Philosophical Approach in Studying Iranian Architecture

Mohamadreza Pourjafar[1], Reza Akbarian[2], Mojtaba Ansari[3], Hassan Ali Pourmand[4]

Abstract

The endurance of any type of architecture is contingent upon the study of the characteristics that led to its formation. Two general approaches have been adopted to study and analyze the Iranian architecture. A number of scholars have taken a historical approach, while others have merely considered a genre- based approach. Making use of many historical studies, these scholars have attempted to produce an exacting categorization of Iranian architecture. They focuse on outward form and embellishment to identify and distinguish various classes and sub-classes of architecture in Iran.

The third approach, which is outlined in this article, tries to explain such architecture from a conceptual point of view. This essentially involves identifying and analyzing those features that have allowed it to endure. The article shows that there has been a precise and thought- provoking interaction between architects and the intellectual classes that led to the formation of an enduring and transcendent form of architecture in Iran.

1. Associate Professor, Dept. of Architecture, Faculty of Art, Tarbiat Modares University, Email: pourja_m@modares.ac.ir
2. Associate Professor, Dept. of Philosophy, Faculty of Humanities, Tarbiat Modares University, Email: akbarian@modares.ac.ir
3. Associate Professor, Dept. Architecture, Faculty of Art, Tarbiat Modares University, Email: ansari_m@modares.ac.ir
4. Ph. D Student, Faculty of Art, Tarbiat Modares University, Email: hapourmand@yahoo.com

Introduction

As stated by intellectuals in historic and typological fields, the mystery of the perpetuation of the Iranian architecture within an extensive epoch is an issue which requires further review. Archeologists by considering the ancientness of the work, architectural historians by taking the details and elements involved in the formation of architectural backgrounds into account, typologists by making architectural elements morphologically compatible, architects by making attempts towards identifying spaces and their relations to life, art researchers by being concerned about the artistic aspect of architecture and philosophers by analyzing the why and how of architectural products have all attempted to elucidate architecture in their own way.

These various perspectives show that architecture is not an abstract, independent issue; rather, it possess a critical position in the mind of humans, in general, and intellectuals of various fields, in particular. Considering the architectural potentialities, introduced and investigated throughout different eras and from different perspectives, the significance and necessity of studying this becomes more evident. In this perspective, Arthur Ipham Pope stated: "Throughout centuries, the Iranian architectural designs devised by the power of thoughtfulness and conceptualization have remained apparent and logical, except in a few exceptional cases. What may be considered as extravagance and excessiveness in the view of a hasty western observer is considered as a call for a free excursion, exploration and a promise for endless joy for Iranians who respect thought" (Pope,2004, p.134). Zarrinkoub refers to the Islamic Iran as "the teacher and guide of human beings throughout the centuries" (Zarrinkoub, 1978, p. 60).

Among researchers, *architectural historians* and *typologists* have more seriously studied architectural issues, they were more active in the field and have attempted to analyze the Iranian architectural eras. This article aims at introducing a method which has not yet been considered comprehensively. It also discusses the two other perspectives. Having a cognitative approach towards Iranian architecture, one can explore and examine another method which can help understand the dynamism and perpetuation of architecture. Analyzing the Iranian architecture based on the themes of thoughts embedded in architecture do not ignore historical and typological studies, instead, it has benefited from them.

The present article is prepared based on the analysis of the content of Iranian architecture which is the integration of empirical methods and logical arguments. Therefore, besides exploring the basic specifications of Iranian architecture to identify ancient stable patterns which have caused perpetuation in architecture,

logical factors (with philosophical themes) which have clarified the issue will also be taken into account.

Iranian architecture has been analyzed scientifically and based on archeological perspectives since 1921. However, it is noteworthy that diaries and discussions on specifications of Iranian architecture started before the Safavid dynasty through the communications and relationships of the Europeans; this trend grew significantly during the Qajar. Numerous contracts between the Qajar and Europeans paved the way for cooperation with respect to Iranian excavation. In the first part of the contract signed between Iran and France (known as the 1900 Contract), it is stated that: "The honored French Missionaries are allowed to search all over the country of Iran, except holly shrines, mosques, Muslims' cemeteries and other holy places; they are expected to respect the people of the country, represent good conduct and not commit illegal and immoral actions" (Malek Shahmirzadi, 1995, p. 402). Researchers from other countries caused this exclusive contract to be cancelled in 1927 and consequently archeologists of other nationalities including Ernest Hartsfield (Germany), Olsin (America), Arneh (Swizerland), Arthur Ipham Pope (America) and Ghirshman (France) could enter the country. The role and presence of Pope and Ghirshman was more remarkable. Recently, other researches, namely, Richard Ettinghausen, Oleg

Grabar, Sheila S. Blair, and Jonathan M. Bloom have introduced the Iranian architecture in the field of history.

Historical Approach of Iranian Architecture & Criticism

According to the tabulas found in Mesopotamia, archeologists believe that the history of Iranian architecture dates back to about 2000 years before the Achaemenian. Their studies show that: "About 2000 years before the Achaemenian, there were architects in Mesopotamia who prepared the drawings of the houses of urban dwellers following the request of employers. The evidence for this claim is a clay tabula found in Talv; the tabula belonged to the Acade Era and bears a drawing of a residential house. This is the oldest construction drawing available. On this drawing, different parts of the house are specified in Acade calligraphy." (Malek Shahmirzadi, 1995, p. 13)

In his speech at the Association of National Works, Hartsfield, divided the Iranian architecture periods into 4 eras and this approach was adopted by architectural historians as well as archeologists:

1. The Achaemenian era, during which Iran was at the center of the world and lived in peace for 250 years;

2. the Sassanid era, which is actually considered as the modernity era of Iran;

3.   The Seljuk era, during which Iran was a pioneer among other Islamic communities and Europe had emerged from the dark ages;

4.   The Safaid era, during which Iranian handicrafts evolved, the time when, Europe expanded into Asia (Bahrololoumi, 1976, p. 5)

Parallel to the activities of Hartsfield, Pope also initiated his works in Iran. His approach towards history is that of interpreting. His book "The Architecture of Iran" surveys the history of the Iranian architecture from the first civilization to the Safavid era; however, his main focus and studies include the works following the emergence of Islam to the Safavid era. The eras enumerated by pope and their key features are:

- The Islamic era: new objectives

- The Seljuk: Building as the symbol of beauty

- The Mongol: wreckage and magnificence

- The Timurids: Refinement   and abundance

- The Safavid: on the top

Although, this book as well as other publications of Pope such as "Passing through the Iranian Art" written under his supervision, are useful references for introducing Iranian architecture and its history, the perspective lacks the required energy for describing the dynamism and activity in architecture. The book "The Architecture of Iran" is among the best to introduce Iranian architecture; however, "it is based on chronological classifications and the historical method as well as explanation and description of historic, physical and decorative specifications of constructions; and this provides a picture of the Iranian architecture in which the element of decoration is considered as the distinctive feature of the Iranian architecture in comparison to other Islamic countries." (Golijani Moghaddam, 2005, p. 224)

"The Art of Iran" by Andrea Goddard is divided into five chapters: early Iran, the Achaemenian Iran, the Solouki and Arsacide Iran, the Sassanidan Iran, and the Islamic Iran. During the two decades when Goddard was the head of the Iranian Archeology Bureau, he had the chance to attend all holy shrines including Qom and Mashad, to take photographs, and to study the drawings of the constructions. In addition to studying the history of Iranian art and architecture published in "The Art of Iran" and "Works of Iran", he also designed Iranian archaeological   museum,   the   Faculty   of Medicine (with the cooperation of Maxim Sirou) and devised the curriculum for the faculty of fine arts (based on the Academie des Beaux-Arts).   Curiously,   in   the   curriculum devised by him, no course is titled the history of Iranian architecture.

