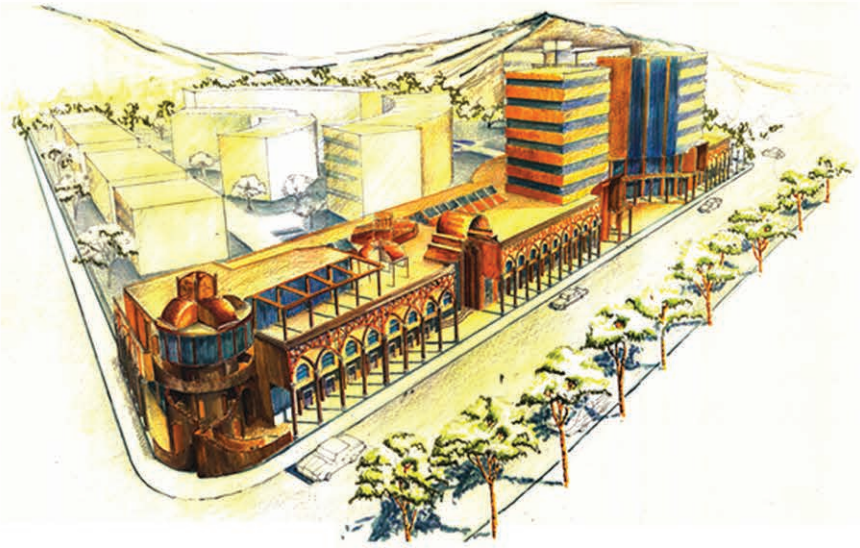

Golgoon Sport Center


Ahwaz Hospital 400 bed


Golmehr Park & Lanscape -199

Tehran flower & Plants terminal - 1992

Sanandaj Commercial, Administration & Residential Complex -1995



Tehran Cultural & Sports Comlex - 1990

Iran Research & Plasma Transfusion Center - 1987

Industrial Research & Industrial Center - 1990

Tehran Commercial & Administration Complex - 1987

Tehran Cultural & Landscape Center - 1994

Research Center - 1983
Iranuan Blood Transfusion Organization

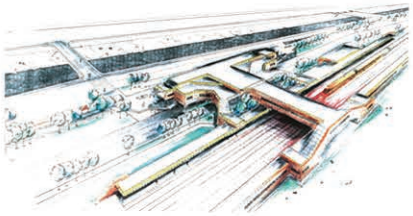
Tehran 1000 Bed Hospital - 1982

Shahr e Ray Library & Amphiteater Center - 1993

Non-Industrial Building of
Asaluyeh Petrochemical - 2004

Tehran Metro Station
(Ekbatan) - 1987

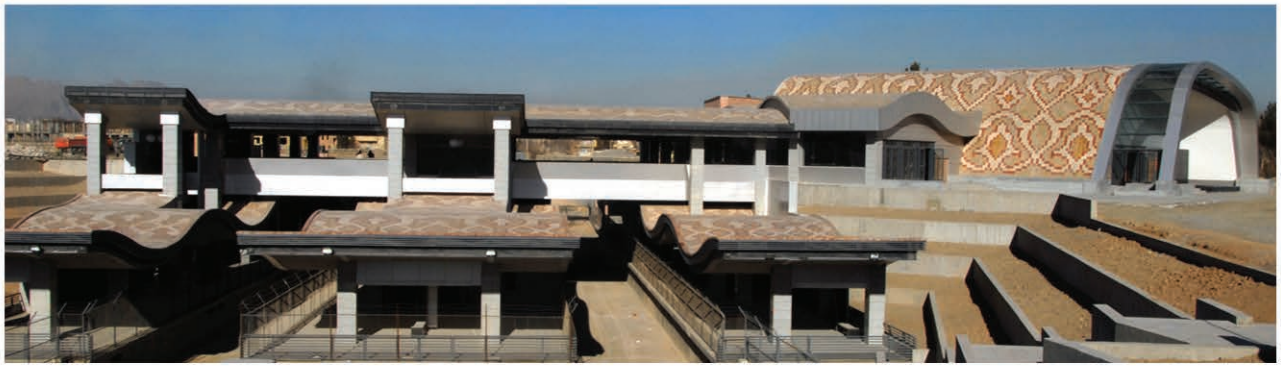
Chitgar Welfare and
Sports Complex - 2011



Ahwaz Renovation of
Ameri - 2004

Healthy City Project (1991-1996) - Revitalization &
Restoration of the 13 Aban Area

Isfahan Metro Station
Kaveh Metro Station - 2002

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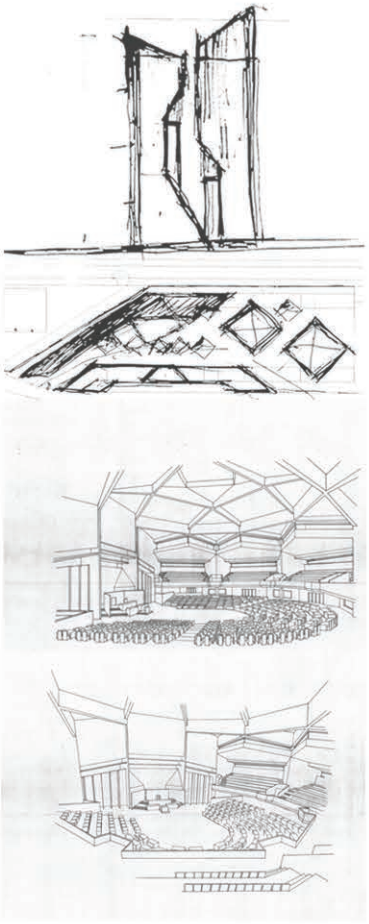

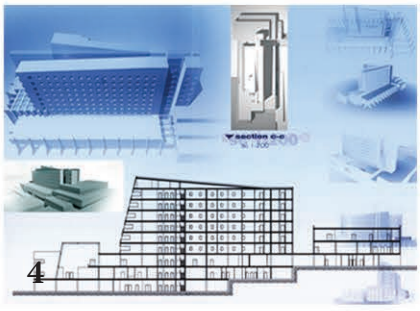
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Architecture Competitions and Honors:

1- Residential & Commercial Complex First Place, Hamedan 1982
2- Islamic Consultative Assembly - First Place, Tehran - 1984
3- Academies of the Islamic Republic of Iran, Tehran 1994
4- 200 bed Hospital, First Place, Gorgan - 2002
5- Sacred Defense Museum - selected, Tehran – 2005
6- Garden of Light - selected, Tehran – 2008
7- Arash Towers - Second Place, Qazvin - 2008
8- Golgasht Mosalla - Fourth place, Tehran -2013

Certificate of appreciation for

- Iran Research & Plasma Transfusion Center
- Islamic Cosultative Assembly of Iran
- Research Centers of Iranian Blood Transfusion Organization

Personal projects

1- Villa 1973, Nowshahr
2- Villa 1991, Nowshahr
3- Mountain Villa, Fasham 1999
4- Darakeh House, Tehran, 2002
5- Baharestan Residential Complex, 2008
6- Eye Hospital, Tehran, 2014


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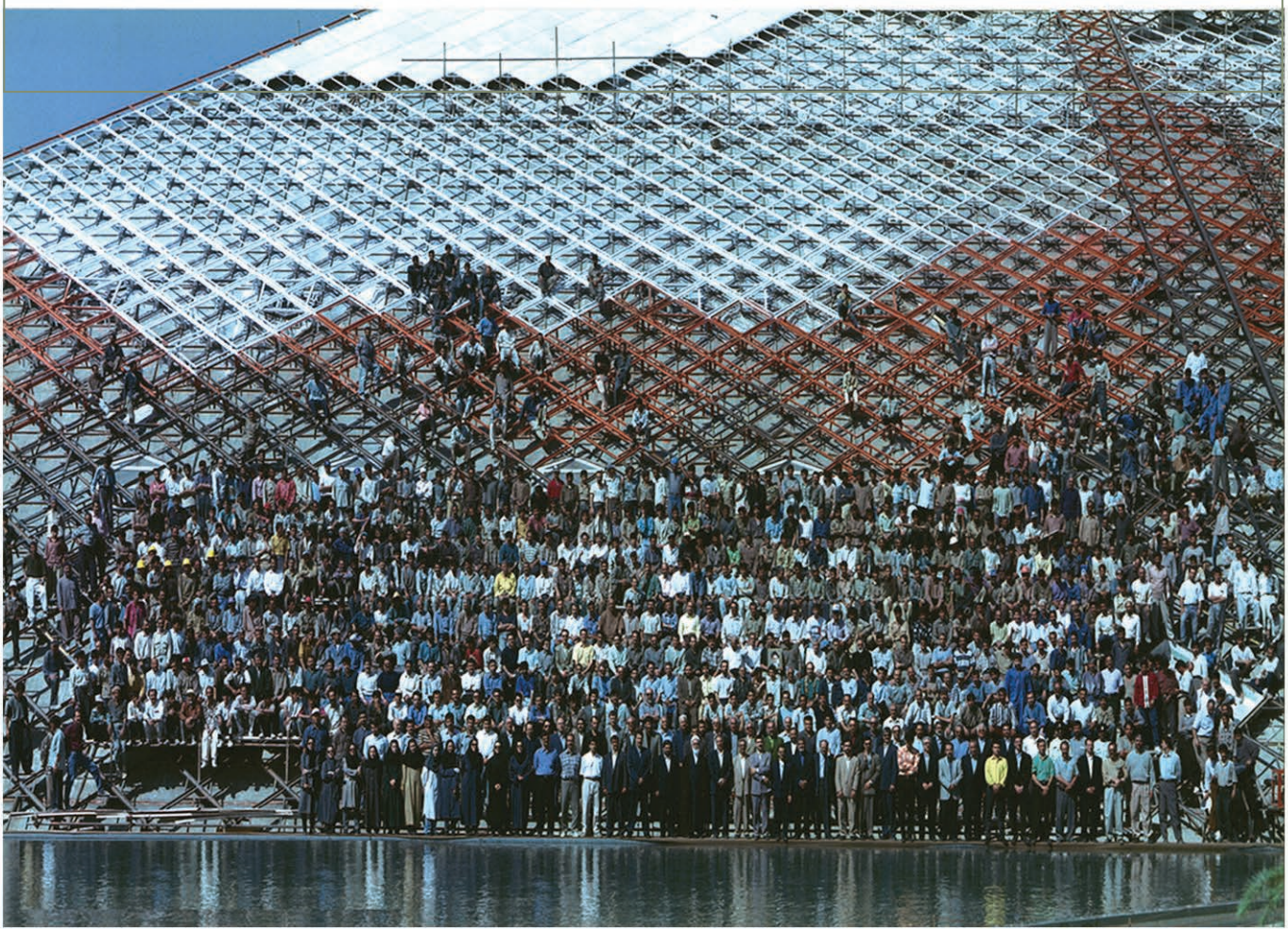


Employer's agents, designers, and builders of the parliament building – 2001
Photo by: Kamran Adl

Visit of a number of ambassadors from European countries from parliament building - 2002

In an Architectural and urban plan, issues such as building height, privacy, neighborhood, amenity, visibility, and many others, have to been consider. The concern of Zokaei is the multiplicity and numerous changes in the laws that have been enacted in different periods of urban management without considering the adaptation of the morphology of the city, which has caused the destruction of cities. One of the reasons for not complying with the laws is the need for municipalities to secure funding, which has led to high-rise construction without observing the principles of urban planning".

He continued:

"…Our competence lies in Iranian culture and our Iranianism. Our Iranian music has nurtured masters such as Homayoun Khorram, Ali Tajvidi, Mohammad Reza Shajarian and many others, who have introduced our national culture to the world by creating magnificent works. Unfortunately, today's young generation has caused the decline of traditional Iranian music by imitating foreign music without identity. This imitation will not be lasting and valuable. Architecture is also like this. We have masterpieces such as the Khaju Bridge, the Grand Mosque of Isfahan, and many others that have been registered as World Heritage Sites, but today, in addition to imitative architecture, cultural, historical, and religious elements are also clumsily imitated. I believe that architecture should be given space and its progress should not be prevented. We should not look at architecture with a restrictive view. What beautiful mosques were built during the Safavid era despite the lack of technology! Years have passed since that era and we still have not been able to build a beautiful mosque!".

He believe that, Iranian architecture, merged in Iranian lifestyle. Elements of Iranian architecture, such as interior and exterior, were not very common in other countries due to our territorial lifestyle. For this reason, if modern technology is to enter our architecture, the way it is used must be reflected in our culture, and not the other way around! Modern technology does not limit the design and construction of Iranian architecture. It may speed up construction, but it should not fundamentally change our life style. Iranian culture and tradition are exemplary in the world. The concept of family is consistent in the definition of Iranian architecture. It is not true to say that Iranian architecture is not feasible in today's technological age. If builders are not interested in this type of architecture, it is simply an economic issue.

His guidance to students and young architects:

"Observing the architecture, space and form of architecture of the world, cause opens your vision to what is happening in other countries. You understand the shortcomings and merits of architecture better. Seeing architecture in magazines and internet (although useful) is not enough and informative. Have an open mind and think big, even if you draw small".

References

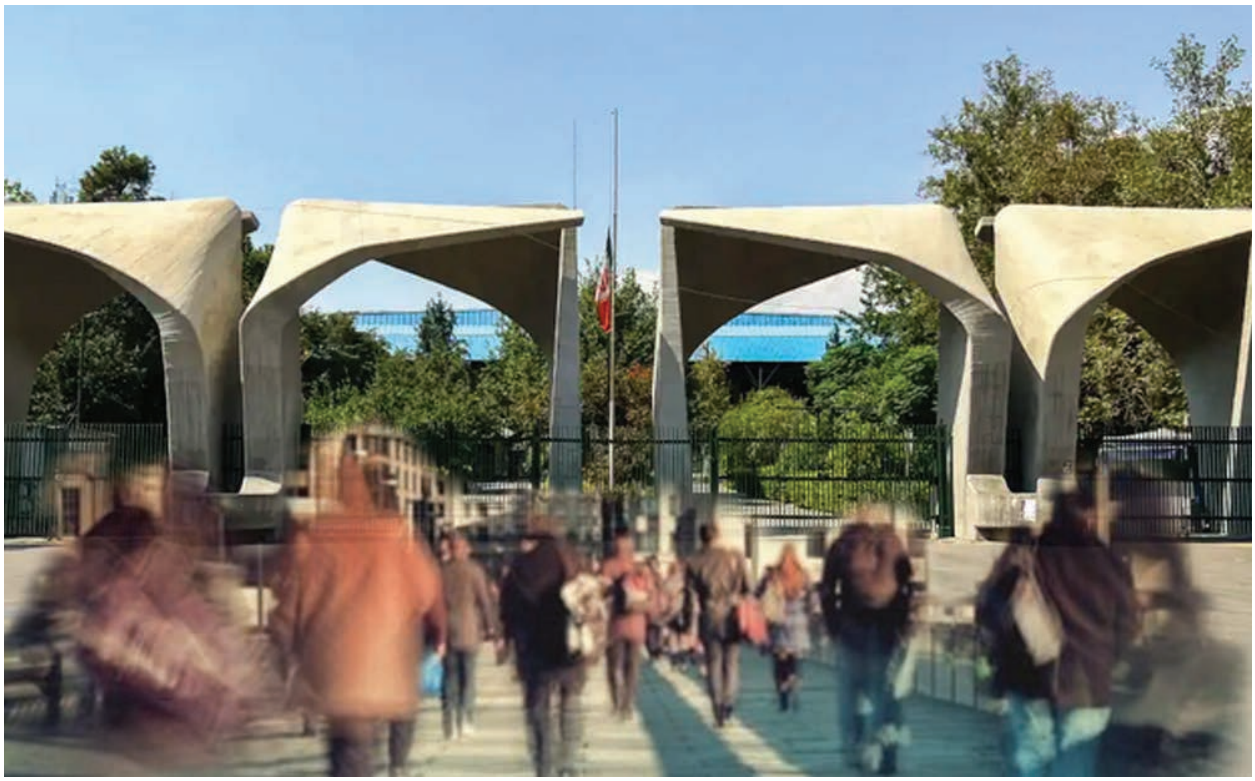
- *Architect Archives*
- *POL MIR Consultant Archives*
- *Research and Interview Group Archives*

Gender And Space
The Age Of Modernity In Iran

Minoosh Sadoughianzadeh Ph.D. Independent Researcher

Abstract

A critical perspective to the social spatial influences of modernity has always pointed to the interruption between form & content in Iran. Architecture and urban scholars have referred to this phenomenon as a problem in dynamic changing process of spatial environment. The process of modern transformation of society, beginning from the late nineteenth century, has been continued with different quantities and qualities to the present time. Although social/gender relations and the spatial organization each experienced a break in their historical dynamic changing processes, but it seems and has been claimed that the two have lost their long-standing integration. Focusing on the process of change through a social cultural approach and based on Giddens' theory of 'social identity' and Bourdieu's 'distinction', this study questions again the matter of social/gender and spatial disconnection and finds the answer within modern social/gender identity, as the main actor, which transforms the social/gender relations as well as the spatial forms, consciously or unconsciously.