Following excavations in Sialk – Kashan and according to the book "Iran, from the Beginning to Islam", Ghirshman estimated the age of the Iranian civilization at 15000 B.C.

Primary reports on the principles of Zoroastrianism, Christianity, Mazdaki and Manichaean religions and the introduction of different Iranian arts enrich his book. Based on this book, other historians indicate that, although they admire Ghirshman, they are not interested in analyzing the essence of (Thought of) Iranian architecture. Other historians have also attempted to study the characteristic point of view by obtaining permission from other experts like Pope. Donald Wilber, the famous researcher of the Iranian architecture states that: "from the point of view of an expert architect, these non-historic styles can hardly be considered as attractive and interesting as the European style. The European architectural style has continuously solved the problems and has made a resolute decision to overcome the obstacles. The reason for which the eastern architecture is not interesting is that, in this style, eastern ornamental designs are more dominant than other considerations; this is the major difference between historic and non-historic architecture" (Wilber, 1986, p. 6). However, Iranian architecture has the opportunity to defend itself. Danjelis states: "The fact is that the major proportion of classical archeologists have not shown much interest towards the eastern art and the research carried out on this outstanding and admirable art have neither led to recognizing and understanding principal and common aspects of

architecture-related affairs nor to probing into them" (Danjelis, 1992, p. 13). Nevertheless, besides the mentioned researchers, there are experts in the field of the history of Iranian architecture whose perspectives were more moderate and realistic. "Anyone who is trained in the western school of ideology should suppose that the primary conditions of the Islamic world were different and the state of affairs was very effective in the creation of artworks" (Conel, 1976, p. 8). Among Iranian intellectuals, Mohammad Karim Pirnia, has provided a new, different classification of the history of the Iranian architecture. His perspective is not restricted to governments; yet, he has expressed and elucidated architectural works by integrating the interaction between the government and the country. Therefore, the conclusion he had made is not the same as the ones made by other historians. He believes that Iranian architecture has followed five principals: (1)possessing a human scale; (2)self-sufficiency, i.e. utilizing the available facilities; (3)avoiding absurdity, i.e. not utilizing useless elements; (4)using a basic geometry system; and (5) structure" (Pirnia, 1993, p. 315).

Criticizing the historical approach towards Iranian architecture does not disregard the efforts and hard work of other specialists of the field. Without previous studies, the hypothesis that Iranian architecture should be studied from

other dimensions would have not been formed. Therefore, considering the vast range of architectural works, studies, and attempts of researchers have always been deemed important and the focus of the present study is to compensate for the deficiencies of the said studies from a different angle and perspective.

The historical studies of Iranian architecture can be criticized from the two aspects of content and form. From the point of view of content, it is stated that: "one of the major criticisms of the historical studies is lack of paying sufficient attention to conceptual and cultural origins of architectural products. Perhaps one of the reasons for weakness and recession of historical studies of Iranian architecture and consequently its non-responsiveness to the cultural expectations of the society is lack of interest towards conceptual and cultural origins of the past Iranian architecture." (Golijani Moghaddam, 2005, p. 269).

Since the historical studies of the Iranian architecture have been conducted by archeologists and specialist of art history, the spirit and essence of architecture which is bound to the space and reality of Iranian architecture has practically been overlooked. Lack of concern and interest towards the nature of architecture has led to the fact that no specific study method and system has been devised for architecture; and architectural

studies have not been carried out comprehensively. With regard to Iranian traditional historiography followed by historiography of the Iranian architecture, it is to be noted that "considering realism and rationalism, some historians have correctly applied the method of scientific criticism and some have started analyzing and interpreting the happenings and have made historical conclusions; others have considered social and economic issues but did not figure out major historical courses" (Adamiat, 1978, p. 157).

Archeologists confront Iranian architecture as if it is a soul-less body. Considering the fact that the Iranian architecture has always been kept alive throughout its historical path with the assistance of this spirit, disregarding such specifications seems extraordinary. However, this can be the result of specific motives, as well. This may be because of the researchers faced with a complex from of architecture which is intact and unknown and has progressed along a different path compared to other architectural works in the world. Therefore, initially, when they confronted new innovations for solving architectural problems and indeed a different culture, some of them started describing the works with dislike and some with love; however, Iranian architecture required a kind of analytical consideration. Some of them had started working on the Iranian works for only a short while. It is said

that: "At that time it was not acceptable to include the promotion of the Islamic art in more than one volume" (Grabar, 2003, p. 7).

In criticizing the historiography method, judging architectural works is a way in which evaluation is made and since the method may have made incorrect assessments of permanence of architecture, it has always been doubted by architectural intellectuals. Hillenbrand clarifies this as follows: "I have not tried to avoid value judgments, because judgment is a part of a historian's job". On the contrary, the Iranian translator of his book believes that: "Some of her explanations and interpretations are so judgment-based that are questionable!" (Hillenbrand, 1998, p. 2). However, even if this type of judgment is unfair, as does not devalue the worth of the book in identifying the elements, forms and performances of the Islamic architecture and providing grounds for performing further research in the field of Islamic architecture.

It is stated by Zevi that: "Architecture is the sight of history, i.e. it is a method through which history is presented" (Zevi, 1997, p. 130). The statement is ambiguous to our thesis which considers history as a part of architectural studies. The question is how an architectural work can manifest, conceptualize and explain history. To answer this, we will find the dominant elements of various eras by exploring and studying the works. For instance, construction of castles implies the need for defense within a certain period of time. However, this does not mean that there was no need for constructing castles through other times. Moreover, answering the question of how knowing this can help the perpetuation and permanence of an architectural work is important.

Both architecture and the architect need to be aware of historical backgrounds. As mentioned before, our position is not a definitive which posits that previous researches should be rejected; rather, it is pursuing an analysis for applying history more effectively in the field of architecture. "The history that an architect requires is what Cesar Dally called *the philosophical history of architecture* a century ago". This history does not aim at providing and reviewing a list of constructed works and the technical revolutions effective in the formation of buildings since the 18th century; but its objective is to represent the prominence and occurrence of revolutions and to reprocess the values which exist in dominant architectural thoughts and feelings of the period. This is because reaching a set of rules and principles accepted by artists, critics and the laymen is almost impossible (Collins, 1996, p. 9). Attending to the past principal, architectural characteristics for being used in the present situation is essential. The said characteristics have been fixed, though variously.

Typological Approach and its Criticism

According to Falamaki: "European archeologists have produced some products for introducing the Iranian architecture; the products which are deficient in two major areas. First, the method is belated, and belongs to the time when Vinckleman used philological methods for studying architecture. Second, the data, as mentioned before, are numerous and various. They are rooted in the several-thousand year culture of Iran and are so mysterious and puzzling that even Iranian researchers can hardly decode them" (Falamaki, 1992B, p. 280).