Keywords: Gender, Architecture, City, Modernity, Modern identity

Introduction

Through the development of modernity[1], one of the most important features of the physical space of Iranian cities and architecture is the transformation, inconsistency, and incompatibility in the form of space in its social, cultural context. Included in this context are important gender relations. As the physical texture of cities and architecture, unlike the past, do not seem to mirror the social, cultural context of society and its gender relations, it does not provide an appropriate response to the needs of the social context. In the pathology of modern Iranian architecture and urbanism, architects and urban scholars have frequently pointed to the separation of modern architectural developments from the principles of ancient architecture. In their view, the physical changes in cities have not been a logical continuity with the sustainable past, and the doctrines of the past architecture and urbanism, which cater to the requirements of its social/cultural/gender contexts, have been forgotten (Tavassoli 1990). These changes, which have developed in the face of familiarity and orientation towards the different styles of Western and European architecture, were such that they were developed in the lead up to the influences of Western spatial patterns in local spatial features (Habibi 2007; Safamanesh and Monadizadeh 2001; Maarefat 1996; Saremi 1995; Pakdaman 1994; Tavassoli 1990).

The inefficient mixture of traditional patterns and techniques with Western architectural implications has damaged the inner processes of spatial change, and subsequently, it failed to achieve an appropriate synthesis of modern styles and techniques with traditional patterns (Janipour 2000). The interruption of the sustainable continuity of architecture and the disconnection of contemporary architecture from traditional architecture resulted in the loss of Iranian architectural dynamics (Parva 2001). In this regard, many of the features and concepts, contained in traditional architectural elements and symbols, were ignored. This included efficiency in response to geographical conditions, consideration of private lives, and effective barriers to spatial visibility that considered psychological or physical needs (Janipour 2000). Iranian modern architecture failed to respond appropriately to these requirements, and it has lost its longlasting spatial values and instead found uniform, anonymous, and disharmonic features (Tavassoli 1990). In spite of some exclusive principled Modern style buildings, derivative Western patterns have led to the predominance of unidentified imitative spatial formations (Tavassoli, 1990), and the mass of identical ugly forms have configured an empty space of meaning (Bahrainy 2011).

The societal, cultural transformations in the age of modernity occurred simultaneously alongside a constitutional movement in the late Qajar era. In parallel with these social-political changes, existing traditional gender relations, based on the public private separation of spheres and their gender/spatial associations as public man and private women, were disrupted. Since then, women have begun to change their social positions gradually. In this changing context of social space, physical space has been changing as well and has taken on new forms. Until now the spatial identity of cities and its architecture, and their shape and structure have successively developed new and modern patterns. From the influence of emergent factors, the old social/spatial systems have become part of a new configuration. The changing agents, internal and external, and specifically the processes of modernization, secularization, and urban development have affected the sustainable and harmonious social/spatial organizations. This also includes the most well-known introvert and extrovert social/spatial systems (Sadoughianzadeh 2013), so that these durable systems have been destroyed considerably. By extending the patterns influenced by Modern Western architecture, the resulting monotony of architecture and urban form ignored the differences in the social contexts and left their different requirements unanswered. It is here that the issue of physical inconsistency and incompatibility with the social context, especially with gender relation arises.

[1] *A topic in the humanities and social sciences, is both a historical period (the modern era), as well as the ensemble of particular socio-cultural norms, attitudes and practices that arose firstly in European countries in seventeenth century , then in other countries during next periods.*

A problematic issue in this regard, which has been discussed frequently, is that the identical forms which are built and used everywhere in the country, could not be compatible with different geographical locations, and could not correspond appropriately with different peoples of different social/cultural/gender characteristics. So these forms are not appropriate. They could not represent all of the differences, and in particular, the gender relations differences. To be more specific about the subject, this research questions how and why this phenomenon exists and works. It examines the spatial patterns of Iranian modernity; what is considered unidentified, imitative, and repetitive, and what dominates architectural and urban forms. Focusing on the spatial features preferred by different social contexts the paper asks this question that why different social groups make these similar choices.

Research Questions

Although the inadequacy and incompatibility of spaces of modernity have been subject of different critics, important question regarding how this situation happened specially from a social/cultural perspective, has not been discussed before. Focusing on social/cultural factors and historicalintegration of physical space and social/gender structure, this article brings up again the issue through a critical and multilayered social/spatial perspective and ask these questions: why the physical space does not seem to correspond with the gender structure in modernity? Has the historical integration regarding social/gender relations and living spatial patterns been lost? Is this really the case?

Methodology

The article through a critical approach is based on documents and provides a new analytical perspective to the literature and opinions declared about the subject: gender and space relationships or form and function integration in the age of modernity. It investigates the viewpoints to the modern history of Iranian architecture and urbanity as well as the sociological perspective on the changes of modernity. The answer to the questions of study is based on Giddens' theory of "social identity" and Bourdieu's "distinction" on nature and condition of modern identity.

Theoretical Basis

Social Identity and Space

To answer these questions , we first delve deeper into the historical link between space, the built environment, and social/human identity. This approach considers space by both its material and immaterial parts; the physical space, on the one side and human effects or the socio/cultural forces on the other (Rapoport 1977, 1984; Krier 1979). Through an interactive relationships between space and socio/cultural forces it is argued that 'space is socially produced, but that space is also a condition of social production' (Harvey & Soja, quoted by Rendell, 2000: 101). Spatial scholars have also pointed that 'space is materially and culturally produced' (Rendell Penner and Borden 2000: 102). Another perspective pointing to the same relationships, has claimed that social identity is associated with spatial identity which means that social/cultural attitude is associated with spatial attitudes (Sadoughianzadeh 2008). In these approaches, space is perceived as it is used. People activities and their behavior in space identify the main part of space to the extent that space is meaningless without the presence of people and their acts and activities inside (Lefevbre 1991). Thoughts and knowledge, behaviors and activities, and ways of life, in one word, human "identity," the social/cultural/gender identity defines space (McDowell 1996, 1999; Rendell, Penner, and Borden 2000; Ardener 2000). In this definition, the activities and manner of behavior in the use of physical space — what is called context—is an integral part of the physical space, and it is inherent and essential to the space. Spatial attitude, means how to perceive, evaluate and use space, determines its meaning.

In this way social/cultural identity, here gender identity, is reflected to spatial identity. The social relations (in this case gender relations) through human/social identities (in this case gender identities) connect with space. This relationship is interactive, it's not just space that tells stories about human/-gender identity. This means that while human/gender identity shapes physical space, it is also influenced by the space itself. (Ardener 2000). Through an interconnection, Space reflects the identity of the people who make it, and then in response, takes part in shaping the identity of the people who use it (McDowell 1996, 1999). Human user, the fundamental inner force of space, behaves in the context of its attitudes, knowledge, desires, and aspirations. What is seen in the spatial patterns of cities and architecture is the physical expression of human ideas and their wishes (Fakouhi and Ghaznavian 2012). Human demands and concerns are being imprinted into the space, and in this way, space is being drawn by human identity. Thus, the way of understanding physical space, in this case, the physical space of modernity is passing through the recognition of the modern human identity of this period, specifically in this study, modern gender identity. It should be this changing social/gender identity that is reflected in the transforming space. Then, the main question for this research is: How has modern human/gender identity shaped spaces that seem to have lost their deep-rooted connections and architecture is no longer a mirror of society? To answer these questions and to examine the mentioned connection between human/gender identity and space in modern Iran, it is first necessary to address the social identity of the modern society as the main actor. In the following discussion, first, human identity in general during the age of modernity is examined. Then, the challenges facing Iranian society, the factors shaping Iranian identity and Iranian gender identity are reviewed. Next discussion points to Iranian architecture and urban space specifications, the spatial patterns that are typical samples of disconnected, uniform, anonymous, and disharmonic features of modern Iranian spaces. Last, referring to the relationships of those spatial patterns and social/gender identity of the time, the answers to the main questions of the study are discussed.

Discussion

Social Identity In The Modern World

Identity as a societal construct is the result of social processes and social factors. It is a fluid and variableconcept that is developed through time and place, and by history and culture. Identity is not solid and only inherited from nature (Hedayati 2013). Compared to traditional society with very little capture of previous elements prescribed by tradition, in modern societies, as the individual encounters a variety of elements and material and immaterial factors, identity becomes more fluid and unstable. According to Giddens, in terms of definition, tradition, or strong habits channel life into almost pre-determined situations, but modernity posits the individual in front of complex possibilities (Giddens 2014). These changing situations have shaken the homogeneous social identity and challenged integrated and persistent worldviews, attitudes, and lifestyles. Facing the modern world of possibilities, individuals must now choose, and this has become a perpetual act in everyday life (Chavoshian Tabrizi 2002). Indeed, one of the most basic aspects of modern identity is that impacting elements are plural and continuous (Ashoori 2008). This permanent challenge makes modern human identity more multiplied, uncoordinated, and sometimes contradictory. As Giddens said, human identity in the modern global order is shaped reflexively by mediated experiences (Giddens 2014). Daily life is permanently defined through the effects of local and global interactions, in which people choose their lives through new and differing options that are constantly being introduced. This selection plays a specific and complex role in creating social/gender identity, especially considering the openness of current social life and the abundance of actions, behaviors, and lifestyle references (Chavoshian Tabrizi 2002; Madanipour 2002).

The social identity structure in the modern society of globalization has been founded on this phenomenon of choice that requires individuals to choose between global effects and internal and local attitudes (Giddens 2014). For this reason and partly because of the multiplicity and diversity of environments and social activities, the lifestyle and activity choices of most people in most cases take on a discrete quality (Giddens 2014), and as far as the story the individual displays, it is repeatedly fragmented. Personal/social identity due to its reflexive nature is a defining and redefining process through the observation and reflection of social-psychological information on the possible ways of life (Giddens, quoted by Safari 2007). This requires otherness or the presence of other identities (Shayegan 2001). We are all living in mixing spheres, and we are experiencing hybrid fields (Shayegan 1993). Modern individual no longer has one identity; the subject of identical identity is totally obsolete. Because of the interference of cultures, we're all playing multi identity. Because of this global network, which is, modernity and we are living within … we are all thanks to other cultures. And since we are all in debt to other cultures, we naturally find ourselves as human with a multiple fragmented identity (Shayegan 2003).

Iranian Social Identity In The Age Of Modernity

The same mentioned process has driven Iranian social identity since the beginning of the modern changes (Ashoori 2008; Shayegan 1993, 2001, 2003). The turning point of modern social changes was the Iranian constitutional movement in the late nineteenth and early twentieth century. The new thoughts and attitudes for personal and social modernization arose within the traditional social context in relation to the external world, and they gradually changed society and its relations. In this process of change, regardless of how this social change occurred (rarely endogenous and progressive [the late Qajar period], mostly arrogant, imperious, and disruptive [the Pahlavi era], and finally reactive and discrete [Islamic republic]), the known dynamic elements of modernity have been always absent and the order of modernity has inevitably acted more on the level of forms, figures, symbols and external features. These conditions put modern order in the context of a society in an unstable situation; the instability at the level of the community and within the individual too. More importantly, the trend of modernity in this society, as in many develo ing communities, has always been a challenging process presenting confronting attitudes, beliefs, and styles combining modern and pre-modern lives (Moghadam 2004; Aghajanian 2001; Azadarmaki 2001; Hazeri 2001). These interactions exist between groups and social strata, and within each of them. More importantly, they also exist within the individual, which impedes an integrated identity, and the same above-mentioned discrete feature resulting from the globalized world (Ahmadi 1998; Giddens 2013, 2014, Shayegan 1993, 2001). However, it is stronger here because of the stronger interfacing of tradition and modernity. Situations in these developing communities entail another face of modernity; they represent the difficulty of selection among the many new offerings, and more importantly, the uncertainty between the past and these new narratives. This doubt and unstable situation impede any of those narratives. According to Madanipour, 'when we observe society from the inside, we find a constant tension between rival narratives, all attempting to make sense of, and control, a highly volatile set of circumstances' (Madanipour 1998: 101).

Gender Identity In The Age Of Modernity

The greatest uncertainties regarding personal/social identity have occurred in the face of modernity transformations of gender identity (Aghajanian 2001; Moghadam 2004). Gender identity is one of the deepest and most fundamental layers of individual identity and has created one of the greatest challenges in the period of modernity. The gender relations transformations that are still occurring in Iran, especially in the public space, are creating the most problematic issues in society. These changes began in the history of contemporary Iran from the late Qajar era. The transformation of traditional gender roles began with the presence of women in the public sphere and their participation in public education. Challenging patriarchal social relations creates endless challenges for personal/gender identity. For Iranians, these changes have mostly been aggressive, harsh, and broken, especially during the Pahlavi period. The long standing Iranian gender identities in the face of a new world, new relations, and new gender identities that are redefined continuously were challenged from inside and have become unstable (Moghadam 2004; Aghajanian 2001; Azadarmaki 2001; Hazeri 2001). The perturbation of social ties makes people waver in their gender identity and its coherent narrative (Shayegan 1993, 2001, 2003). These new gender identities have the same disruptions and instability as the social identity of this era.

Physical Space of Modernity

This section points to the certain spatial patterns of modernity that might represent the fragmented identities. They indicate what appears to be a separation of form from content, or space from gender, a phenomenon that seems to be the consequences of the first-mentioned phenomenon, the discordant and disharmonious identity. These patterns of architecture and urban structure as well as some minor features of the physical space, since the beginning of modernity, have dominated the physical features of cities and even villages (Tavassoli 1990; Janipour 2000; Bahrainy 2011), and act as the widespread material patterns of the space. In the process of developing these spatial patterns under the guidance of the law, the designer's notion, and the people's favorite selection, some tastes are overpowering and reflect the inconsistency, duality, or plurality. People seem to be interested in buildings and living in spaces that have some incompatibilities with the other dimensions of their lives. People with specific gender relationships live within spaces whose form is not born out of their specific gender relations. It gives the impression that space and form are not continuous, consistent, or integrated. Now it seems difficult to read gender from space. It's not simple nor clear. This points to the patterns that are prevalent in the design and construction of space attracting different classes and layers of society with different styles of life and different gender identities, all of them enjoy living within. In a social process, and according to the social situation, material accessibility, and technical knowledge, some patterns are determined by public taste, and therefore these expand rapidly. The continuity and repetition of this phenomenon can be observed in different periods of modernity in Iran, regardless of the proponents or opponents of modernity in political power. Examples in early apartment housing include central hall type apartments, facade's large windows, balconies facing the street, or installing bath tubs and European toilets inside the apartments' bathrooms. The latter period can be pointed out by the prevalence of various forms of façades and their materials, and the important open kitchen design that has been popular, whether it is used properly or not. In previous years of urban structural developments, this situation could be traced to the development and domination of certain new urban patterns, such as constructing checkered grids or the unnecessary expansion of urban squares that replaced the organic texture of urban neighborhoods (Habibi 1994; Ghobadian 2004). It refers to the same spatial phenomenon on another level, on urban structural scale.