By exploring the earth and providing bases on the results of such explorations, typology along with archeology researches and investigations of the architectural history aims at completing the construction trend and creation of the artwork morphologically using comparative studies. Therefore, it does not involve itself in the creation of artwork and the production process. Thus, the outlook of typology towards architecture is a position which leads to elucidating and interpreting history and the resulting outcomes. So, it can be said that typologists expect architecture to be a secondary science. For example, Ainehvand says: "Methods for constructing minarets, synagogues, churches and monasteries, all express a single reality in a specific era. Why did the Toulounians constructed numerous mosques using Mamlik architecture? Why is the mosque of Egypt differs from mosques of Damascus, Morocco and Spain in architecture, construction and embellishment? The answer to these questions is based on the environment, beliefs, impacts and blend of cultures. All of the differences manifested in works of architecture and art can be useful for a historian" (Ainehvand, 1998, p. 392).

The major focus of typology is form, geometry and therefore, morphological analysis and how the changes have been made. Consequently, although typology tries to reflect the introduction of the changes made on an architectural construction, it cannot clarify and express the weak and strong points based on the time and the available technology. The extent to which morphological analysis of an architectural element can help its permanence, is still a question. Various epochs of architectural history in a country or investigating architectural phenomena with a single theme like a church, a mosque or generally, a place of worship shows that except for architectural lessons, such experiences have immediately considered the ornamental aspects while the said facet is a detail in architecture. Final analyses indicate that when the form is studied and analyzed taking into account the thought behind that, perpetuation was observed; otherwise, there was no successful outcome.

It seems that the typology method, i.e. organizing the forms existed in studying the

constructions of the Middle Ages, was put in an organized chronological order for the first time. "Followers of the said method are not much interested in theoretical aspects and theorization. They chose the empirical method as their preferred approach" (Golijani Moghaddam, 2005, p. 94)

The book, "Islamic Architecture" (1994) by Robert Hillenhillenbrand is the most comprehensive attempt and the last book which has studied the history of the Islamic architecture (between 81 – 1112 BC) typologically.

According to him, "the reason for choosing a typological method was avoiding unnecessary redundancies and describing the evolutionary trend of major types of Islamic constructions" (Hillenhillenbrand, 1998, p. 7). This book attempts to describe Islamic architecture through its selected method. The typological description of this universal collection is closer to the present research and is explained in a more intellectual way comparing to other viewpoints provided by researchers. In the introduction of the book, the author mentions that: "despite what has mostly been believed, the Islamic architecture, like architecture in general, uses the space and does not chiefly rely on decoration and ornamental elements; this can strongly be supported by 3-dimentional drawings" (Hillenhbrand, 1998, p. 9). Therefore, it seems that by historiographical

research and considering the depth of architecture, the typological approach has made the focus on identifying the space it can be hoped that by studying the basic issue of Islamic architecture it would be possible, to some extent, provided that the analyses do not merely focus on the form, to take the insight and depth of the architectural reflection, as well.

Hillenbrand's interpretation is based on the fact that the typological approach imposes some conditions on the typological studies which make entry into inside layers and hidden concepts of architecture difficult. This is why typological concepts do not have the power of generating thought but, perpetuation and permanence; so, an alternative method should be considered. As Hillenbrand says: "I tried to follow the empirical method in which, the more constructions were discussed in the book, the fewer the opportunities for raising properly detailed, remarkable samples or demonstrating some hidden concepts of the Islamic architecture, drawing the historical, religious and social contexts would remain" (Hillenbrand, 1998, p. 38).

Based on the typological approach, it can be said that, the evident inconsistency in choosing a specific path for the research is because of inability of the researcher to classify the subject. It was mentioned that Hillenbrand's book on Islamic architecture is an exclusive attempt for organizing the typology of the

Islamic architecture; however, his classification including mosques, minarets, schools, mausoleums, caravansaries and palaces has made the research inconsistent in defining and classifying the elements and spaces. He refers to all the said constructions as architectural elements while it is not specified whether a minaret is an architectural element or is a part of a space called a mosque.

The abundance of architectural works in the geography of the Islamic world is another limiting issue for the research. Hillenbrand finally decided to summarize the classification of mosques into Arabic, Iranian and Turkish while the mosques of East (Indonesia and India) and West (Spain) have their exclusive specifications. Moreover, the special focus of Islamic intellectuals towards simple lifestyles and the manner of decorating mosques is not considered by researchers due to their lack of knowledge on the issue.

Due to the incompatibility of some concepts with the architectural spaces, typological researchers may face complications in following the abovementioned issue in other levels. For example, the emphasis of Islam on simplicity rejects the construction of palaces while palaces were constructed for different reasons during the Islamic era have provided a two-fold ambiguity. Eliminating the palaces as an existing reality of Islamic architecture is not possible even though they are in contrast with

the Islamic trainings. The result, as Hillenbrand believes, is: "Such fantasies have an internal contrast with the concept of permanence." For solving the problem, he believes that: "Most of the Middle centuries Islamic palaces are constructed using less-durable materials like adobes and bricks and more attention was paid to interior decorations which were chiefly performed using costly materials" (Hillenbrand, 1998, p. 5).

Reflective Approach

In the two previous approaches, the position of thought/reflection was not significantly considered in the formation and production of architectural products. The significance of recognizing reflection and how its permanence establishes a new cultural identification compatible with modern lifestyles, is evidently obvious. However, considering the specifications of the issue, pointing out to some aspects of cultural identification is necessary. Therefore, at first some definitions of reflection/thought are presented.

Definition of Thought/Reflection

Schopenhauer, the German philosopher states that: "Thoughts reflected in a text are like the footprints of a passerby on the sand. We can truly guess that someone had passed the path but we have to use our eyes to find out what he saw on his way" (Mansouri, 1999, p. 136).

Also, it is cited by Rile, the English philosopher that: "Thought strongly depends on practice and skillfulness" (Lowson, 2005, p. 14). Referring to the said definitions, over a long period of time, the Iranian architecture has endowed the architectural context with a thought from time to time; nowadays, we are trying to find the traces and the included secrets by probing into recognizing and reviewing those architectural contexts.

Considering the fact that the origin of the word "reflective thought" is not within the domain of architecture, architectural theorizers have rarely defined and analyzed its specifications in architecture and this may be the reason for not studying architecture through the reflective approach. Only some incomprehensive attempts have been made to define this term in architecture. Architects refer to the word thought/reflection as "the mental effort of human beings for accomplishing a new perspective, theory or concept while depending on the materialistic and moral means of their world of science and experience" (Falamaki, 2003, p. 346). Moreover, it is said that thoughts do not either belong to the outside world or the ideas. A third classification should also be considered. The inclusions of this classification cannot be realized through the senses and this is the common point they have with ideas; also, it shares the fact with the belongings of the outside world in the view that they do not

necessarily need one owner to belong to his/her awareness (Frege, 1995, p. 100). This idea can be illustrated according to the statement of Gilhooly, the current psychologists who believes that thought is akin to practice and the essence of thinking; he believes that: "Thinking is a mental process used by humans to review the inside patterns. The patterns can be used for presenting the truth (like sciences) or what human make (like a story)"(Mahmoudi, 2004, p. 28). Therefore, thought/reflection is a kind of mental process which is organized based on an excellent basis and its specifications have continuously been considered as a valuable source for introducing the features of a belief in a culture or a civilization. Consequently, what causes the formation of an everlasting architectural work, a work which is beyond time and place, is a thought/reflection with a strong and stable basis.

Definition of Architecture

Architecture, as an applied classification, is one of the most important cultural phenomena which have been produced by humans and its characteristics have been constantly pursued in different communities. Along with illustrating the phenomena and the relevant activities, it is said that: "Architecture is absolutely a comprehensive and multi-dimensional system. According to Aluar Alto, architecture is a combined phenomenon which covers all aspects

of human activities. Architecture is not only an art and a profession, but also is an expression of thought" (Antoniadis, 2002, p. 37). If the origin of the mentioned thought is based on an excellent, elevated perspective, architecture would also possess a meaningful and conceptual origin. The recognition of the characteristics of an everlasting architectural work requires the recognition of the specifications of a thought. Therefore, there are some concealed thoughts beyond the materialistic forms and in many cases architecture is a means of expressing the secrets and the mysteries. Apart from respecting nature and its conditions, these mysteries respond to a part of the materialistic needs of human beings. Thus, two relationships can be specified. At first, the relationship between humans and architecture is limited to designing and making a shelter; but architecture is also a creation which interprets man is existence and gives meaning to his life and in, an interactive association, it aims at putting thought and form in architecture into a definition of the culture of the time. Considering this definition, it can be said that architecture is influenced by a series of factors which flow within civilizations and cultures and can reach the final form in a proper condition. Falamaki states: "In its final aspect, architecture is an abstract devised communication within which concepts, thoughts, cultures and values are manifested as

secrecies. Once the mysteries are revealed, the grounds for receiving and recognizing architecture would be paved" (Falamaki, 2002, p. 108). Furthermore, in an analysis of the capacity of architecture, Burkhart believes that: "Among the arts which form the surroundings of human beings to prepare it for the descend of blessings, architecture has a focal position" (Burkhardt, 1994, p. 31). Indubitably, many of the intellectuals like Zoy, Schultz and Leuker Boozier in the field of architecture and philosophers like Hegel and Heidegger have considered the artistic aspect of architecture; however, the said ideas are not presented to avoid prolixity.

As Necessary for Architecture

As mentioned previously, if thought is considered as a mental attempt, architecture requires a mental challenge which is referred to a thoughtful challenge here, to be created. It seems that the end product of this thought should be a logical and consequently philosophical basis for an architect. In the process of turning the philosophical thought into form, the architect makes the abstract world, earthly and tangible using construction materials. So, it can be said that "Architecture is a scientific art and possessing a thoughtful basis can always guarantee the work of an architect; it is a final tribunal in which his imagination would screen his feelings" (Taheri, 1992, p.

24). It is also said that: "At first, architecture forms in the thought of an architect (truth), then, it is expressed (intermediary) and eventually it forms on the earth or in the ethereal atmosphere (image)" (Abolghassemi, 2004, p. 379).

It is cited from Hugo that: "architecture was developed along with human thoughts; architecture became a monster with a thousand heads and hands and could stabilize all this floating and flexible symbolism in an eternal, visible and concrete form" (Schwai, 1996, p. 408). Thus, it can be inferred that architecture cannot be conceptualized without thought or cannot imaginarily turn someting into an image. Moreover, architecture cannot have a materialistic expression like literature in which the language of calligraphy and dimension manifests the literature. Schwai also cites that: "Just like other inscriptions, architecture initiated. It was primarily something like the alphabet. A stone was placed and this was a letter; each letter was a pictorial symbol and each symbol was a collection of sketches like a capital on top of a column." However, the clearest opinion in this regard is: "The main practice or ideal did not merely exist in the content of buildings, yet it was manifested in the form, as well. For instance, Suleiman temple was not a frame/limit for the holy book; but it was the book itself. Not only the form of buildings but also the location chosen for them

indicated a thought. Therefore, thought was free and it could not express itself in full within the framework of the books which are called buildings; this is the reason that architecture remained the main inscription principle" (Schwai, 1996, p. 407).

Architecture requires creativity based on a rich culture. The major application of this thought is solving complex issues like design and architecture. It is noteworthy that thought cannot merely be a factor in a good design. A good design needs some measures which realize it. And, ultimately a person must be qualified to accomplishing it. In other words: "this kind of thought is objective and within the process of creativity, it considers the novelty and preciousness of a work" (Mahmoudi, 2005, p. 222). Those intellectuals who were more involved with thought and its applications had the opportunity to constantly produce thoughtful products for the society and these products could provide the bases for the growth of thought and architecture when mixed by deliberation.

Architecture is considered from different aspects due to the fact that people with different ideas are engaged in it. In the area of thought, philosophers were involved in architecture more than other type of intellectuals; also, in an interactive relationship, there were more reflective contacts between architects and philosophers. Can this be regarded as a reason

for having a philosophical point of view in architecture? The argumentative area of philosophy is logical principles which is manifested within the domain of theoretical wisdom. Also, theoretical and practical thoughts of architecture are based on logical principles. Therefore, they both have some features in common. An architect tries to follow the practical wisdom (by its true tangible and comprehensive meaning) while a philosopher shows the way. The philosopher tries to understand the universe; the architect conceptualizes it based on this thought and his knowledge of the world.

Considering the abovementioned issues, characteristics of philosophical thoughts can be classified as follow:

• It considers the universe as one entirety and illustrates the principles of unity in pluralism and pluralism in unity within the unity of existence. This can be a basis for elucidating architecture, as well, i.e. in architecture also a sense of unity can be viewed as an entirety.

• The focus of philosophy is a reliable point. In this kind of thought, how-to-think principles do not change; however, they experience changes in the form during the time and this can provide grounds for the interaction between philosophy and architecture.

• Philosophy chiefly emphasizes stable and eternal meanings and concepts which fall within

the area of thought. Architecture has also considered eternal concepts and could provide a concrete framework for the said concepts.

Therefore, it can be said that every philosophical system primarily designs the process of recognizing the existence, specifies the position of human and conducts its understandings of the nature, the beyond and the society and in the field of architecture, it transmits the understandings to the living environment and the sense of location. In the next step, it looks for a definition of the self inside architecture. Consequently, it can be said that in theory, every philosophical system with an architectural view talks about concepts that can be manifested in form of architecture. For example, when philosophy refers to the concept of residence, the practical aspect considers a house. Here, the architect includes the philosophical thought in a form. The container of this process is neither an architectural, nor a philosophical thought; yet, it is the trace of philosophy in architecture. Heidegger, the contemporary philosopher believes that: "Thought in the sense of construction is a part of residence, but in a different way .... Construction and thought are both inevitable and unlimited for residence in their own ways. However, it should be added that when these two concepts are individually functioning without considering the other one, they would become inaccessible for residence. They can go together once both of them can become a part of residence and can be

included in residence in their own place; also they should be aware of the fact that both of them are derived from a continuous and extensive practical source of experience" (Choay, 1996, p. 438).

Comprehending the effort required for creating a single space and feeling an excellent or non-excellent nature is an attempt to intuitively describe the situation. In fact, space forms the nature of architecture and more than expressing the architecture, its expression includes a philosophy-supported thought. This has made philosophers and architects come into a solemn interaction by reviewing the characteristics of the architectural influence on the thought and the ability of architecture to respond to some areas of thought, like elucidating the space and location, for philosophers.