Some of these spatial patterns represent obvious gender meanings that are inappropriate for some traditional social/cultural groups. The central hall apartment, which sets all of the spaces in the house including the bedrooms, guestrooms, bathrooms, and kitchen, around the central space of a hall; it means that the hall designed as the main sitting room for families play the roles of being the main spaces for connecting the surrounding spaces. In this way, the spatial organization for family living has no appropriate definition for designating private and public spheres according to the traditional living spaces, which were normally designed to consider the gender relations within the family. Another example is the typical balcony of apartments that face the street. These balconies provide a semi-open space and replace the lost courtyards that played the role of providing an open private space for apartments that was mostly used for women's activities inside. These balconies have the public views from outside to the activities inside. Thus, they appear inappropriate regarding traditional divided of public private spheres and the privacy of women's activities inside private space of home. Similarly, the open kitchen design allows visitors or unknown visitors of home to view into the female activities within the private space of the kitchen. The application of these spatial patterns and their compatibility with gender relations have been controversial regarding the traditional distinction between the private domain and public sphere, especially considering their appropriateness to the lifestyle of some traditional social groups. These types of spatial patterns are the carriers of the modern cultural message, and despite its lack of relevance to the lifestyles of all different cultural layers of society, are absorbed and used without their fundamental content necessarily transforming. They develop because they are a sign of modernity or of being fashionable (Bourdieu 2012; Chavoshian Tabrizi 2002; Sazegara 2003).

Considering the relationship between space and social/gender context of this period, it is observed that as social/gender context breaks from the continuity of the past and found a fragmented identity, the modern physical space, in the same way, lost its historical conjunction and turned into a dissonant feature. This spatial reflection is multiple and inconsistent and has a discordant sound as human/gender identity. The spaces of architecture and cities are responding to peoples with discrete identities. This space represents the human experiences that are subject to turmoil and uncertainty in drawing an integrated identity. This new identity requires new space, and by shaping and living in new spaces, individuals may respond to their own changed identities.

The Connection Between Identity and Space In The context of Modernity

Now we go further in our discussion regarding modern social identity, focusing on lifestyle as an important representation of social identity. Identity is presented by lifestyle and with features such as taste and consumption (Bourdieu 2012). In the present world, taste in leisure and consumption activities are basic tools that a person applies to create a version of their personal identity (Chavoshian Tabrizi 2002). These become formed in the context of cultural/social identity, lifestyles, and the dominant tastes in the consumption of cultural goods (Sazegara 2003; Chavoshian Tabrizi 2002); included in the latter are architectural goods (Bourdieu 2012). The fragmented, discrete identity is drawn into a lifestyle that is indispensable to mixing and multiplicity. Subsequently, it resembles the spatial patterns of life, cities and architecture. Feelings of conflict and internal contradiction, the inherent part of the modern human experience, find an external image on the lifestyle, and in the form and shape of space as an indicator of the lifestyle. Subsequently, modern space is the representation of transient mobile identities of modernity and its lifestyle.

Bourdieu, a French sociologist, analyzed the phenomena mentioned above in a different cultural context (Bourdieu 2012). He analyzed the social context of the formation of mode and cultural tastes and the penetration, expansion, and domination of modern forms and cultural goods at the community level in modern society. The social process that Bourdieu portrayed helps to understand how the Western life and its patterns of consumption are developing in the world, and in a country such as Iran, how modernity formed. In this process, modern cultural tastes primarily influence the social strata more associated with the West that then, gradually and appropriately, influences the whole society. In his book, "Distinction," in critiquing "pure art," Bourdieu demonstrates how the process of the production of "beauty" and strategies for "lifestyle" could and should be viewed as social constructs and analyzed socially (Bourdieu 2012). He demonstrates how philosophical and artistic discourses in aesthetic spheres are generally discourses of power and hegemony, which are used to justify the social hierarchy and their need to reproduce (Fakouhi 2007, 2011). He argues that the function of culture and its mechanisms are linked to the consolidation and reproduction of class distinction: The taste is one of the most important items in the field of the ruling class and the field of culture which battles are fought over … the stances taken objectively or subjectively in such areas as makeup, clothing or decoration is an opportunity to experience, establish or boasting person's social position, as a dignity to be observed or the distance to be maintained (Bourdieu 2012). According to Bourdieu "taste" which embraces a wide range of human preferences toward food, clothing, music, and paintings (as well as architecture in the present discussion) is an important feature of lifestyle. These tastes have a symbolic role in society and are significant signs of the social classes (Bourdieu 2012). In the socializing process, individual tastes toward different items are formed by the values of the social class that person belongs to, and these preferences become internalized in their identity. The social groups regard each of their tastes as natural, essential, and original values and preferences, and they banish other groups' tastes. According to Bourdieu there is a systematic specification in the way social groups accumulate their assets, such as houses, furniture, books, cars, perfumes, and clothes, and in their mechanisms of doing things with which they distinguish themselves and demonstrate their dignity. At the same time, the powerful classes of society, because of their social position and economic, social, and cultural capital, have the upper hand in defining their cultural taste as the legitimate and distinctive culture. Those who hold power in society set their interpretations of aesthetic concepts as distinctive, noble, and as respectable cultural patterns against the society.

As Bourdieu pointed out, legitimate taste increases along with the level of education and becomes the highest among groups of social classes with the highest social position and highest education (Bourdieu 2012). According to Bourdieu, the symbolic power of these legitimate tastes in terms of their social degree and dignity encourages other classes' to consume these supposedly legitimate cultural goods. Other social classes, especially the modern middle modern classes, by hiding their orientations and pretending to have legitimate culture and tastes as symbols of power and legitimacy, attempt to demonstrate features of cultured and tasteful identity. Bourdieu determines that this is a social tendency of the growing middle classes to turn their cultural attention to minor and partial forms of legitimate culture and cultural activities. In the house, this endeavor is presented through the design of space, and it is organized in such a way as to increase the number of rooms or save space, so they appear larger. These examples are acts of "imitation and pretending" or everything that is meant to "look like" something else, and not the self. In other words, they include all of the ways in which the bourgeois try to represent their house, and believe that they are superior and greater than they are in reality (Bourdieu 2012). This phenomenon is possible with the mass and open supply of cultural goods in the modern urban society that is readily and easily available to all (Chavoshian Tabrizi 2002). Indeed, the normative and symbolic meaning of cultural goods and its importance in defining individual and collective identity and creating social distinction are the cultural characteristics of societies in the era of modernity, and this has increased at the national and global level. This phenomenon helps in analyzing the situation of modernity in a developing country like Iran (Sazegara 2003).

Globally, in the relations between communities like Iran from one side, and modern Western culture and civilization, from the other side, the same cultural mechanisms are seen to reproduce social distinctions. The most common result of Western civilization and the culture of countries such as Iran meeting, and the resulting internal reaction, is the same mentioned procedure Bourdieu described in his analysis. This process recognizes Western culture as legitimate and distinctive against a local culture and its indigenous values that is illegitimate, unvalued, and worthless, and most importantly, these are all accepted by nonwestern societies (Ashuri 2008). To achieve the capabilities of western civilizations, its lifestyle and manners of consumption were also modeled and marked by social dignity. This social process, as the first step, absorbed the educated layers of upper social classes of the social pyramid of these societies. They gestured toward modernity by using western material culture and distinguished themselves from their society. They introduced the new lifestyle to their society as a privileged and prosperous culture, and then over time, more layers of the urban social classes were drawn to the use of this culture and its diverse goods to acquire social status and this process continued repeatedly. These trends have transformed after more than one century, along with the development of urbanization and the extensive expansion of the middle-class, especially in the age of the global network of communication and information. Thus, since the beginning of the age of modernity's domination on society, we have witnessed trends in which the patterns of consumption tend to be oriented towards goods that enjoy modern stamps of prestige and dignity (Bourdieu 2012; Fakouhi 2007, 2011; Chavoshian Tabrizi 2002; Sazegara 2003). Architecture as a cultural commodity plays the same symbolic role. In the process of social/cultural change, certain spatial patterns of architecture and urban framework are viewed as modern, and subsequently, they have become distinguished. Special tastes for specific architectural forms, facades, internal and external details, and urban features have been created, become fashionable, and expanded through society, and most of the time, they have been exogenous. The social/cultural procedure mentioned above helps to understand the widespread building of certain spatial patterns of apartments and how a historical epoch has been witness to the development of bathtubs that are considered aesthetic or modernist requirements of houses, but are unusable and inappropriate. In addition, the spatial pattern of open kitchens defines fashionable tastes. Despite its advantages, the open kitchen model is not compatible with the culture of all user groups, especially regarding their traditional gender relations. No need to mention, these changed spaces, in their interactive role, have their own effects on the social/gender context and change it over time accordingly towards the more equal gender relations. But here the focus is on the effects that gender context or gender identity makes over the space.

When an architectural or urban taste, according to any reason, justifiable or unjustifiable, useful or not useful, efficient or not, is considered modern and distinct, it achieves a reference role, and consequently, by pursuing that reference, various social/gender groups assimilate into that distinct lifestyle. Physical space acts as a cultural commodity; it can participate in the game show of dignity, applying dignity symbols as a cultural product (Chavoshian Tabrizi 2002). Consuming these spatial patterns as modern cultural goods makes sense to the individuals living in the modern urban position, and this makes them eager to consume those goods. Using these modern cues, people assimilate into modern social layers with more modern/equal gender relations (Sadoughianzadeh 2008). This physical phenomenon, through its cultural meaning, becomes a measure of modern and fashionable life; it is considered as the criteria of their qualification or criteria of the privilege of these individuals and social groups. The dominance of certain urban structural patterns in cities that are uncoordinated and discordant with urban texture can also be seen in this direction, which takes place on other levels. This social procedure leads to the influence and development of these spatial patterns in urban and rural areas.

Conclusion and Outlook

Let us return to the initial questions to provide a response by relying on the social identity role in the built environment. By definition, human attitudes, lifestyles, behaviors, and activities in the physical space, what is called the context of space, are inextricably linked to physical spaces. The important issue, often referred to as "the dissociation of the physical space from its social context" (Tavassoli 1990; Janipour 2000, Bahrainy 2011) or regarding our concern here, "the disconnection of the physical space from its gender context" in the age of modernity (Janipour 2000; Sadoughianzadeh 2008, 2013), is the effect of modern social/gender identity. In this modern age, identity is fragmented, discrete, unstable, and plural (Giddens 2013, 2014, Ashoori 2008, Shayegan 2003), so this human identity favors the architectural or urban patterns regarded as discontinuous, incompatible, unsuitable, inappropriate, and ugly. Although these spatial patterns have not been inhabited by all of the dimensions of their living context, they have had that kind of desirability and responsiveness that has made them in demand. In this way, they have partially obscured other individual or community needs and necessities, among them, important gender values. However, in recognizing the phenomenon it is important to understand that even if social/gender context differences cannot be manifested explicitly in the body of space, as demonstrated, but these social/gender aspects retain their existence, and they do not disappear, at least not simply, nor quickly. They leave their trace through the individual behaviors and their activities in space, i.e., the way space is used. This means that the uncoordinated gender/social user groups of these patterns employ these spaces in the proper manner of their culture, and they make them appropriate through the way they behave in space (Sadoughianzadeh 2008). In general, the body of space under the influence of modernity's values has changed.

Although these changes are being made according to the desires and choices of most social groups, they are not compatible with the entire specifications of the content, such as the important gender relations regarding some traditional groups. These social/gender communities, in an attempt to survive and insist on traditional relations, retains their effects on space across different ways, more through behaviors and kind of activities in space and less through the physical space (Sadoughianzadeh 2008).

The widespread use of modern architectural patterns in different social, cultural, and gender layers is based on the above-mentioned social/cultural tendency, the procedure that makes the spatial reaction of more traditional communities more flexible and associated with more reception. Presenting the images of being modern in current age is an important part of human/gender identity, even for those belonged to traditional groups. Gender identity by choosing and living in modern spaces, in private house or in public city, respond to its desire to be modern, nevertheless gender identity still interact with space but somewhat obscure and uneven. That is to say gender and space are still linked together.

In parallel to these effects, we absolutely know about the interactions between gender and space. It points to the active role of these changed spaces which over time will return their effects on their context, mean social/gender relations and change them accordingly little by little. However, at the beginning of the Iranian era of modernity, new lifestyles and new cultural commodities were initially transferred to society through elite educated social groups. This trend is drastically being transformed in the current age of global communication and information, networked communities, and expanding electronic social media. The effective social/cultural/gender agents meet and influence the local society directly and immediately. Cultural manifestations are being disconnected further from history and geography, and they are largely being transferred and absorbed with a wide variety of codes and values through electronic communication networks (Castells 2001). Human societies in this age of globalization are undergoing a dramatic transformation that is bringing new confrontations. Gender social relations and spatial patterns too are subject to these new transformations, which makes it necessary to understand its possibilities and limitation and the mastery over the future direction.

Minoosh Sadoughianzadeh

Minoosh Sadoughianzadeh was born in 1958. After completing her primary and secondary education in Tehran, she entered the Faculty of Architecture and Urban Planning at the National University of Iran in 1977. After receiving her bachelor's degree in 1985, she entered the Faculty of Fine Arts at the University of Tehran and received her master's degree in urban design from this faculty in 1995. In 2000, she completed an advanced course in city and gender studies at the International Women's University (ifu). Since then, she has focused her studies on the topic of gender and space and received her doctorate on the subject of gender and space in the city of Tehran from the Faculty of Architecture and Urban Planning and Landscape Design at the University of Kassel, Germany, in 2008. For about 25 years, while working and managing a consulting engineering company, she has continued her studies and research on the subject of space and gender, especially in Iran, and has numerous articles in this field. She has also translated several books on the mentioned topic.

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An artistic architect

Hesameddin Seraj – biography and works

Hesameddin Seraj was born in 1958 in Isfahan. He started playing music at the age of thirteen by learning the Tonbak. He then learned the Santur from Sirous Saghari and completed his studies with masters such as Faramarz Payvar, Reza Shafiian and Pashang Kamkar. He studied singing under masters such as Mahmoud Karimi and Mohammad Reza Shajarian.

His greatest encouragement in studying science and art was his father. He was well-versed in ancient sciences and literature, had a melodious voice, and was associated with masters of literature and art such as Jalalledin Homaei, Taj Isfahani, Hassan Kasaei, and so on, thus providing a conducive environment for the upbringing of his children. Seraj and Jalal Zolfonun, founded the Iranian music group "Bidel"(1) and took over the leadership of the group after the master's death.

Hesameddin Seraj has introduced valuable works to the artistic community. The Purple Garden, The Mirror, The Story of Parting, The Smell of Heaven, The Dream of Connection, Farewell, Heavenly Look, Crying without Excuse, and Sleepless Eyes are examples of these works.

During his first interview with the Research and Interview Group, Seraj said the following:

"At that time, parents were very interested in their children's education in scientific fields. For example, they considered finance to be a science and music to be an art. At that time, children majoring in mathematics believed in construction, then architecture. I chose architecture because of the connection between architecture and art.

I was first accepted to the University of Science and Technology. After the call for applications to the National University in 1976, I took the exam and was accepted there as well. I visited both universities for a while until I finally chose the National University. Because of good atmosphere both in terms of practicality and culture.

Throughout my studies, the late Professor Parviz Vaziri noticed my musical activity in 1985, I brought him the album "Baghe Arghavan". After a few weeks, he encouraged me to sing in a happy atmosphere and said: You are responsible for the people. So keep them alive with songs that may be lively. The late vaziri always used music as an example in his collections".

In another part of interview, he continues:
"I received my bachelor's degree in 1986 with the thesis topic "Comparative Aesthetics, Architecture and Music". In the field of architecture, I received advice and guidance from Dr. Hadi Nadimi, in the field of art and anthropology from Dr. Shahrestani (who was not at our university), and in the field of music from Dr. Dariush Safevat (a professor at the University of Tehran).

Art is a spiritual drain. Architecture, poetry, painting, and graphic design all release your energy in some way. But in my opinion, music is the dominant aspect of all. If you are a musician and a poet, music does not allow you to be a very successful poet. Because music and composition are so powerful and energy-consuming that they do not allow one to write poetry. Someone who combines architecture and music, music, due to its power and high energy, does not allow one to be a successful architect. That is why you have to choose one, and I chose the art of

In the university, there was a music class for students of all faculties. At that time, there were no such private classes in tehran. For this reason, such classes were welcomed by many students. I was also teaching music at the same time. During my artistic career, I recorded many of my works at "studio bell ", and "studio pejvak".

After graduation, in addition to working on theoretical issues, I supervised students' theses on the design of music halls, theaters, and performances, while also working with them on music and architecture studies. My late father had a great interest in literature and poetry, so he had artistic meetings with intellectuals and professors such as Taj Isfahani, Jalaleddin Homaei, Hassan Kasaei, and Jalil Shahnaz. During that time, I would visit them under various pretexts to benefit from their poems and beautiful voices. During studying architecture, after completing the design and project, I would play the setar, and I considered this as a reward for myself, and in fact, I would express and release my happiness at the completion of the project by playing. During the college semester, I recorded my works in the studios available at that time, and interestingly, none of my classmates knew about this until my work was heard among the people, and later they recognized me more for my artistic work than for my architectural field".

He added the following:
"In 1973, I and Professor Jalal Zolfonun, who was a renowned setar master, founded "Bidel" band to perform various Iranian musical works.
The main members of the group were: Mohammad Firoozi (oud player) - Hadi Montazeri (kamanche player) - Nasser Farhangfar (tonbak player) - Masoud Habibi (daf player) - Jamshid Andalibi (ney player). After the death of Master Zolfonun, Shahram Mirjalali and Shahriar Faryousefi, as a tar players, collaborated with the group for a while. During the group's activity, a number of members went into exile, and some others joined the group and are still active".

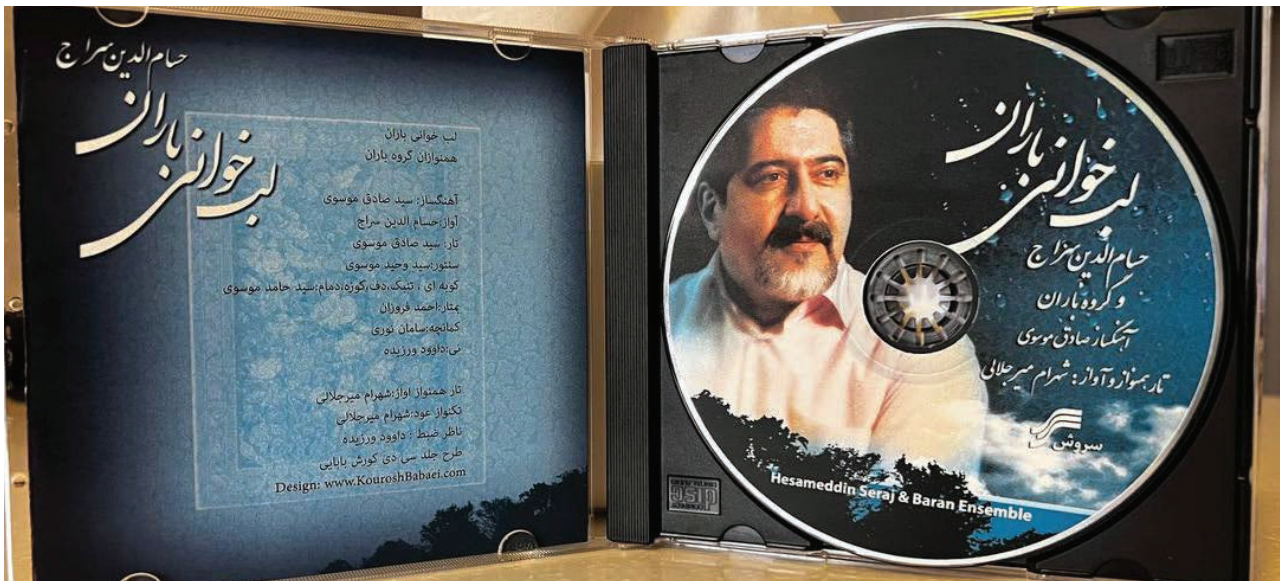
Seraj's main concern is poetry and songs. In his opinion, the type of poetry and the way it was performed in the past were very sophisticated and beautiful. Perhaps one of the main reasons for the longevity of music is the aesthetics and the attention to detail of the factors that make up the music, which unfortunately are not valued much in the current era. In general, the valuation of music in Iran is weak and hesitant.

Names of experts and artists mentioned in the Text:

- Sirous Sagheri (1935-1995), Isfahan, composer and santur player.
- Faramarz Payvar (1932-2009, Tehran, researcher and composer, teacher and santur player.
- Reza Shafiian, born in 1941 in Tehran, musician, composer and santur player.
- Pashang Kamkar, born in 1955 in Sanandaj, santur player.
- Mahmoud Karimi (1927-1984), Tehran, musician and teacher of the vocal of Iranian music, setar player.
- Mohammad Reza Shajarian (1930-2010), Mashhad, musician, composer and singer of traditional Iranian music.
- Jalalledin Taj Isfahani (1983-2013, Isfahan, singer of traditional music.
- Jalalledin Homaei (1278-1359, Isfahan, writer, literary figure, poet, mathematician and historian.
- Hassan Kasaei (1928-2012, Isfahan, musician, ney and setar player.
- Jalil Shahnaz (1913-2013), Isfahan, musician and taar player.
- Jalal Zolfonun (1937-2017), Abadeh, musician, radif scholar, and setar player.
- Mohammad Firouzi, born in 1957 in Tehran, is a player of the barbes and setar.
- Hadi Montazeri, born in 1955 in Kermanshah, composer, kamancheh and violin player.
- Nasser Farhangfar (1947-1997), shahr-e Rey, Iranian music teacher and tonbak player.
- Masoud Habibi, born in 1961 in Kermanshah, musician and teacher, founder and musician of the Dalahu group, player of the dayere, piano, bendir, and dammam(drum).
- Jamshid Andalibi (1336-1402), Sanandaj, musician, composer and ney player.
- Shahram Mirjalali, born in 1959 in Ahvaz, musician and teacher of tar and oud.
- Shahryar Faryousefi (1956-2009), Tehran, composer and player of tar, setar, bam-tar, Divan (baglama) and sitar.
Gholamali Liaghati (1928-2009), Tehran, founder of acoustics in Iranian universities.
- Mehdi Barkashli (1987-2017), Tehran, musician, composer, researcher of music theory and physical foundations, and violinist.

1-Taken from the name of Bidel Dehlavi, a Persian poet of Turkish descent, who composed in the late Indian style.


گروه ارغنون
عود شهرام میرجلالی
دف مسعود حبیبی
تنبور بهرام خانی
تنبور آبادات کاکاوند
تنبور خشایار کاکاوند
طبلا مسعود حمیدی
تنبور و سه تار رامین کاکاوند
دیوان شهرام میرجلالی
دیوان و تنبور همنواز آواز رامین کاکاوند
ارکستر سازهای شرقی
گروه ارغنون
رویای وصل
حسام الدین سراج
Avaye Novin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لب خوانی باران
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همنوازان گروه باران
آهنگساز: سید صادق موسوی
آواز:حسام الدین سراج
تار: سید صادق موسوی
سنتور:سید وحید موسوی
کوبه ای ، تنبک ،دف،کوزه،دمام:سید حامد موسوی
ستار:احمد فروزان
کمانچه:سامان نوری
نی:داوود ورزیده
تار همنواز اواز:شهرام میرجلالی
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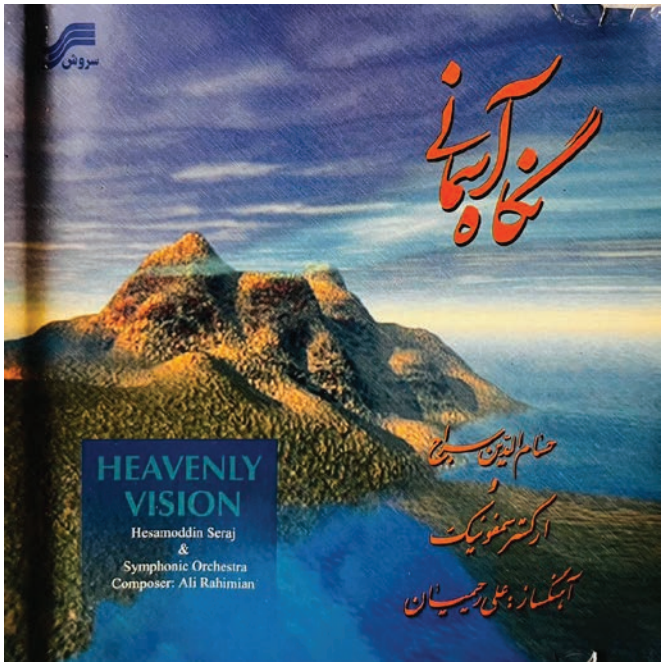
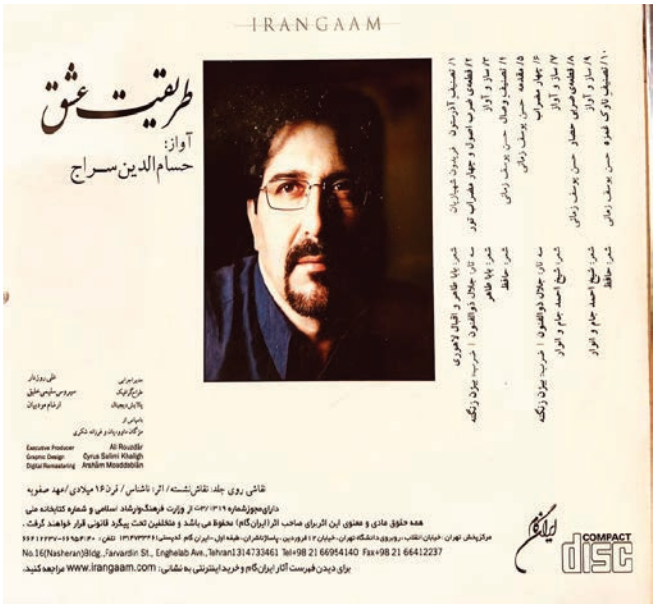
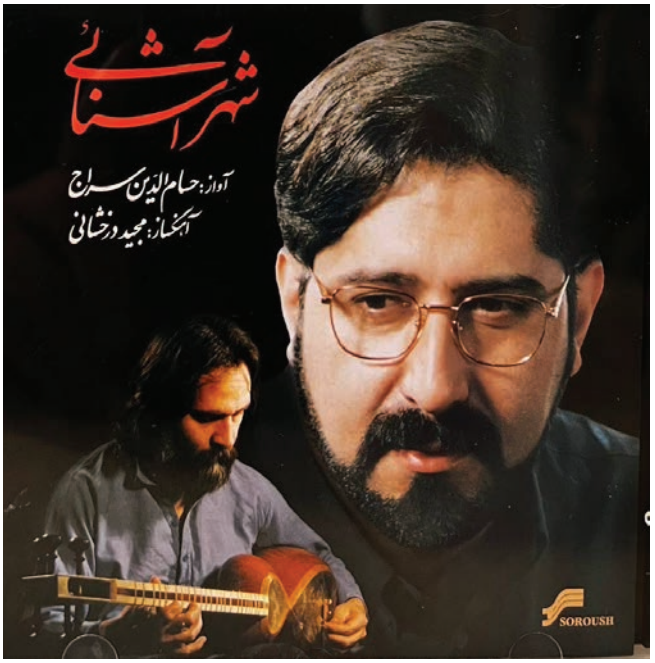
سروش
Hesameddin Seraj & Baran Ensemble


سروش
گاه آسمانی
حسام الدین سراج
و
ارکستر سمفونیک
آهنگساز: علی رحیمیان
HEAVENLY VISION
Hesamoddin Seraj
&
Symphonic Orchestra
Composer: Ali Rahimian



Source and references:

-Artist Archives
-Research and Interview Group Archives



Where is Iran, Who is Iranian?

Seyyed Mohammad Beheshti Shirazi M.S. Culture Researcher
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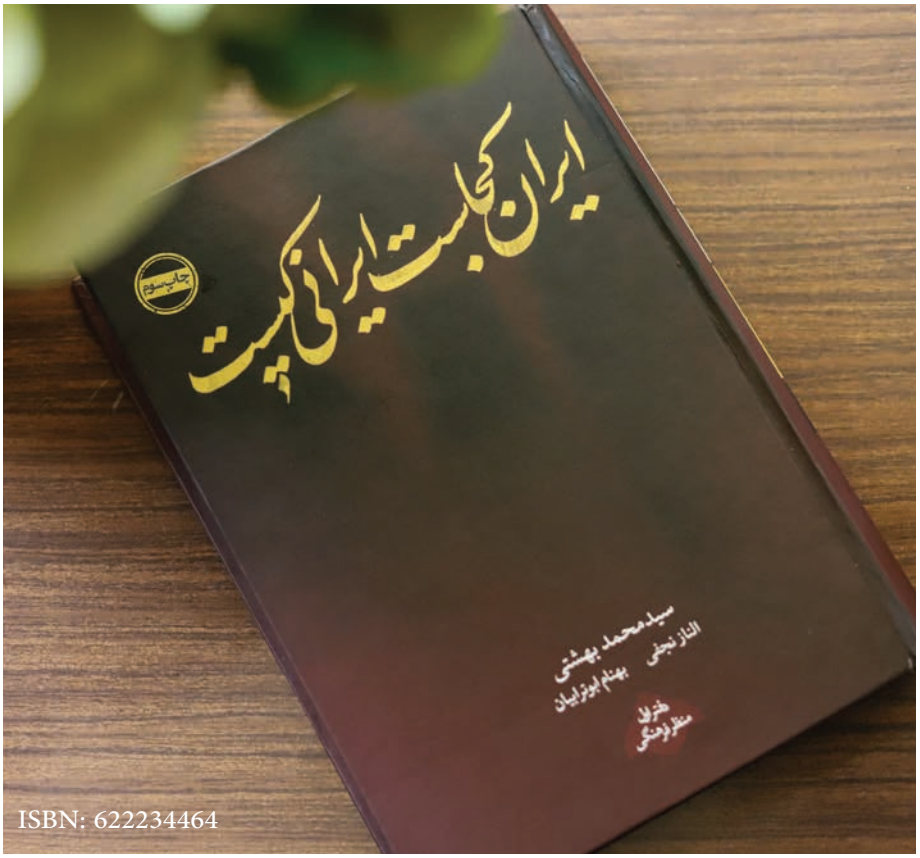
Seyyed Mohammad Beheshti Shirazi is active and thoughtful in various fields. He is from the generation of pre-revolutionary graduates whose interest in cinema, photography, and poetry. Perhaps this was why he entered the television industry in the first days after the revolution and, for years as one of the senior managers, tried to address his concerns in the cultural-national arena by promoting this segment of society.

From the very beginning of his presence in the cultural and artistic arena, he has shown his commitment and belonging to Iran and his Iranianness. In the artistic arena, he took charge of organizing the state of cinema, theater, and the theatrical space of the country and succeeded in introducing the Iranianness of cinema to other countries by systematizing this group of society. Beheshti gave meaning to the slogan of independence and freedom in the artistic and cultural arena of the country. During the 1960s to 1980s, Iranian cinematographic and artistic products gained a special place in the artistic and professional communities of the world, and the world bowed down to the culture and art of the new Iran.

In his opinion, Iranian art has achieved more success than its architecture. Although he has a degree in architecture, he does not have many works. A residential complex in Shahinshahr, Isfahan, and a house in Isfahan are his entire activities in this field. According to him, if he had worked in the field of architecture, he would have perhaps followed the same path that he has taken in the cultural-artistic field. He would have implemented the same slogan of independence and freedom in the architecture of the country. The discussion of modernity in various fields was one of his concerns during his time at the highest level of the country's management and it never changed. Commitment to preserving the culture and thought of Iran and Iranians is the main principle that he introduced in all his works, including publications and academy trainings in universities across the country, and in many others, he has presented valuable solutions for preserving the identity and culture of Iran and Iranians.