Thought during the History of Iran

According to its civilization, Iran has always possessed a religious thought. It is said that: "The view of Zoroaster to the world is a thought-based view rather than a hypothetical idea; in the ideology of Zoroaster, two figures are furnished from his cosmology: one is the generating Zarvan or the creator of Ormazd and Ahriman and the other one is the potent God who rules the darkness to preserve the balance against the God of light" (Partov, 1994, p. 55). It is further explained that: "… Zarvan is considered as the origin of Ormazd and Ahriman; metaphysically, Zarvan means the

eternal nature and semantically it refers to an unlimited time" (Nasr, 2001, p. 445).

Also, in the Islamic era, thought is based on monotheism and the manifestation of God in all aspects. The specificity of a civilization is known as a kind of relationship and permanence in faithfulness to the moral principles of thought. Extensive research was conducted on the coherence and incoherence of some principles in the Iranian civilization within the two eras of before and after Islam. Some scientific investigations have also been carried out on the association and dissociation of the two thoughts. It is believed that: "…. Any of the two eras, before or after Islam, naturally possess a sense of entirety and perfection. Philolatry, Manichean and Zarvan religions originated from the Zoroastrian background or generally the primary Arians". This follows a sort of substantive and natural permanence in both thoughts. "Despite the separation and dissociation between the two eras, some principals i.e. the effect of the said thought is expressed in form of architectural elements of permanence and connection are observed, as well" (Nasr, 2004, p. 64).

Architectural Thought Before and After Islam

Considering the Zoroastrian teachings and its reception as the official religion before Islam, a kind of thought with a philosophical thought is

observed as follow: "Herodotus says that Persians did not have temples, altars or statues of gods. Temples of Persians did not have alters and the statues of gods that should be worshipped by the pious did not exist. However, they had temples and we know three of them which belong to the Archimedean: one is constructed in Pasargadae by the order of Cyrus, the other one is the tomb of Artaxerxes in Rustam Image which is probably built following his order and the third temple is located in Susa that seemingly dates back to the time of the second Artaxerxes. All temples consist of a cube-form tower with one room which could be reached through a staircase; here, the holly fire was guarded by a Magian" (Girshman, 1965, p. 175).

After Islam, this thought emerged in a special form. According to the intellectuals who carried out substantial research in the area, Sohrevardi is the most distinguished scientist of the post-Islam era; his discussion of light, the school of the enlighted, and his new interpretation has caused his philosophy and theory to be approved and interpreted by other philosophers. In the view of Molla Sadra, his theory was elevated to its pinnacle, i.e. the excellent wisdom. The theory of Sohrevardi and some other scientists paved the way for the emergence of principal discussions in elucidating some imaginary figures and basics of aesthetics.

The view of an architect towards light in a place is a kind of interpretation provided by philosophers. It can be said that architectural thought and form was influenced by the said considerations and ideas. For instance, it is said that: "From the point of view of human feelings, perception and understanding, the light glowing through the windows of the dome of Sheikh Lotfollah mosque makes the physical weight of the dome lighter"(Mirmiran, 1996, p. 30).

Architectural researches agree that, in the second phase and at the beginning of the admission of Islam, a new form of architecture based on sedentary four-arched forms was used and this was the beginning of the Islamic architecture which was evolved at the time of Sassanid. "The piety of Islam enhanced the architecture: monotheism, God-orientation, reverence and confidentiality, chastity and continence, cleanliness, frugality, escaping from uselessness, avoiding nonsense, variety in solitariness and solitariness in variety which were common in the images of the applied arts of the pre-Islam architecture became organized and were influenced by the holy religion and blended by the instructions of Islam. Structure and stability, climatic agreement and establishment, technical and scientific aspects of buildings, leadership of logic, reverence and confidentiality, monotheism and God-orientation as well as the strong influence of philosophy, culture and spiritual and innate

concerns were the basic factors for the evolution of the Iranian architecture" (Abolghassemi, 1995, p. 10).

During the two seemingly separate but continuous eras, there is a kind of merging in thought and form in architecture; these samples should be introduced and their features which express a kind of secrecy should be made comprehensible. "We will consider Choghazanbil Ziggurat, Perspolis complex and some palaces in the architecture of the Elamite, the Archimedean and the Sassanidae eras, respectively. It is observed that although construction works including associating the system of forces based on static rules, predicting and preparing proper materials and necessary tools and instruments as well as determining phases of the construction operation are important, these constructions were at the service of fulfilling thoughts, intentions and requests of the cultures and civilizations." (Mirfendereski, 1995, p. 12).

The result of accepting the interaction between thought and architecture is a conceptual architecture, which has caused a great deal of challenge to architects and philosophers. Philosophers assert that: "Traditional architecture, especially temple in general and mosque in particular is in fact the image of the universe or human in its universal aspect. The human body is a temple where the spirit resides; the universe, just like a human,

becomes alive by the same spirit. In the meanwhile, mosque is his house, a building where humans should feel the divine presence and enjoy the mercifulness of God which is originated from the spirit. So, a mosque – and the architecture of a house and a palace which is derived from the heavenly architecture in Islam, (in a sense a house is the developed form of a mosque) – is the exact version of the universe and is the place of exposure between a human and the word of Allah or logos" (Nasr, 2001, p. L). As Nader Ardalan and Mirmiran strongly believe, the Iranian architecture is a conceptual one (Mirmiran, 1996, p. 33). Mirmiran believes that like Persian poetry, the conceptual architecture of Iran has a conceptual characteristic with a tangible appearance and essence. It seems that Ardalan considers the issue more precisely: "Surfaces have a position or a feeling of location in the heart; this is akin to the dimensions (surfaces) which bear a determined objective and symbolize a special concept from the beyond. In the ranking of dimensions, patterns share the connection in the attachment of one surface to another. Everything is limited to what exists beyond that; a door to a wall, a wall to a ceiling and a ceiling to the sky" (Ardalan, 1975, p. 35).

The mentioned symbolized view promotes and raises some principles in the Iranian architecture which should be precisely investigated. Apart from the secrets and

mysteries hidden in architecture, there are principles including the principle of unity in pluralism, the principle of clarification, fluidity principle as well as manifestation and detachment of content and form. The reconsideration of the Iranian architecture in elucidating these principles conducts the basics of the Islamic sagacity into a geometry which is called intuitive geometry. Fundamental questions of recognition are raised and responded by specifications of proportions in the Iranian architecture, using ornaments in it and the interactive relationship between philosophy and architecture in the epistemology of place of living and the concept of residence.

Considering the dominant form, the Iranian architecture has remained faithful to square form and its specifications throughout. This form can be observed in the remaining Ziggurats and Zoroastrian temples of pre-Islamic era; moreover, the most ancient works can probably be seen in the form of the Utopia, the construction order of which is attributed to King Jamshid" (Soltanzadeh, 1999, p. 118). "Focusing on four-corner forms, the diameters of which make a center is a manifestation of Zoroastrian ideology upon which their temples are built. This form is a figure of the stasis world which is comprehensively explained in Ben Dahesh pamphlet" (Madadpour, 2004, p. 164).

The continuation of same form is observed in post-Islam architecture, as well. Some educators have emphasized the characteristics of the square and cube and its selection based on the idea that these forms are mentioned in some hadith and verses. Guenon refers to a cube as the symbol of stability and permanence; he believes that a cube reminds us of the image of a rule, a base or a foundation which is truly compatible with the substantive extremity and "in the Islamic tradition, the form of a cube relates to the mystery of Kabaa. In architectural mysteries, a cube is actually the form of the first stone of any construction or the base stone which is placed in the lowest point of a building and causes the stability of the building; moreover, the whole construction is built on that basis" (Guenon, 1982, p. 160).