According to him, Iran is a special land with a great geographical diversity and ancient traditions that distinguish it from other lands. The book "Where is Iran, Who is Iranian" deals with the essence of culture and movement within its framework. Beheshti believes that culture is a comprehensive and historical thing from earth to heaven and controls the life of human society. In addition to culture, he considers competence to be effective in the development of thought and knowledge. Habituation gives us a unified understanding of the surrounding environment. Due to the connection between us and the environment, habituation makes us aware of the slightest change in the environment. This distinction between being domesticated and undomesticated causes undomesticated people to become aware of the flow after losses and functional impairments, which are no longer useful. Perhaps this is the reason for the constant surprise of officials and managers who do not have a proper understanding of the issue and, after an incident or anomaly occurs, speak of "national determination" or "cooperation of all agencies" to resolve and resolve the problem. The book "Where is Iran, Who is Iranian?", in line with the ideas of Seyyed Mohammad Beheshti, examines and describes in detail the discussion of culture in global societies and the impact of competence in returning to the territorial culture (Iran of the Land). What will be presented in this issue are two of the seven chapters of the book, including; the definition of competence and the return to our competence.

Research and interview group



We must become citizens of our land again

In the first section of the book, the subject of citizenship and the connection between humans and the environment in citizenship is discussed and examined:

Each of our bodies contains tens of trillions of different cells, each of which knows what to do. What makes this staggering number of independent entities work together to form a harmonious, coherent, and integrated organism called the human body is In order for the heart to beat, the brain to think, and the bones to grow, a long, complex molecule known as DNA is present in all cells and contains the instructions necessary to build and sustain all the types of cells that make us human. Geneticists call this complete set of instructions the genome.

Knowledge at the scale of society and territory, like the genome at the cellular scale, has provided significant differences despite many commonalities. Many experts who do not believe in another dimension beyond the biological existence or sub-divine existence of man and society such differences between people are not considered important, but the subject of this book is to reflect on these differences. Environmental differences have not only created biological differences in people, but also different worlds due to the creation of different qualities of knowledge.

In another part of the book, the connection between humans and the environment in competency explained as follows:

Competency is the inseparable relationship of a person with the environment in which he was born and raised. According to adaptation, a person becomes a continuation of the environment and the environment becomes a continuation of human existence. It is as if something of the human existence is in his environment and something of the environment is in the inhabitants of that environment. ligibility means that the environment defines the existence of man and man defines the existence of the environment; like the relationship of a drop to the sea. The drop and the sea are congruent and both are in contact with each other in their smallest parts. The drop makes the sea and the sea is present in the drop. Both of these share in the existence and nature of each other.

In the first section of the book, the subject of citizenship and the connection between humans and the environment in citizenship is discussed and examined:

A large part of what we know is not something we learned in school, nor something we learned through practice, but rather perceptions that we have acquired through the natural and daily course of life and interaction with our environment. This knowledge is an existential thing; like being a mother, being thirsty, or being in love. In other words, knowledge is a part of our being that shapes who we are and we never forget it. At the same time, this same knowledge is the medium through which we understand other things; just as we unconsciously measure the largeness and smallness, or the pleasantness and unpleasantness, of other places in comparison with our own home. Knowledge is like the assumptions by which everything else has existence and meaning in relation to it. Without knowledge, understanding the environment would be impossible. The concept of knowledge is not just a part of our being, but it owns it; because it hides behind every idea we have and guides our lives and our imaginations; our imagination of ourselves, existence, being, and destiny.

The main difficulty of being on the Iranian plateau is surviving the lack of water. The ingenuity of the Iranians has made life in such conditions possible and has made it a brilliant civilization.
Photo: Sohrab Bahramzadeh, the ancient garden of Bam in the middle of a dry and barren plain

According to the author's research and studies, we achieve competence in the surrounding environment. But in the rest of this chapter of the book, he explains how to achieve it as follows:

Competence is not something that is created or destroyed by the will and desire of an individual or group. Competence is dependent on the environment in which society has placed it over time. As the age of this coexistence increases, knowledge becomes richer, and as this enrichment increases, the members of that community become "someone" distinguished from others, and their land becomes "a place" distinguished to other places. It is natural that young and underdeveloped lands do not have a wealth of knowledge and competence has no meaning in them. In lands where life has not had much history and has been made possible thanks to modern technologies, no matter how powerful and prosperous, competence has no meaning and only citizenship or nationality is considered.

In fact, competence leads to knowledge and incompetence leads to ignorance. Continuing the relationship between competence and knowledge, the author continues by providing an example:

Thirst has been forgotten for decades. Perhaps more than anything else, the ignorant praise of new technology has contributed to this oblivion. The rampant introduction of water-digging and conveying equipment since the 1930s has replaced the deep well with the qanat, without any attention to the profound difference between the two.

The qanat provided water to the people in proportion to the rate of water renewal, but the fatal consequences of digging deep wells became apparent when non-renewable groundwater reserves were depleted. With the construction of water pipe networks in cities, a large volume of water is easily available for consumption. It is natural for people to imagine that they live in a land with infinite water resources. This means that modern technology has transformed water from something inherently potential to something inherently actual, and as a result, its intrinsic value has been reduced and it has become commonplace, so that water consumption in Iran, which was once a third of the global average, has multiplied over the course of several decades. A person who has forgotten his knowledge is desperate or wandering. The environment for those who remember knowledge is different from that of those who have forgotten it. The intimacy that comes with competence brings with it a love and attachment that makes everyone, beyond logic and analogy, consider their home, city, and land to be the best of the world, precisely because they have an existential and immediate relationship with it. For this reason, the people of the Iranian plateau, according to documents and texts left over from ancient times, considered Iran to be more selected and healthier than other regions due to its temperate climate. If competence, due to the connection between a person and the environment, makes her aware of the slightest changes in the environment, the incompetent becomes aware of the problem when improper behavior becomes apparent and obvious. Incompetence, while maintaining distance, discusses everything theoretically and emphasizes the enormity of the issues with slogans such as "the necessity of national determination" and "the cooperation of all institutions." What incompetence claims requires solving countless equations with one unknown, is in reality a system of equations with many unknowns, not individual equations. Unfortunately or fortunately, our motherland can no longer tolerate the mismanagement caused by incompetence. The situation has become so dire that we must choose between two options: die or become competence of our land again.

Grafting water-rich watermelon seeds onto thistle roots without irrigation.
Photo: Ahmad Nik Gofar, an example of watermelon cultivation based on thistles, Zali Esfarayen village.

Competency in the age of technology

In the second section of the book, the connection between modern technology and engineering and its use in achieving competence is expressed as follows:

The question is, what is the relationship between engineering and science and technology? In the common perception, engineering is a practical science; on the one hand, it requires sufficient knowledge of the applied sciences related to the subject, and on the other hand, it requires mastery of technology.

This also causes engineering to be generally considered as something not bound to place but temporal, based on the timelessness and placelessness of science and the temporality of technology. For this reason, various branches of engineering sciences such as civil engineering, agricultural engineering, textile engineering, mechanical engineering, industrial engineering, metallurgical engineering, and mining engineering are taught in universities with content more or less consistent with the global content of these disciplines.

As will be revealed throughout the discussions in this book, although some thinkers consider culture to be something that can be managed, most cultural characteristics are involuntary at the level of society and are long-lasting matters that develop over time, and what can be managed over a few months, years, or centuries is a small portion of those fixed and unchanging matters. In this respect, engineering is a spatial matter whose temporality is limited to the technological aspect. The principle of engineering, which is the mastery of dimensions, usually does not withstand the constraints of time and does not change much over a long period of time. This is what makes "engineering" itself, like science and technology, a matter of precedent. If we consider the original meaning of engineering to be invalid, then naturally, adhering to its new meaning will yield results that are different from expectations. From an engineering whose meaning has been reversed, nothing more can be expected than an imperious intervention in the context. In a doctrine that does not consider environmental dimensions in its understanding of engineering, engineers are trained who are only able to borrow the technology of building bridges, refrigerators, cars, roads, and houses from elsewhere. Such actions, which are an imaginary borrowing from the context of another culture, have never been effective, useful, or credible in Iran. To further understand the distance of engineering from its origin, we can consider engineering in the modern sense as carpentry and engineering in the original sense as gardening.

Image: Pol-e-Dokhtar in Lorestan Province was one of the cities that suffered the most damage in the 2019 floods. The newly built part of the city suffered the most damage due to the encroachment of the floodplain of the Kashkan River.

The author considers engineering in its original meaning in Iran to be close to the gardening model. If engineering is not coordinated with the context, it forces the context to coordinate with engineering. The suffering of refusing the context is expressed as follows:

In lands where engineering is valued equally as science and technology, environmental dimensions are also relevant and efforts are made to preserve them. For example, in the field of construction, many countries have different rules and regulations that everyone is required to comply with. However, in Iran, regulations have been developed only because of their importance in other countries and in imitation of them, and they have been limited to translating the studies of others, which is usually referred to with terms such as "localization". Like when a tailor tries to fit a garment made for a certain person's height by giving it a diet or by using seams and slits. Despite all his efforts, it turns out that the garment is borrowed and, despite the original purpose of wearing clothing, which is to hide flaws and reveal virtues, it actually makes flaws appear and virtues hide. For some time now, when talking about Iran's natural and cultural diversity, the topic has only been of interest to tourism industry activists, not because they understand the cultural importance, but because this diversity is attractive to tourists, especially foreigners. However, those whose main activity is engineering, in response to such discussions, as if they had heard something unrelated, dutifully dispense with historical knowledge and rely on modern science and technology. Thus, it should be said that the most important problem of engineering today is not that it is not familiar with science and technology or does not know the dimensions of its own nature and culture, but rather that it does not feel the need to know these things. As a result, upon facing the consequences of not fitting their product to the context, they attribute the main culprit to the undesirable characteristics of the context, or better said, "Iran being Iranian" and "Iranians being Iranian." Horticultural engineering requires Competency, because the people most familiar with measurements in any given place are the locals. This is why newcomers to this land are obligated to trust the knowledge of the locals and their measurements. For example, during the Umayyad Caliphate, Khalid ibn Abdullah Qasri was appointed by Hisham as the agent of Iraq (Arab Iran). When he asked the Caliph for permission to build a bridge over the Tigris, at a place he deemed appropriate, Hisham wrote to him that if it were possible, the Iranian peasants would have done it before. But when Khalid insisted, Hisham agreed on the condition that if the bridge was damaged, he would pay for it himself. It wasn't long before the bridge was destroyed by a flood, and Khalid was forced to pay for the damage.

Based on the above statements, the author believes in summoning the competent:

In a land plagued by floods, earthquakes, storms, droughts, and landslides, contemporary engineering justifies such damage by citing "unforeseen events." In these circumstances, historical monuments that have not been subject to inappropriate interventions do not suffer much damage, simply because they were built based on the dimensions of the environment. It is true that today many habitats are empty of inhabitants or have been deprived of their Competency despite the presence of inhabitants, but forgetting about Competency can be cured, and the way to do so is to remember. The environment can make this hint possible. All levels of the environment explicitly or implicitly hint at the dimensions; therefore, in the absence of the inhabitants of a place, the surest way to summon the dimensions of that place is to refer to the legacy of the past.

Cultural landscape

Based on the above statements, the author believes in summoning the competent:

The term landscape is borrowed from a specific style of painting that was founded by European Renaissance artists inspired by Chinese painting and refined by Dutch painters in the 17th century. These works are generally large landscapes and vistas that have been shaped in some way by humans, such as fields, gardens, and cities. Landscape is a combination of the words "land" meaning "earth" and "scape" derived from the Dutch word "shapen", meaning to shape something. It would not be wrong to say that before the term "cultural landscape" was used in cultural heritage studies, every work located in a white context was understood to have occurred by chance, and it was thought that studying the context did not help to understand it. The above term indicates that we accept that there is a reason for something being placed in a "place." In this way, something more important and beyond paying attention to the context occurred, and that was understanding the importance of the "place" of the works. Without understanding the "place," it is not possible to understand the works. More precisely, the cultural landscape, by emphasizing the importance of the content of works, indicates a shift from darkness to light. This shift in position is best understood when we distinguish between two patterns of cognition.

Landscape originally means "the commanding shaping of the earth." This quality of human-nature connection, which is characteristic of Western culture, can be clearly recognized in classical European gardens.
In French Baroque gardens of the 17th and 18th centuries, the garden is a nature tamed by man from which the forest has been driven out. In other words, the garden is an area without the forest.

From the author's perspective, recognizing the context in darkness or light greatly affects our competence. This dual recognition of the environment in both dark and light situations is described as follows:

We've all had the experience of waking up in the middle of the night in an unfamiliar place to get a sip of water. We get up, slowly regain our balance, and set off. We move slowly, blindly touching everything around us to figure out what everything is and where we are. Darkness causes alienation from the environment and makes it difficult to recognize the simplest objects. In such conditions, the most reliable tool for assessing the environment is the sense of touch; but perception by the sense of touch becomes possible when our distance from objects becomes zero. Finally, our guesses are also subject to doubt. The perceptions of the sense of touch are accompanied by exaggeration; the sole of the foot sees the smallest hole in the ground as a large pit, and the smallest bump as an obstacle in the way. Imagine how much the quality of cognition will change at that moment, as the space gradually brightens. The reality is that in the light, nothing is an enemy of man, an invader of his privacy, or contrary to his will. Achieving competence and the consequent feeling of light ensures that if the house becomes dark for any reason, the feeling of peace and tranquility is not lost. The feeling of solidarity with the environment makes us feel like we are in the light despite the apparent darkness. However, in the absence of competence, even though we are apparently in the light, due to the depth of the darkness, we put everything in its place in our own imagination, and this makes our presence in the environment harmful. The importance of "cultural landscape" for the context of works is a kind of desire for knowledge in the light. The reason is that this hypothesis was proposed at a time when societies were more aware than ever of the harms caused by knowledge in the dark and were convinced that many of the obstacles to reaching their destination were consequences of their own prior behaviors. Especially when the losses caused by the two world wars forced Westerners to have a more comprehensive understanding of phenomena and led to the recognition of "culture" and attention to the diversity of societies from the perspective of cultural differences, that is, the differences that occur between societies and individuals as a result of interaction with different environments.

At the end of the third section of the book, the interaction between man and his environment is expressed as follows:

The meaning of the phrase cultural landscape is that, whether we like it or not, it refers to a specific way of interacting with humans and the environment, originating from its Western context, and its reflection can be seen in the Western built environment, including buildings, cities, and gardens, and indeed all tangible and intangible manifestations of Western culture. Such a contrast between the natural given environment and the human-made environment does not apply in other lands such as Iran or India, and in other perspectives such as Chinese or Mayan culture, at least until the modern era. Although "cultural landscape" is translated into Persian as “A geographical area whose landscape is the result of the joint work of nature and man", it should be noted that cultural sites in Iran and other lands fundamentally imply a different quality of human-environment interaction.

Note: for sources and references, Refer to the book

Seyed Mohammad Beheshti Shirazi

Seyed Mohammad Beheshti Shirazi , born on 27 February 1952. He Studied Architecture at Shahid Beheshti university of Iran. Master of Architecture and Planning in 1981. He was the first head of Cultural Heritage, Handcrafts and Tourism Organization, being appointed on September 1997 by Mohammad Khatami and held the office until June 2003. He was also head of the FAJR International Film Festival and Farabi Cinema Foundation. Between 1984 to 1994. He is the Head of the Department of Architecture and Urban Planning of the Art Academy Since 1998.

The Objectified Nature and the Tale of a Timeless Beauty

Abdolhossein Tavakolian Ph.D.

The dialogue between space and time is often described as going against each other. One can go back and forth through space or can articulate and define it as a place. One can establish a volume out of space or leave it as a void. These manipulations are not possible when dealing with time. The problem facing man's effort to control space is the opposite of time. Unlike the experience of space, time is not boundless, and we seem unable to manipulate time as we do space. Yet, wishing to manipulate time, man has continuously attempted to lift the limitations of time in his buildings and art forms. Throughout history, we have seen a continuous search for timeless beauty and eternal life. During the Renaissance era, we witnessed ways time could be controlled in their art and buildings: By establishing rules on mathematics from natural forms or the human body and discovering optical science, Renaissance artists tried to formulate a timeless beauty. Thus, the geometrical principle and proportions extracted from nature remained permanent while nature deteriorated. Their concept of Platonic beauty of spirit, or essence of geometry, suggested a built form, inspired by a circle and proportional geometry. Their circular religious buildings differ from Gothic linear churches. By being linear in time, similar to a living body, there is a beginning and an end. The circular movement in time is never-ending, and timeless (Fig. 1.) Renaissance artists, therefore, eliminated the relevance of time in their buildings by extracting the essence of a temporal nature and presenting it as timeless geometric shapes. They, however, are not the pioneers of such an approach, but rather made an extensive study of ancient Greek art and philosophy and learned from them. Time and space are tangled together in various ways throughout history, and the idea of timeless beauty interplays at their junction. Scientists or historians have interpreted the origin of the ideas of timeless beauty in their research. Some see the search for a timeless beauty originating from the primitive man, and it deals with associations and memory functions. Some see it as an awakening to a moment and breaking up the chain of time, therefore, it is an attempt to live in a continuous present. Without a doubt, the primitive man's search for timeless beauty started with his dwelling. Building a dwelling can be seen as an attempt to overcome nature by establishing a physical boundary for oneself. Karsten Harries believes that having a roof over one's head and overcoming nature is often inadequate for delivering a feeling of being at home in a timeless world. "To feel at home, timelessly in the world," as argued by Harries, "is a feeling sought by the primitive man and present dwellers." To achieve that feeling, one needs to manipulate not only space but time as well. The primitive man, as Joseph Rykwert recalls (Joseph Rykwert, 1981), sought a dwelling as a repetition of divine building: an architectural type that promises timeless pleasures of paradise[Rykwert Joseph, On Adam's House in Paradise, MIT Press, Cambridge, Massachusetts, 1981].

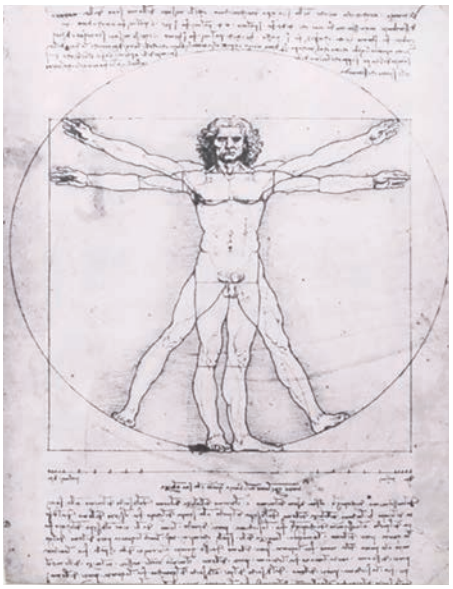
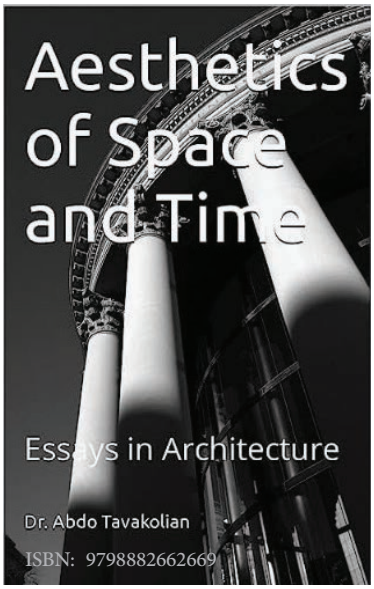


Fig.1-The Vitruvian Man, by Leonardo da Vinci, 1490, based on Vitruvius proportional geometry.

The present article is taken from one of the titles discussed in his book: "The Aesthetics of Space and Time,"The dialogue between 'space and time.



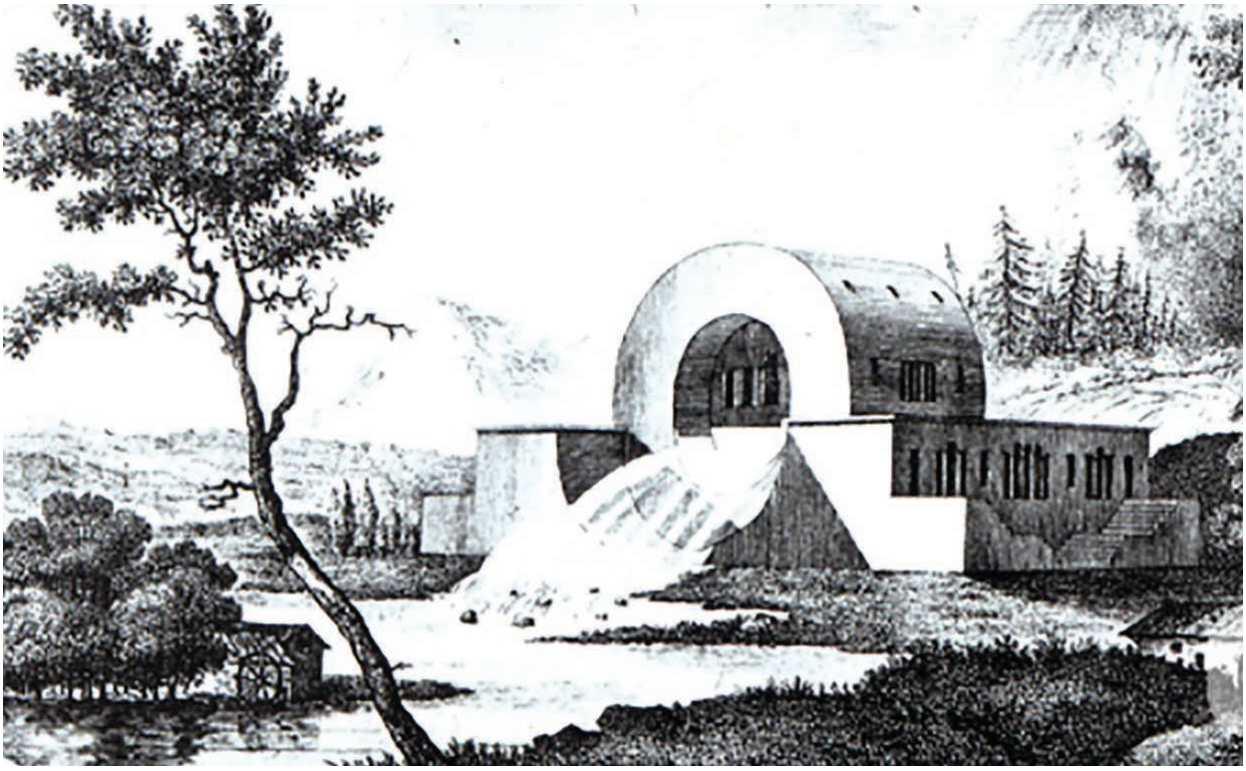


Fig.2-Ledoux Surveyor House

With its adored elements and symbols, a traditional religious or monumental building tends to stand up for a more extended period than simple, functional built forms. Those patterns and symbols preserved activities that have been repeated over time and, therefore, feel as if they have overcome the burden of passing the time. The same principle can be applied to participating in a rite in those places that recall a spiritual origin or religious symbolism: Kaaba (Mecca), Jerusalem Wall, Holy Fire Temple, and Parthenon, among others, are places not subjected to time and thus continuously protected against time. We learn from Harries (Perspecta, vol. 19, 1982), that the feeling of such a timeless world, is due to the repetition of some of those traditions or symbolism, Harries noted that "the traditional symbolism of temple, church, or a holy place, which establishes a particular building as a repetition of some divine archetype, let those worshiping or dwelling in it participate in a timeless archetype pattern"[Harries Karsten, "Building and the Terror of Time" (Perspecta, vol. 19, 1982)]. On the one hand, the repetition of the symbolism of religious buildings will have no meaning if it does not concern itself with contemporary life; on the other hand, it may convey a new meaning for a historical post-modern symbolism of a style. However, a critical analysis of Harries's point of view poses the question of whether a refuge in a timeless traditional building is the only remedy for overcoming the boundary of time: A building doesn't have to be of a certain style (Postmodern Symbolism) to be timeless. Bounding natural objects in a human-made built form can also convey a man's desire to manipulate time. When a natural or temporal object, such as a plant or fireplace, is placed within space, it intermixes time with space in a way that creates a live situation and changing event. This lively theatre within space, which resulted from defining space by containing a timely matter, can underlie the idea of "presentness" without the direct emphasis on the symbolism of the past.

The "Presentness," or temporal "attunement"[Heidegger Martin, in what is Metaphysics, Martin Heidegger Basic Writings, edited by David Farrell Krell, New York, Harper & Row, Publishers, 1977, refers to the term attunement as related to space. P.102.] refers to being bound by a situation in space and can help us to understand the interaction between time and space. The term "space" may refer to a vast and endless horizon that extends in all directions. O. F. Bollnow noted that defining space is to break through the homogeneity of "mathematical space"[The main Property of "mathematical space" is its homogeneity, No point and no direction is preferred to another. The "living space," on the other hand, depends upon the living man in space and a distinct axis system related to human body. Bollnow O. F., "lived space," philosophy today, 1961,]. Architecture, or the "act of edifying," can break through space by defining a perceptual form by utilizing boundaries. As noted by Martin Heidegger, it is through the building of these boundaries that we can signify a location and separate it from "space"[Martin Heidegger noted "building by virtue of constructing location is founding and joining of space. Building, according to him, domesticates space. Building, Dwelling, Thinking in Poetry, Language, Thought, (New York, Harper & Row, Publishers, 1971) p. 154.]. The interplay of space and location, perhaps, can be explained more clearly by Christian Norberg-Schulz, who noted that "location refers to those aspects of the environment that can situate man in this world"[Norberg Schulz Christian, in Genius Loci, 1980), refers to a perceptual property or "schemata" that is a "concrete environmental memory." To him everyone posses an orientation and identification schemata.]. By situating man in this landscape, one is also surrounded by temporal matter. When observing natural objects, a motion and its dynamic is often evidence of liveliness. The reflection of light on the leaves and water and their dynamic movements, for instance, can express liveliness because their movements capture the passing of time. The natural landscape and its movements are, therefore, evidence of the presence of "real-time." The presence of "natural time," on the other hand, governs our body and our destiny. The body changes and deteriorates during the passage of "natural time." We are often unconscious of this passage. Natural time, unlike virtual or mechanical time, is something outside of man's domain. Sometimes, only the sudden shock of an event makes it possible for us to transcend the gap between our accustomed perception of time and the reality of natural time. During this passage, we realize our inability to manipulate time. The awakening shock or events are often sparks that can point to the experience of real-time and "presentness."

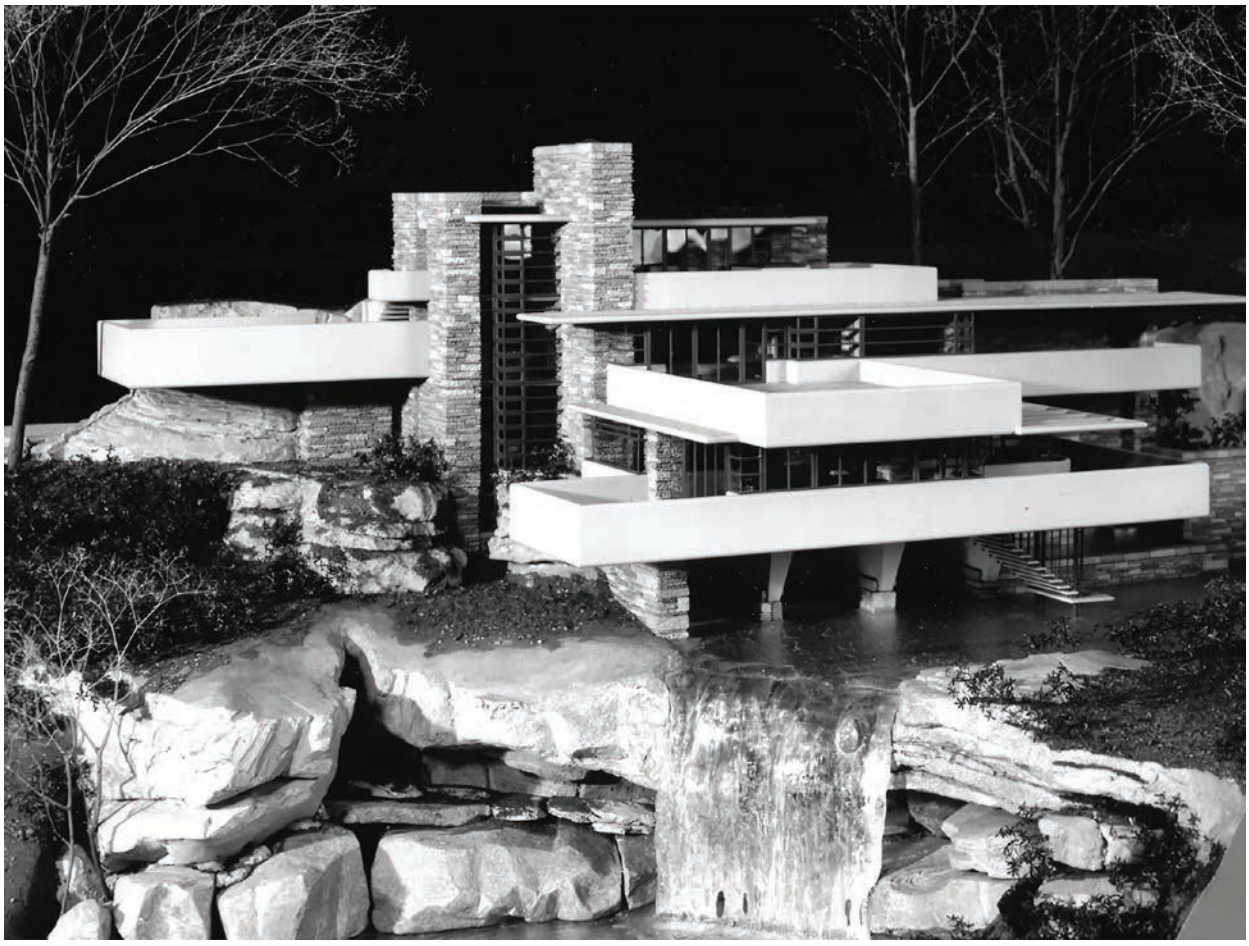


Fig.3-Wright's FallingWater Bear Run, 1935

Fig.4-a traditional front yard in Iran

Fig.5-Ateshgah" is a "Fire Temple" at Yanar Dag near Baku, Azerbaijan

To feel sheltered timelessly by a dwelling, one needs to overcome the feeling of mortality or the dread of passing time. While man can create a boundary against space through his dwelling, he remains unprotected against the danger of unrestricted time. However, enclosing a piece of landscape or nature is an attempt to overcome the boundary of time through the notion of presentness. When natural phenomena such as fire and water are enclosed and tamed so that they take the shape of a fireplace, pond, or waterfall, man securely and in comfort can observe the passing of time and momentarily escape from the dread of time." Not only does he bind space, but he also domesticates time. There are many instances in which architects have tried to relate to time by enclosing a stream of water, a pond, or perhaps manipulating other natural objects such as a fireplace or waterfall in their projects. A fitting example is Claude-Nicolas Ledoux's Surveyor House (Fig. 2), which was part of an ideal city plan for the Saltworks of Chaux, designed around 1780[Emil Kaufmann, Three Revolutionary Architects, Boullée, Ledoux and Lequeu. Philadelphia, 1952.]. A cylinder resembling a barrel is laid bare horizontally, through which a stream of water runs. The four-story building, which was never built, was meant to house an engineer who would measure water flow. Standing alone on the gentle slope of a valley, with its bold composition of cube and cylinder, it has something of poetry devoted to nature. Perhaps no other work before Le Corbusier, a twentieth-century modernist, expressed the idea of the building as a machine as the Surveyor House. The lower levels of the house function as a machine to measure the volume of water passing through the building during a period. From the main cylindrical volume as the expression of a pipe to the windows' treatment, the trend in which form follows function is apparent. An observer standing before the window facing the stream can look down and notice not only the flow of falling water and the passing of time but also the superiority of man over nature. Nevertheless, by directing the dynamic properties of flowing water, one can securely observe the passing of time. More direct domestication of time and nature can be seen in Frank Lloyd Wright's FallingWater at Bear Run, Pennsylvania (Fig. 3), where the flow of a stream can be seen from the building's openings and terraces. The structure here does not disturb nature; rather, it lies beside the stream, taking advantage of the natural setting. In Wright's Falling Water, surely, the man-made does not dominate nature. Although Fallingwater's design does not disturb nature or force the stream's direction, the constant flow of water is evidence that life is going on, and time is happening. Additionally, a central fireplace rising from an existing rocky ledge, protruding up through the floor in the living room's interior, highlights the space and delivers a warm and dynamic message of liveliness from the hearth of the earth. Here again, by enclosing the movement of a natural object, one can securely observe the passing of time.