Philosophical Approach

The particular focus of experts on architecture, its origin and performance, has proved that architecture is a creditable issue for studying and theorizing. Architecture in its final aspect, if it is the subject under study, should be based on a different idea. The architectural idea requires terminologies and a literary style which can be analyzed in the field of thought. The structure of thought considers the comprehension and nurture of the idea. Since architecture is formed and created for maintaining a need and responding to a request, it should be supported and based on a thought. Therefore, architecture can be referred to as a

reflective adventure for construction. Architecture does not refer to any kind of construction; yet, this construction defines a performance and experiences a kind of life and belief. The more abstract the very definition is conceptualized in the architectural structure, the more permanent and transcended it would be. The fact that architecture is a moral experience besides the creation of an artwork can be agreed upon. A moral experience can be defined as the agreement of concept and substance within one body. It seems that architecture, as a moral experience possessing a performance structure, have always existed next to philosophy; however, some intellectuals have detached them. This is while the Eshragh School cited: "philosophy and moral experience are inseparable".

In the reflective approach, "architecture is the reflection of thought and thought is like a tree which will not nurture unless proper conditions are provided; in this case, the method through which the seed is cultivated is not important." (Falamaki,1992, p.13). According to this, it can be concluded that architecture requires the values which have a stronger potentiality and talent for cherishing the thought in local beliefs and to have the capability of being changed to a space. This is not sufficient for responding to the innate and thus, universal needs of humans focusing on their understanding of the universe. The architectural experts do not believe in the

independence of architecture, instead, they believe that architecture reflects the culture of each era. Jean Novel, a modern architect, states that: "Architecture is an evident proof of each epoch as well as the pre-occupations and ideals of its generation."

The thought perspective towards architecture is searching in some factors and possesses specifications, which consider the production and supply of permanent architecture. Therefore, such an architecture "is involved with fixed and stable methods and considers its fortune in proximity to eternal samples; so, it reaches similar responses which are the best and the closest answers to ideal and eternal samples. Such responses turn into construction patterns of the traditional eras considering the knowledge, experience and awareness of the technology, materials, climate and performance (Hojjat, 2001, p. 95). Such a viewpoint can be a way for entering the issue of reflective architecture. The declaration of western intellectuals, which have considered the nature of thought in the formation of architecture regardless of their focus on typology, is noticeable. "In the filed of architecture, in particular, Iran (more than any other Islamic country) had been the permanent source of continuous innovation, experience and thought during a period of more than one thousand years" (Hillenbrand, 1998, Introduction).

The past tradition of the Iranian architecture which could introduce and experience various chronological eras with a single principle was based on a tenet which was rooted in the routine everyday life of people and the rulers. The proximity of the architect to the main course of life summarized in the philosophical thought helped him to recognize the dominant beliefs and cultural values of the society and to use them as a guide in his design; this was performed quite naturally. The combination of philosophical ideas with the requirements of people within the body of architecture has been and is surprisingly inseparable. The expertise of the architect in adapting values with his abilities and knowledge is the manifestation of a permanent architecture. Zoroastrian temples, as centers for turning idea into the best example for perpetuation of a thought, have become seminal instances of the Iranian architecture and are referred to as a prototype. Perhaps, it could be said that: "the greatest change in the physical form of the Zoroastrian temples of Iran takes place when a surrounded open area is added to the construction: when yards are added to the temples, an enormous revolution occurs in the Iranian architectural thought. This is because the yard, with the walls the height of which is equal to the shortest parts of the temple's building, is understood and it is more a place faced to the main and subsidiary closed spaces than a product of the need for a surrounded open area (Falamaki, 1992 B, p. 171).

Ignoring philosophical thought in studying Iranian architecture is so evident that even the researchers themselves opposed this approach and it had brought about some consequences. A case is introduced here as an example: "Who dares to talk about the Greek civilization without being familiar with the Greek philosophy? Who dares to talk about the German moral culture without knowing the names and works of Meister Ekhart, Jacob Bouhemeh, Cont, Schlink, Fischteh, Hegel, etc? However, surprisingly, respectable figures have commented on the art, history and sociology of Iran without being aware of the Iranian philosophers' ideology (Corbin, 1980, p. 58).

Thought in architecture possesses a philosophical origin because of two reasons. First, architecture is a subject which has received due attention by philosophers, either traditionalist or modernist. Hegel and Heidegger have written and theorized a lot on architecture. Drida cooperates with architects in designing projects. Sohrawardi with the Truth of imagination, Molla Sadra by discussing dream and their position in the world of metaphysics and substance and Nasr by discussing tradition, each are involved in architecture: "The square of the Kabah repeated in the classical courtyards and buildings is not just a square. It is also the symbol of stability and completion and a reflection of the quadrangular temple of paradise of which the

Kabah itself is the earthly image" (Ardalan, 2001, p. Introduction). There have been several interactions between architects and philosophers for elucidating the form of architecture. Second, in the modern era, one of the objectives of philosophy is analyzing the structure of thought, or according to Hegel, the absolute thought (Stace, 1978, p. 617). Materials do not solely possess any reflective value in architecture, but their formation, conformability and application would provide the value. Louie Con cites: "Ask the brick what it wants to make. It will ask you to make an arch. Try to prove that it would be more beautiful if it is put horizontally on the gate; however, it will again ask you to make an arch" (Kahn, 1974, p. 21).

The present research asserts that considering intricacies of philosophy is not necessarily required and considered by the architectural artist; he is not after providing a kind of compatibility or proving the lessons or architectural and philosophical issues. Similarly, "An artist does not need to know all these regulations. A traditional artist may innately be familiar with some of these regulations, but does not need to know all of them. Because of the faith he has and due to the knowledge resulted from this faith, the artist is aware of at least some of these principles and rules naturally and innately(Aavani, 1978, p. 335). Moreover, architectural intellectuals along

with philosophers state that: "the traditional architect is a thousand-year-old specialist who has tried to survive the holy fire of architecture and is constantly lightening the fire by making an exploration in knowledge, an experience in the industry or a position in generosity" (Hojjat, 2001, p. 94).

By definition, the reflective perspective is a subclass of nature and truth of architecture which is called space. Architects and intellectuals of Iran who have perpetuated architecture have attempted to provide an interpretation for human life spaces. As long as architecture is peacefully co-existing philosophy, it can experience permanence; conversely, as soon as opposing philosophy intentionally or unconsciously, architecture cannot proceed on its path. For instance, Carbon, the French researcher who is searching a kind of permanence in the Iranian philosophy, cites that: "Sohrawardi discovers a permanence which considers Ebin Sina as the one belonging to the Iranian moral family; this family has constantly and continuously lived throughout the previous centuries. He poses various aspects of such permanence while revolutionizing". (Tabatabaee, 1992, p. 245).

Constancy in architecture is possible through acquaintance with philosophical ideas; on this path, architecture requires a continuous search. In exploring the mysterious, mystic characteristics of Iranian architecture, architects do not conceal

their surprise: "in explorations for recognizing architectural spaces, we mix ourselves with the literature and culture of the aboriginals and the constructors to find out why in one neighborhood of a city, two similar buildings constructed by one person are different and there are two different ways for creating a great artwork" (Falamaki, 1992 B, p.276).