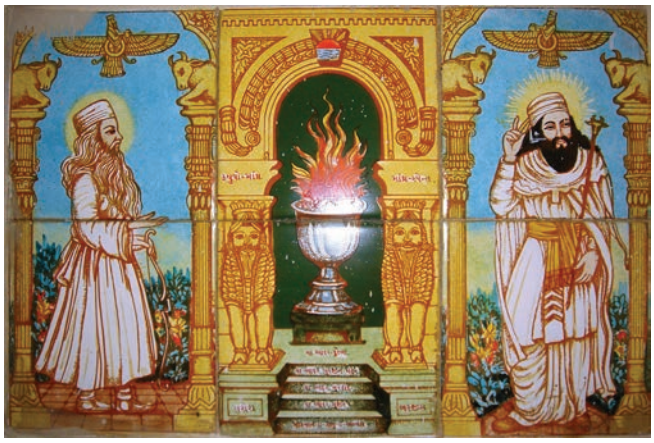


Fig.7-plaque in Atashkadeh Chak-Nak near Yazd, Iran

Fig.6-Yazd Atashkadeh, Iran

The ancient religious practice of enclosing a "holy fire" is another example of overcoming the dread of time. This religious ritual, which is perhaps over 2400 years old, has spread from Hindu's "Fire Temple" called "Atash Behram," to Persian "Atashkadeh" and Azerbaijan's "Ateshgah."

"Ateshgah" is a "Fire Temple" at Yanar Dag near Baku (Fig. 5.) The word "Ateshgah" is composed of two parts, "Atash"-"gah," which, coincidentally, translates as "fire" and "time." The given name is perhaps a demonstration of this temporal phenomenon under man's control. The Fire Temples, which are housing for an Eternal flame, are associated with Zoroastrianism, which has been practiced in their religion since 400 BC. For Zoroastrians, fire is a link between humans and the supernatural world and a medium through which spiritual insight and wisdom can be gained. The holy fire, which in some cases is a representation of "Ahura Mazda," is purifying, life-sustaining, and a vital part of worship (Fig.6). A domesticated small burning fire aiming to relate it to the supernatural is, therefore, another attempt to make a boundary around time and has been practiced in many places for hundreds of years (Fig.7.)

The more recent example of a building affinity with nature and time can be seen in Moshe Safdie's Jewel Changi Airport in Singapore (Fig.8). The project is a shared public space under a glass dome with a 135-foot waterfall at its center and surrounded by gardens. Not only does the project bring civic value and urbanity to an airport by merging artworks, commercial spaces, and gardens, but it also relates those activities to nature and time. The grand waterfall, varieties of natural objects that are placed under an enormous glass dome with natural light, can be seen here as technical might over the natural objects' movement which contains the passage of time and can be seen as ways to protect us against the dread of time and pleasure of a feeling of eternal life. The project has given a new meaning to the concept of "biophilia" as introduced by Wilson, E.O.[Wilson, E.O. Biophilia: The Human Bond with Other Species. Cambridge: Harvard University Press. 1984.]. Wilson demonstrates that human well-being, health, and productivity are improved when we are connected to nature. The pleasure and comfort of relating to nature, given that we are not threatened by it, arise from the feeling of having temporal control over the terror of time.

Similar design intentions can be seen in the "Qingdao Eden" Project by Grimshaw Architects in China, which contains an ecological park (Fig.9.) With a 165-foot indoor waterfall that breaks at several levels, it is intended for tourist attractions. The building is inspired by nature and efficiency. There are also some extreme and perhaps out-of-the-ordinary examples of urban high rises that utilize waterfalls or a vertical garden. One example is the Liebian Building in Guiyang, China, which has been built to include a giant 364-foot-high waterfall (Fig.10). The building contains housing, Offices, and a luxury hotel, with springing water emerging from its facade's height. However, the fall, which is designed to operate only from one side of this building, not only blocks the view of the side but also does not relate to any surroundings.

Fig.8-Jewel Change Airport in Singapore

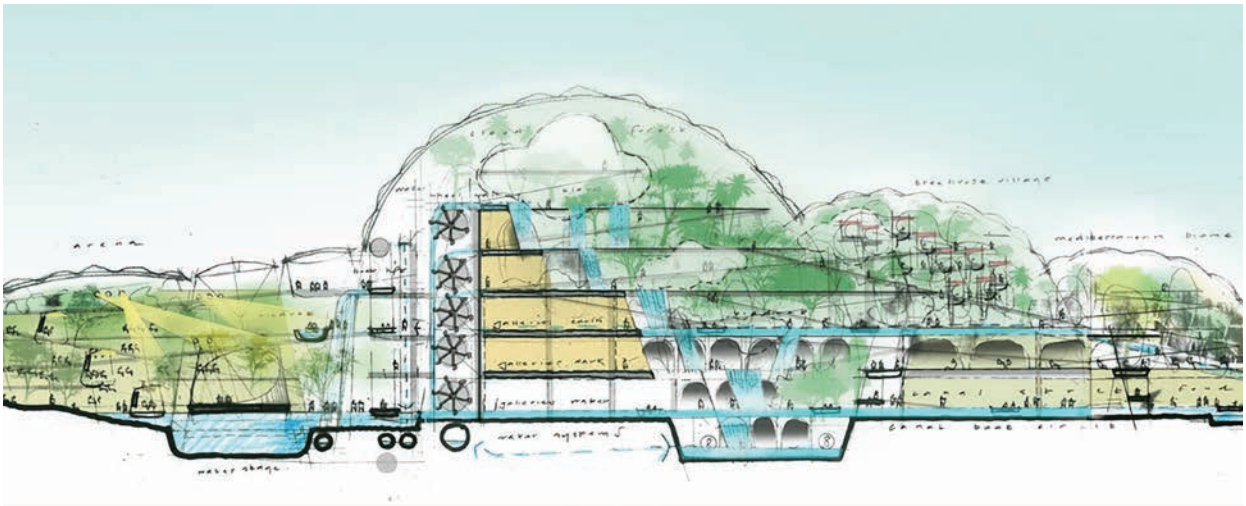


Fig.9- Qingdao Eden" in China

The other example is Bosco Vertical Forest, a pair of residential towers in Milan, Italy (Fig.11.) The taller tower, with a height of 364 ft, and the shorter with 249 ft, contains more than 900 trees on their terraces. The complex may need an exceptional team and devices to trim the plantation around the clock. At best, the towers invite other towers and urban structures to follow the trend to create an urban forest. Here again, beyond and above the beauty of nature, all of our current examples, regardless of their style, project scope, or efficiency, can interject the element of time into their projects and attempt to bring time under man's control. The expression suggests that, while we are there and time is happening, we are pretending to have domesticated the monstrosity of time.

Fig.10-Liebian Building in Guiyang, China.

Fig.11- Stefan's Boeri's vertical forest, Milan.

Abdolhossein Tavakolian

Abdolhossein Tavakolian born on 13 November 1948. He Studied Architecture at National university of Iran. Master of Architecture and Planning. Awarded Scholarship for higher education in 1976. Studied Architecture at PH.D. Program, University of Pennsylvania under Late Dean Holmes Perkins and Professor David Leather barrow. Awarded a Master and Ph.D. in Architecture in 1990. Worked at Kling Stubbins partnership in Philadelphia Pa. designed pharmaceutical campuses between 1987 to 1992. working at SOSH Architects in Atlantic City, NJ. and NY. Designed and Documented Hospitality and Casino designs during 1992 to 2020.

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2- Harries Karsten, "Building and the Terror of Time" (Perspecta, vol. 19, 1982).

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4- The main Property of "mathematical space" is its homogeneity, No point and no direction is preferred to another. The "living space," on the other hand, depends upon the living man in space and a distinct axis system related to human body. Bollnow O. F., "lived space," philosophy today, 1961,

5- Martin Heidegger noted "building by virtue of constructing location is founding and joining of space. Building, according to him, domesticates space. Building, Dwelling, Thinking in Poetry, Language, Thought, (New York, Harper & Row, Publishers, 1971) p. 154.

6- Norberg Schulz Christian, in Genius Loci, 1980), refers to a perceptual property or "schemata" that is a "concrete environmental memory." To him everyone posses an orientation and identification schemata.

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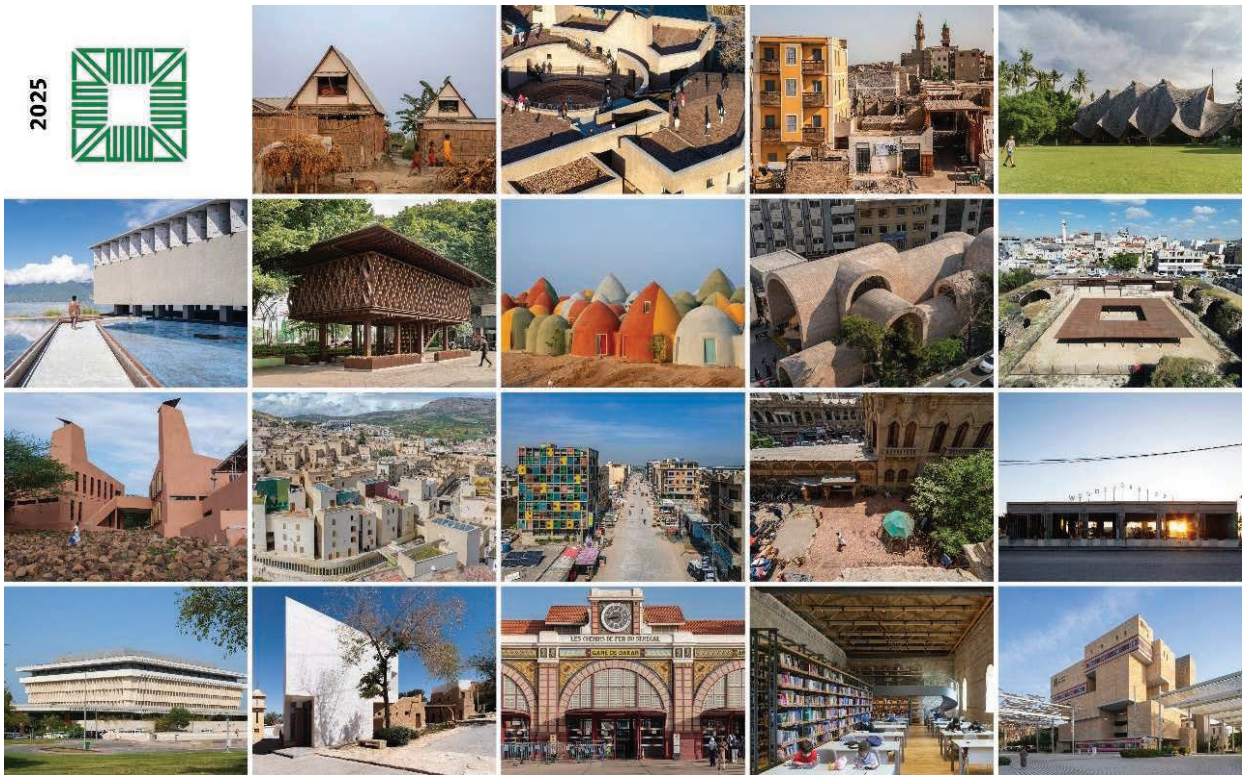
Aga Khan Award for Architecture

Prologue

The Aga Khan Award for Architecture is given every three years to projects that set new standards of excellence in architecture, planning practices, historic preservation, and landscape architecture. Needless to say, agreeing to what defines "new standards of excellence" might well consume a jury's entire meeting time and so the Steering Committee offers this document to the Master Jury to aid in framing their deliberations and discussions of the projects under consideration for this cycle The Aga Khan Award has a distinct advantage over other design awards in that the process includes on-site reviews of the finalist projects, thereby enabling jury members to experience and evaluate the works in context, rather than judging them on image or reputation. The visits also permit a more profound understanding of a project's programme, process, and client and community engagement. Finally, these reviews permit a "proof of concept" consideration, given that the success of the effort can be measured by experiencing the project as well as communicating with the project's beneficiaries, as well as its clients.

Given the role of the on-site reviews, the Award has consistently addressed issues of context and process, with an eye to projects that reimagine processes and empower new constituents. While it may be easier to locate such impacts in projects that are community-based in their origin and modest in their means and execution, the Master Jury evaluate every project in terms of how it reimagines or rearranges economic and social realities, technologies, materials, ecologies, politics, communal opportunities, and even financing. This cycle's submissions include more cultural projects than office facilities and private residences.

Aga Khan Award for Architecture announces 2025 shortlist



Geneva, Switzerland, 5 June 2025

The Aga Khan Award for Architecture (AKAA) announced 19 shortlisted projects for the 2025 Award cycle. The projects will compete for a share of the $1 million prize, one of the largest in architecture. The 19 shortlisted projects were selected by an independent Master Jury from a pool of 369 projects nominated for the 16th Award Cycle (2023-2025). The Aga Khan Award for Architecture was established by His Late Highness Prince Karim Aga Khan IV in 1977 to identify and encourage building concepts that successfully address the needs and aspirations of communities in which Muslims have a significant presence. Since it was launched 48 years ago, 128 projects have received the award and nearly 10,000 building projects have been documented. The AKAA's selection process emphasises architecture that not only provides for people's physical, social and economic needs, but that also stimulates and responds to their cultural aspirations. The shortlisted projects have undergone rigorous reviews, at the site of each project, by independent experts, including architects, conservation specialists, planners and structural engineers. The Master Jury meets again this summer to examine the on-site reviews and determine the final recipients of the Award.

The nine members of the independent Master Jury who selected the 19 shortlisted projects are: **Azra Akšamija**, Director, Art, Culture and Technology Program, Massachusetts Institute of Technology, Boston, United States of America; **Noura Al Sayeh-Holtrop**, Advisor for Heritage Projects, Bahrain Authority for Culture and Antiquities, Manama, Bahrain; **Lucia Allais**, Director, Buell Center, Columbia University Graduate School of Architecture, Planning and Preservation, New York, United States of America; **David Basulto**, Founder & Editor, ArchDaily, Santiago, Chile & Berlin, Germany; **Yvonne Farrell**, Visiting Professor, Academy of Architecture, Mendrisio, Switzerlan; Founder and Partner, Grafton Architects, Dublin, Ireland; **Kabage Karanja**, Co-founder, Cave_bureau, Nairobi, Kenya; Assistant Professor of Architectural Design, Yale University, New York, United States of America; **Yacouba Konaté**, Professor of Philosophy, University Félix Houphouët Boigny of Abidjan-Cocody, Abidjan, Ivory Coast; **Hassan Radoine**, Director General, Citinnov SA for Integrated Territorial Planning and Smart Cities, Mohammed VI Polytechnic University, Rabat, Morocco; and **Mun Summ Wong**, Professor-in-Practice, Department of Architecture, College of Design and Engineering, National University of Singapore; Co-founding Director, WOHA, Singapore.