Attending to thought, and here, the philosophical thought of the artistic aspect of architecture is expressed through various ways and perspectives. It seems that ignoring the concept of thought in architecture has created problems: "Now, the relationship between the contents of philosophy and art should be clearly specified. There seems to be a relationship between these two issues; however, at first it seems that our perception of the mentioned issues is so vague that we may not be able to express them in precise and clear concepts" (Cassirer, 1993, p. 344). Considering the belief of Niche that art is the creator of a balanced world with an inside consistency, Loukach believes: "Art responds to our deepest needs; the response is not only provided in the domain of art and beauty but also has the same power in the domain of thought and philosophy". He adds: "Philosophy, like art, considers life as unity" (Ahmadi, 1996, p. 206). Heidegger, who has been more serious than other researchers in the field of architecture, writes: "Thought in construction does not aim at discovering

architectural ideas or finding construction rules or regulations. In this reflective adventure, construction is not thought of as an art or construction technique; instead, it studies whatever is contained in its field" (Heidegger, 2002, p. 3). It shows that arts and consequently, architecture have their own problems and there is no reason for not studying the said issues by a philosopher.

The impact of Hegel on the analyses of architects and intellectuals in the field of architecture (such as Burckhardt, Pevezner and Giedion) is remarkable. It is said that: "Hegel did not want architecture to be known as a phenomenon which can be understood by argument, logic and reasoning; yet, he wanted the re-identification of architecture to be based on the architect's insight and the elevated flow of thought which does not necessarily represent concrete data. The appearance of buildings could possess an exceptional value for Hegel and this was new for the world of criticism in West" (Falamaki, 1992, p. 258). Hegel believes: "architecture, or as he puts it, the symbolic art is seeking perfection". However, the point that should be considered in this search is that: "if philosophy is the spirit of time and architecture is the body of time, the body would change by the alteration of its spirit" (Ghobadian, 2003, p. 89).

Architecture possesses various aspects. The artistic aspect of architecture has been chiefly

taken into account by philosophers. In its interaction with artistic issues, philosophy has experienced different ways and perspectives. According to historical evidence, some believe: "an artist and a philosopher are far away from each other. However, this distance is superficial and the proximity of art and philosophy is astonishing. From the ancient to modern time, a philosopher has always looked at art with hostility. The history of human civilization is full of debates between art and philosophy. However, this debate has always ended in an inevitable resolution and a strong friendship"(Daneshvar, 1996, p. 37). On the other hand, Lawson recites from Wittgenstein: "Working on philosophy, like working on art, is actually working on yourself" (Lawson, 2005, p. 189).

Many philosophers have considered architecture a philosophical issue and have been interested in theorizing in the field. Those who were more active and distinguished among others are Hegel (1770-1831), Wittgenstein (1889-1951), Verge (1848-1925), Heidegger (1889-1976), Derrida (-1930), Delos, etc. Hegel possesses a historical perspective. The impact of Hegel on the analyses of architects and intellectuals in the field of architecture (such as Burckhardt, Pevezner and Gideon) is remarkable. It is said that: "Hegel did not want architecture to be known as a phenomenon which can be understood by argument, logic and reasoning; yet, he wanted the re-

identification of architecture to be based on the architect's insight and the elevated flow of thought which does not necessarily represent concrete data. The appearance of buildings could possess an exceptional value for Hegel and this was new for the world of criticism in West" (Falamaki, 1992, p. 258).

Heidegger believes that an artwork is a happening to which a world is opened and this world could not exist in the absence of the artwork. From among the arts, he raises architecture as an evidence for his belief: "An architectural work, like a Greek temple, does not portrait anything. This building has solely stood on the rock in the foothill, has surrounded the shadow of God and is reflecting it from within its closed area and through the columns of open-roof halls to the neighboring holly borders. This way, God is represented in the temple due to the existence of the temple (Heidegger, 2002, p. 136).

Conclusion

The historic approach in architecture has been studied in archeological works throughout centuries. However, as it did not have architectural perspectives, such as the analysis of space, the physical aspects were not taken into account. Similary, the embedded thought was ignored and has actually considered the issues of age and the comparison of architectural works with their chronological conditions. Thus, no

109

precise attention could be paid to the perpetuation factor. Although the historical researches are significant incentives for architecture, they do not have the ability for supporting the production and perpetuation in architecture.

The typological perspective studies architecture with three objectives, namely, the descriptive introduction of the construction, chronological introduction and, morphological classification. These perspectives which seek the nature of architecture in historic expansion and specific geographical environment can only consider a part of architecture, which is not the principal aspect. This is because of not choosing a deep method based on thought.

Since the historic and typological approaches include deficiencies morphologically and content-wise, they cannot provide proper grounds for architectural criticisms. The written sources indicate that the sources available to researchers of the Iranian architecture have raised the principles, which do not have a stable status in the architecture of Iran. The said issue strengthens one of the hypotheses of the present research that, the mentioned valuable studies did not qualify for paving the way for studying the perpetuation and permanence of the Iranian architecture.

The reflective approach with a philosophical outlook aims at studying the theme and subject of architecture as it reflects the real of life as well as the mental environment in which architecture has been and will be born and produced. The study of Iranian architecture from the reflective aspect should not consider itself detached from historical and typological research, because the study may face serious deficiencies. A kind of comprehensiveness encompasses these studies and they provide the grounds for criticism. The proof for this is finding variables and offering a method for the contemporary architecture of Iran so that there would be room for the perpetuation of architecture. As it is said, "In eastern and Islamic countries, perception of primary architecture requires a thought which has the capacity for understanding the depth of the context of the society and its culture. It should be noted that, this understanding is not superficial and is naturally the search for the moral essence of cultures (Diba, 1999, p. 27). This thought approach which is rooted in the tradition of the Iranian philosophy perspective, is the conclusion with whih the author of the very research hopes to be able to invite the elevated architecture of Iran to perpetuation once again.

References

[1] Abolghasemi, Latif (1992), Iranian Architecture in the Expert point of View, *Abadi Journal*, No.19, MHUP.

[2] Abolghasemi, Latif (2003) *The Coherence of Form in Islamic Architecture* (Iran), Edit.Mohammad Yosef Kiani,SAMT Pub.

[3] Abolghasemi, Latif (2004) *The Islamic Art and Architecture of Iran*,

[4] Ahmadi, B. (1996) *Truth and Beauty, Lectures on the Philosophy on Art*, Nashr-e Markazi, Pub.

[5] pub,*Khan Agha Mirza s* ,mPaya *Thought*'1978 .F (Adameiat)

[6] Aiinevand, S. (1998) *The Science of History in Islamic Civilization*,

[7] Antoniades, A c. (2002) *Poetics of Architecture, Theory of Design*, Trans. Ahmad Reza Ai, Vol. 1, Soroush Press

[8] Ardalan, Nader (1975) The Sense of Unity, Chicago University Press

[9] Bahrololomi, H. (1998) A Report on National Works, National Works Association

[10] Burkhardt, T. (1986) Sacred art in East and West: its principles and methods, British Library Cataloguing in Publication Data Centre

[11] Callins, peter (1996) *Changing Ideas in Modern Architecture*, Hossein, Hassanpour, trans. Ghatre, Pub.

[12] Cassirer, Ernst (1993) *Philosophy of the Enlightenment*, Trans. Naiaf Daryabandary, Kharazme, pub.