Azra Akšamija


Noura Al-Sayeh Holtrop


Lucia Allais


David Basulto


Yvanne Farrell


Kabage Karanja


Yacouba Konaté


Hassan Radoine


Mun Summ Wong

Photos of Master Jury: © Aga Khan Trust for Culture / Geraldo Pestalozzi

The Aga Khan Award for Architecture is governed by a Steering Committee chaired by **His Highness the Rahim Aga Khan V.** The other members of the Steering Committee are **Meisa Batayneh,** Principal Architect, Founder, maisam architects and engineers, Amman, Jordan; **Souleymane Bachir Diagne**, Professor of Philosophy and Francophone Studies, Columbia University, New York, United States of America; **Lesley Lokko**, Founder & Director, African Futures Institute, Accra, Ghana; **Gülru Necipoglu**, Director and Professor, Aga Khan Program for Islamic Architecture, Harvard University, Cambridge, United States of America; **Hashim Sarkis**, Founder & Principal, Hashim Sarkis Studio (HHS); Dean, School of Architecture and Planning, Massachusetts Institute of Technology, Cambridge, United States of America; and **Sarah M. Whiting**, Partner, WW Architecture; Dean and Josep Lluís Serp Professor of Architecture, Graduate School of Design, Harvard University, Cambridge, United States of America. **Farrokh Derakhshani** is the Director of the Award.

His Highness The Rahim Agha Khan: Chairman

Meisa Batayneh

Souleymane Bachir Diagne

Sara M. Whiting

Gürlu Neciboglu

Lesley Lokko

Hashim Sarkis

Portraits of Steering Committee: © Aga Khan Trust for Culture / Justin Knight

Portrait of His Highness the Aga Khan: © Aga Khan Development Network / Guillaume Bonn

Notes

The Aga Khan Award for Architecture recognises examples of architectural excellence in the fields of contemporary design, social housing, community improvement and development, historic preservation, reuse and area conservation, as well as landscape design and improvement of the environment.

Particular attention is given to building schemes that use local resources and appropriate technology in innovative ways and to projects likely to inspire similar efforts elsewhere. It should be noted that the Award not only rewards architects, but also identifies municipalities, builders, clients, master artisans and engineers who have played important roles in the project. To be eligible for consideration in the 2025 Award cycle, projects had to be completed between 1 January 2018 and 31 December 2023 and should have been in use for at least one year. Projects commissioned by His Highness the Aga Khan or any of the institutions of the Aga Khan Development Network (AKDN) are ineligible for the Award. The Aga Khan Award for Architecture is part of the Aga Khan Development Network. Founded by His Late Highness Prince Karim Aga Khan IV and chaired by His Highness the Aga Khan (Prince Rahim Aga Khan V), AKDN works in 30 countries to improve the quality of life and to create opportunity for people of all faiths and origins. Its agencies operate over 1,000 programmes and institutions some more than a century old. The Network's approach to development spans a range of cultural, social, economic and environmental endeavours. The mandates of its agencies include education and health, agriculture and food security, micro-finance, human habitat, crisis response and disaster reduction, protection of the environment, art, music, architecture, urban planning and conservation, and cultural heritage and preservation. AKDN employs approximately 96,000 people, most of whom are based in developing countries. AKDN's annual expenditures for non-profit development activities is around US$ 1 billion.

The Aga Khan Award for Architecture was established in 1977 by His late Highness Prince Karim Aga Khan IV, to identify and encourage building concepts that successfully address the needs and aspirations of communities in which Muslims have a significant presence. The Award's selection process emphasizes architecture that not only provides for people's physical, social and economic needs, but that also stimulates and responds to their cultural aspirations. In the past 16 triennial cycles of the Award, 136 projects have been awarded and nearly 10,000 building projects documented.

"Architecture can – and must – be a catalyst for hope, shaping not only the spaces we inhabit but the futures we imagine. In an age defined by climate crisis, resource inequality and rapid urbanisation, the Aga Khan Award for Architecture celebrates projects that unite society, sustainability and pluralism to empower a more harmonious and resilient world," said **Farrokh Derakhshani**, Director of the Aga Khan Award for Architecture.

NOTES

AKAA is a programme of the Aga Khan Trust for Culture, an agency of the Aga Khan Development Network (AKDN). Founded and guided by His Late Highness Karim Aga Khan IV, AKDN works in 30 countries to improve the quality of life and to create opportunity for people of all faiths and origins. Its agencies operate over 1,000 programmes and institutions – some more than a century old. The Network's approach to development spans a range of cultural, social, economic and environmental endeavours. The mandates of its agencies include education and health, agriculture and food security, micro-finance, human habitat, crisis response and disaster reduction, protection of the environment, art, music, architecture, urban planning and conservation, and cultural heritage and preservation. AKDN employs approximately 96,000 people, the majority of whom are based in developing countries. Its annual expenditures for non-profit development activities are approximately $1 billion.

Winners of the 2025 Aga Khan Award for Architecture

Bishkek, Kyrgyz Republic, 2 September 2025 – The independent Master Jury of the 16th Award Cycle (2023-2025) has selected seven winners after considering on-site reviews of shortlisted projects that were announced in June. The recipients explore architecture's capacity to serve as a catalyst for pluralism, community resilience, social transformation, cultural dialogue and climate-responsive design. They will share the $1 million award, one of the largest in architecture.

Recipients of the 2025 Aga Khan Award for Architecture are:

Bangladesh
Khudi Bari, in various locations, by **Marina Tabassum Architects** – a replicable solution built withbamboo and steel for displaced communities affected by climatic and geographic changes. The Juryrecognised the project's deep ecological framing, contributing to the global advancement of bamboo as amaterial.

China
West Wusutu Village Community Centre, in Hohhot, by **Inner Mongolian Grand Architecture Design Co., Ltd** – a centre built from reclaimed bricks that provides social and cultural spaces for residents and artists, while addressing the cultural needs of the local multi-ethnic community, including Hui Muslims. The Jury noted that the project generates a valuable shared and inclusive communal microcosm within a rural human macrocosm.

Egypt
Revitalisation of Historic Esna by **Takween Integrated Community Development** – a project that addresses cultural tourism challenges through physical interventions, socioeconomic initiatives and innovative urban strategies, transforming a neglected site into a prospering historic city. The Jury acknowledged the ways the project is stimulating a historic urban metabolism to cope with the contemporary challenge of improving human conditions.

Iran
Majara Residence and Community Redevelopment, in Hormuz Island, by **ZAV Architects** – a colorful complex whose domes reflect the rainbow island's ochre-rich soils, providing sustainable accommodations for tourists who visit the unique landscape of Hormuz Island. The Jury described the project as a vibrant archipelago of varying programmes that serve to incrementally build an alternative tourism economy.
Jahad Metro Plaza, in Tehran, by **KA Architecture Studio** – a once dilapidated station transformed into a vibrant urban node for pedestrians. The Jury highlighted the use of local handmade brick as strengthening the connection with Iran's rich architectural heritage, while it's warm subtle texture emphasizes the station's status as a new urban monument.

Pakistan
Vision Pakistan, in Islamabad, by **DB Studios** – a multistory facility boasting joyful facades inspired by Pakistani and Arab craft, while housing a charity that aims to empower disadvantaged youth through vocational training. The Jury noted that the building not only contains a new type of education, but is full of light, spatially interesting and economically efficient.

Palestine

Wonder Cabinet, in Bethlehem, by **AAU Anastas** – a multipurpose, non-profit exhibition and production space built with the input of local artisans and contractors, to become a key hub for craft, design, innovation and learning. The Jury found that the building provides a model for an architecture of connection, rooted in contemporary expressions of national identity, and asserts the importance of cultural production as a means of resistance.

This 16th cycle's prize-giving ceremony held at the **Toktogul Satylganov Kyrgyz National Philharmonic** in Bishkek, Kyrgyz Republic on 15 September. The Award will not only rewarded architects, but also municipalities, builders, clients, master artisans and engineers who have played important roles in the projects.

The Aga Khan Award for Architecture (AKAA)

"Inspiring younger generations to build with environmental care, knowledge and empathy is among the greatest aims of this Award. Architecture today must engage with the climate crisis, enhance education and nourish our shared humanity. Through it, we plant seeds of optimism – quiet acts of resilience that grow into spaces of belonging, where the future may thrive in dignity and hope." His Highness Prince Rahim Aga Khan V, AKAA Steering Committee Chair.

Bishkek, Kyrgyz Republic, 15 September 2025
Winners of the 2025 Aga Khan Award for Architecture

PHOTOES BY: AKBAR HAKIM

From left: His Highness the Rahim Aga Khan V
Mohammad Khavarian, Adylbek Kasymaliyev,
Farokh Derakhshani

From left: His Highness the Rahim Aga Khan V
Mohamadreza Ghodousi, Adylbek Kasymaliyev,
Farokh Derakhshani

PHOTOES BY: AKBAR HAKIM

Introducing two Iranian projects in Aga Khan Award for Architecture 2025 Winners

Majara Complex and Community Redevelopment
Hormuz, Iran
Architect: ZAV Architects / Mohamadreza Ghodousi, Tehran, Iran
Client: Ehsan Rasoulof, Tehran, Iran
Owner: Ali Rezvani, Bandar Abbas, Iran
Completed:2021

Known as the 'rainbow island' for its multi-coloured mountains, Hormuz was historically an important trading port, but had been conflict-damaged. Tourists were mostly day-trippers; only backpackers would stay overnight.

The Majara Complex and Community Redevelopment project is a bottom-up regeneration plan involving a series of architectural projects that engage the local community and preserve the environment. Among them is the Rong Cultural Centre, a café and bicycle rental centre in two steel-reinforced super-adobe domes with connecting stairs that provide a vibrant public space.

The Majara Residence offers comfortable tourist and art/design residency accommodation plus all-community facilities including a public library, craft and oral history studios, worship space, eateries, and recycling centre. Inspired by the soil's colours and particle sizes, its 200 varying-sized domes – echoing vernacular water-storage structure forms – are clustered organically. The Typeless (badban) Community Space, for monitoring and managing visitors' presence to avoid negative impacts, contains flexible modular spaces under a canopy roof.

The complex is part of a bottom-up development which uses structured architectural and urban interventions to regenerate Hormuz and build an alternative tourism economy.

In Majara, four distinct colours, derived from the island's ochre-rich soils, are applied across domes and landscapes as if forming a continuous surface.

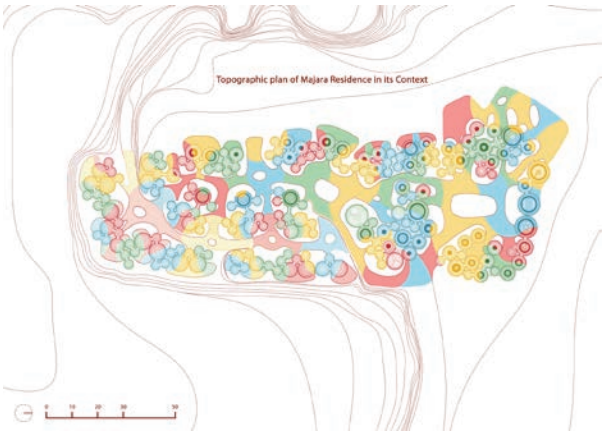
Rong Cultural Space
The first built intervention, Rong Cultural Centre, is a walkable public space located in the main port of Hormuz. It includes a café, and hosts various community and cultural events for both locals and tourists.

Typeless Centre
Typeless is a two-storey building dedicated to education, comprising living spaces and workshops. It is a low-tech structure built with concrete, cement and scaffolding, using local know-how. All spaces are protected by a canopy roof, and can be modified and adapted to cater to the users' evolving needs.

In an interview with Research and Interview Group on July 12, 1404, Ghodousi, said about the project: …In 2013, we were designing a project for Ehsan Rasoulof. In the same year, I was completing my thesis on the revitalization of Khorramshahr (south of Iran). During my thesis progress, he suggested coo eration on Hormuz Island. The project had both an architectural and urban development aspect. In addition, it was planned to carry out the project in a participatory manner and with local labor and local materials. The project began in 2015 and in order to enable training of local labor and Maximum efficiency, the project was defined in two phases. The smaller phase, to better train the local workers and the larger phase, to be able to continue with better and accuracy contracture. While getting to know Hormuz Island, we studied and categorized the natural lines and features. Fault lines, alluvial lines, tree lines and "Don't listen!" lines that were unlike any other lines.

Majara complex has become one of the most visited attractions in Hormuz, as tourist boats pass by this point on their way, sometimes stopping to take a break and take photos and videos. In addition, the environment of the region has improved and also developed.

Majara Residence during construction. The domes were built using superadobe, a technique pioneered by Iranian architect Nader Khalili in the late 20th century, for which he received the Aga Khan Award for Architecture in 2004 (Sandbag Shelter). The construction method is suited to Hormuz's climate and material availability. The thick earthen walls regulate indoor temperatures, reducing reliance on artificial cooling.



Architectural drawing: topographic plan of Majara Residence in its context.

References:

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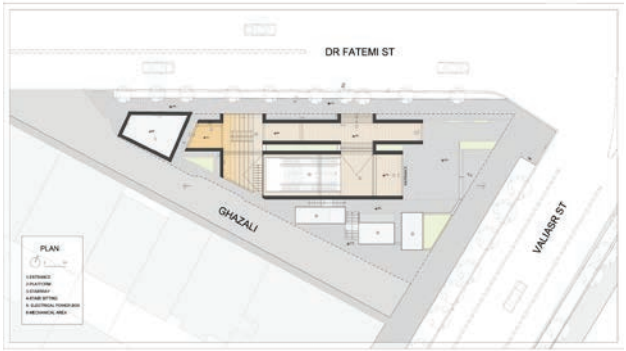
-© *KA Architecture Studio*

-*Research and Interview Group*

Jahad Metro Plaza
Tehran, Iran
Architect: KA Architecture Studio / Mohammad Khavarian, Tehran, Iran
Client: Municipality of Tehran, Iran
Completed: 2023

Unchecked, car-oriented expansion has diminished Tehran's liveability, leaving few spaces for citizens to pause and interact. A project initiated by a group of urban specialists and the previous municipal administration is seeking to foster a 'pedestrian-oriented city' by activating underutilised or low-quality spaces – from parks to underpasses – to become vibrant urban nodes. The success of this first project's implementation was crucial to the concept's advancement. Among the triangular site's existing structures were a low-quality, cube-shaped glass entrance enclosure with a single door for passenger entry and exit, and scattered metro infrastructure. The client initially requested a basic pavement design due to budget constraints, but the architects succeeded in persuading them to endorse a more impactful approach. Arched vaults establish a strong visual connection across the different levels. Quickly and economically built of handmade brick by experienced locals, they revive a once-prominent but latterly neglected local material and evoke historical Iranian architectural forms. Height variations produce an air- and light-permeable roof that mitigates traffic noise, harmonises the environment and fosters an inward-facing, sheltered, liveable space that has become a social hub.

In an interview with Research and Interview Group on July 20, 2025, Khavarian said about the project:
Around 2019, a series of projects were identified in Tehran Municipality on wasteland, abandoned and unused lands to be revitalized and activated by urban and landscape. Jahad Metro plaza was one of them in Tehran. The need to cover the existing facilities on the ground, limited budget and construction issues, caused to simplified Many of the details and changed the construction method. The collaboration between architect and construction method, was the main reason for project's completion. Perhaps if we had more transparency form and area, we would have achieved a better definition of the project.



Architectural drawing: general plan.


The capital's subway network opened in 1999 and is now one of the largest in the Middle East, with 159 stations and 7 lines. Jahad Metro Plaza is part of a wider city-supported effort to transform metro stations into vibrant public spaces.


The site's strategic location along a major traffic intersection enhances its role as a sociable public landmark, integrating transit infrastructure with the city's evolving pedestrian-focused urban strategy.

These arches, evocative of Iran's architectural heritage, symbolise the below-ground functionality while creating a strong visual and structural link across site levels.

Carefully arranged, the brick arches lend formal coherence, organising the subterranean spaces and transforming the metro entrance into an urban labyrinth and a dynamic, pedestrian-friendly space.

By adding stepped seating and low brick benches, the architects removed the need for loose furnishing and created inviting areas for locals and commuters to pause.

References:

-© *Aga Khan Trust for Culture / Deed Studio (photographer)*

-© *ZAV Architects*

-*Research and Interview Group*

Research & interview group - 2025

English