[13] Choay, Francoise (1996) *L Urbanisme Utopies et Realites*, une Anthologic, Trans. Seyed Mohsen Habibi, Tehran University

[14] Corbin, Henry (1980) *Philosophie Iranienne et Philosophie Comparee*, Trans. S.J. Tabatabai-Nejad, Tus, Pub.

[15] Book Pub Siamak, *Understanding and Appreciating Art*) ,1997 S (r, Daneshva

[16] Diba, D. (1999) Inspirations and understandings from Fundamental Concepts of the Iranian Architecture, , in Architecture & Culture, *Architecture and Urban Planning Quarterly*, Vol. 1. No. 1.

[17] edit. Ali Omrani pour, Housing and urban Planning Ministry

[18] Falamaki, M. M. (1992) la Formation de l, Architecture dans les experiences de l Iran et des Pays de l Occident, Faza publication

[19] Falamaki, M. M. (2003) *Theoretic Origins and tendencies of Architecture*, Faza publication

[20] Frege Gottlob (1995) Thoughts in Logical Investigations Trans. Yousof Sani, Arganon, A Quarterly *Journal of Philosophy, Literature and Humanities*, Vol.2/ No. 7&8/ Fall& Winter

[21] Ghobadian, V. (2003) *Theories and Concepts in Contemporary Western Architecture*, Cultural Research Bureau

[22] Gholigani Moghadam, N. (2005) *Historiology of the Architecture of Iran*, Tehran University

[23] Grabar, o. Ettinghausen, R. (2003) *The Art and Architecture of Islam*, Azhand, Ya. Trans.samt.

[24] Guenon, Rene (1982) *The Reign of Quantity & the Signs of the Times*,

translator: Lord Northbourne, Sopphia Perennis

[25] Hegel, G.W.F (1965) The Philosophy of Fine Arts, tra. F.P.B., Osmaston, London

[26] Heidegger. M.(2002)Dwelling, Building, Thinking, in Poetry. Manochry, A. Trans. Mola, Pub.

[27] Hillenbrand, Robert (1998) *Islamic Architecture: Form, Function and Meaning*, Trans. Iraj Etessam, Tehran Municipality

[28] Hojjat, E. (2001) Tradition and Innovation in Architecture Training, Phd. Thesis, Tehran University, Unpublished

[29] Lawson, B. (2005) *How Designers Think: The Design Process Demystified*,Trans. Hamid Nadimi, Architecture Press, Oxford, Shahid Beheshti University

[30] Madad pour, m. (2004) *Introduction of Theorists on Art*, Soreh Mehr Pub.

[31] Mahmoodi, A.S. (2004) Design Thinking, The Interactive Model of thinking and Design, in *Jounal of Faculty of Fine Arts*, No.20, Tehran University

[32] Mahmoodi, A.S. (2005) Thought in Designing, in: Proceedings of The Second Conference on Architectural Education, Tehran University

[33] Mirfendereski, M.A. (1995) Iranian Architecture in the Expert point of View, *Abadi journal*, No.19, HHUP.

[34] Mirmiran, H.(1996) How do learn from the Ancient Architecture. *Abadi, Journal*, No.23, MHUP.

[35] Nasr, S.H. (1987) *Islamic Art and Spirituality*, State university of New York Press

[36] Nasr. S.H. (1995) The Coherence between Practice and Theory in Contemporary Intellectuals, *Abadi, Journal*, No.19, MHUP.

[37] Nasr. S.H. (2001) *Knowledge and The Sacred*, Trans, Rahmati, E. Sohrevardi, Pub.

[38] Nasr. S.H. (2004) The Islamic Intellectual Tradition in Persian, Trans. Dehghani, S. Ghasidesara,

[39] Parto, A. (1992) *Iranian Philosophical Thoughts*, Asatir, Pub.

[40] Pirnia, M.K. (1993) *Introduction of Iran Islamic Architectural*, ediT. Memarian, Gh. Science& Technology University.

[41] Pope, A. E. (2004) *Iranian Architecture*, Trans. Sadri. Gh., Farhangan, Pub.

[42] Choay,F.(1996) L, *Urbanism utopias et realites*, une anthologei, Habibi, M. Trans, Tehran, University

[43] Soltanzade, H. (1999) From Chahartagh to Chahar Bagh, Symbolism in Iranian, Architecture, in *Architecture & Culture, Architecture and Urban Planning Quarterly*, Vol. 1. No. 1.

[44] Stace, W.T.(1978) *Hegel Philosophy*, Enayat, H. Trans. Franclin, Pub.

[45] Tabatabaei, s.j. (1371) Introduction to the Corbin, s Iranology Critical point of View. Article Collection, Association for Analyses Iran Problems

[46] Wilber, D. N. (1986) The Architecture of Islamic Iran: The Ilkhanid Period,

Trans: Abdollah Faryar, Elmi& Farhangi, Pub.

[47] Zarrinkob, A. (1978) *From the Other Things: The Iranian and Islam*, Javidan, Pub.

[48] Zevi, B. (1997) *How to Look at Architecture*, German, F. Trans. Amrooz, Book Pub.

113

مطالعه معماری ایران با رویکرد اندیشه فلسفی

محمدرضا پورجعفر¹، رضا اکبریان²، مجتبی انصاری ³، حسن علی پورمند⁴

استمرار معماری نیازمند تحلیل مداوم از ویژگی‌هایی است که فضاهای معماری در خلق و ایجاد آن موفق بوده‌اند. در مواجهه با معماری به‌طور کلی و معماری گذشته ایران، دو رویکرد به صورت جدی و پایه‌ای به تبیین و تفسیر آن پرداخته‌اند. عده‌ای با رویکردی تاریخ نگارانه معماری ایران را مطالعه و مراحل تکامل آن را مورد عنایت قرار داده‌اند. رویکرد دیگری که در معرفی معماری ایران سخت تلاش کرده است، نگاهی گونه شناختی به معماری دارد. این نگاه که با استفاده از مطالعات تاریخ نگارانه به نوعی دسته‌بندی دقیق از عناصر معماری پرداخته است، با تمرکز بر فرم و تزیینات، عناصر معماری را مورد تحلیل و توجه قرار داده است.

رویکرد سوم که این مقاله به معرفی آن پرداخته است، تلاش دارد تا معماری ایران را از زاویه اندیشه در معماری پیگیری نماید. عمده نگاه این رویکرد دستیابی به مؤلفه‌هایی است که قابلیت تداوم و استمرار را در معماری دارند. این مقاله نشان می دهد که همواره تعامل دقیق و قابل توجهی بین معماران و اهل اندیشه بوده و همین امر باعث ایجاد و شکل گیری معماری متعالی و ماندگار گشته است.

واژگان کلیدی: رویکرد اندیشه‌ای(فلسفی)، رویکرد تاریخ نگارانه، رویکرد گونه شناسی، معماری ایران

---

۱. دانشیار گروه معماری، دانشکده هنر، دانشگاه تربیت مدرس، Email: pourja_m@modares.ac.ir

۲. دانشیار گروه فلسفه، دانشکده علوم انسانی، دانشگاه تربیت مدرس، Email: akbarian@modares.ac.ir

۳. دانشیار گروه معماری، دانشکده هنر، دانشگاه تربیت مدرس، Email: ansari_m@modares.ac.ir

٤. دکتری پژوهش هنر، دانشگاه تربیت مدرس، Email: hapourmand@yahoo.com